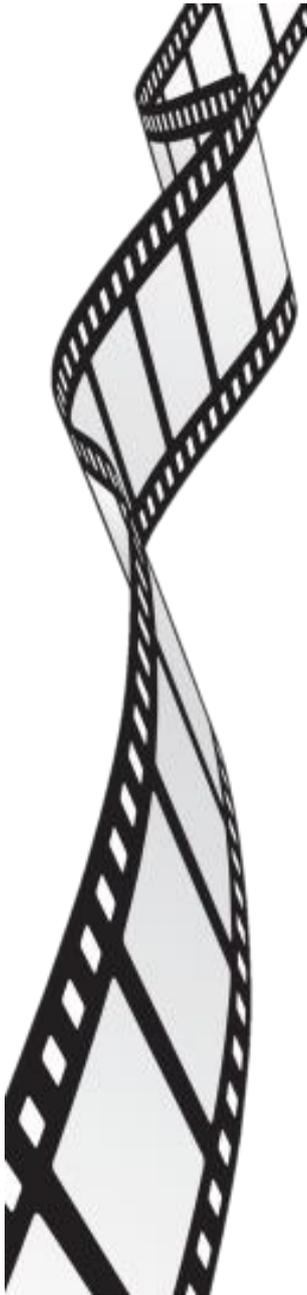




Canterbury Philharmonia



2017 Concert Season
in the Philip Carter Family Concert Hall
At the Piano
Sunday 7th of May at 2.30pm.

Soundtrack Music

with soloists

Gabriel Baird and **Finn van Dorsser**

and a guest interlude by

the **Trio D'Or**

from Papanui High School

Programme



Finn van Dorsser



Gabriel Baird



Trio D'Or

Programme

- Sibelius** **Intermezzo** from Karelia Suite, Op.11
- Addinsell** **Warsaw Concerto**
Gabriel Baird - piano
- Prokofiev** **Lieutenant Kije Suite, Op.60**
 1.Kije's birth
 2.Song
 3.Kije's Wedding
 4.Troika
 5.Kije's Burial
- INTERVAL**
- Harris**
Arnold A Wind Trip
 Divertimento
 Guest Group: Trio D'Or
- Beethoven** **Scherzo** from Symphony No.9, Op.125
- Mozart** **Andante** from Piano Concerto in C, KV 467
 Finn van Dorsser - piano
- Handel** **Sarabande** from Suite XI, HWV 437
- J. Strauss II** **An der schönen blauen Donau**

Mark Hodgkinson – Conductor

Mark Hodgkinson is a Christchurch free-lance conductor and teacher.

Following study towards a performance degree in trumpet at Canterbury University, he travelled to Sweden to learn from Bo Nilsson. On his return to New Zealand, he joined the Auckland Philharmonia and played with them for a period of three years before returning to Christchurch.

Mark had already received conducting tuition in his teens from Peter Zwartz at the then Christchurch School of Instrumental Music (now the Christchurch School of Music - CSM), and had conducted some of their ensembles. This work continued in Sweden with opportunities to work with Limhamns Brass Band and on his return to Auckland, Perkel Opera and Mercury Opera.

Back in Christchurch, he was re-engaged by the CSM, and was soon receiving engagements with amongst others Christchurch Operatic, Canterbury Music Theatre, Christchurch Youth Orchestra, Christchurch Symphony Orchestra, Nelson Symphony Orchestra, and Canterbury Opera. He was music director of the chamber orchestra Da Capo for some ten years.

Shortly after his return to Christchurch he began conducting for the Canterbury Philharmonia. He has been with them for more than 25 years.

Mark also conducts the Christchurch Doctors' Orchestra, the New Zealand Doctors' Orchestra (NZDO) and the chamber orchestra Resonance Ensemble.

Gabriel Baird – Piano

16 year old Gabriel is from Christchurch and has been playing the piano for 10 years. In 2016 he was awarded the ABRSM Irene Lassen cup for the highest score in ABRSM exams in Canterbury. He first learnt piano from Philippa Brocklehurst and is now taught by Tim Emerson. Gabriel is a Year 12 student in the Specialist Music Programme at Burnside High School and was in the Pettman National Junior Academy for the last 6 years. Gabriel is also an accomplished bassoonist and plays in the Christchurch Youth Orchestra and NZSSSO. He would like to further his music studies after leaving school.

Finn van Dorsser – Piano

Finn van Dorsser is a Year 12 music scholar at St. Andrew's College. He has been playing both the violin and piano for over ten years and has developed a particular passion for chamber music, having last year competed in the National Finals of the NZCT Chamber Music Contest as the pianist for the Herzog Klaviertrio. This year, Finn began studying piano with Mr. Timothy Emerson and is very grateful to the Canterbury Philharmonia for this rare opportunity to perform with a live orchestra.

Trio d'Or

Trio D'Or was formed for the 2016 National Chamber Music contest and consists of three senior students at Papanui High School; Claire Daddiza (flute), Kristina Orr (oboe), and Mathijs Rijnberg (clarinet). All three are talented multi-instrumentalists and are also members of Papanui's gold award winning Jazz Band and Jazz Combo, but on other instruments - Claire on trumpet, Kristina on saxophone, and Mathijs on piano/keyboards. Claire and Kristina were both members of the 2017 New Zealand Secondary Schools' Symphony Orchestra, and all three students play in the Canterbury Regional Schools' Orchestra as well as participating in numerous school groups, choirs and productions.

Today they will be playing a Wind Trio by Paul Harris, which has six short movements, as well as a selection of movements from Malcolm Arnold's Divertimento for Wind Trio.

Some Thoughts on Film Music

Writing music for film is complicated. The music is normally required to relate to the director's creative vision in any given scene, perhaps to convey the shifting emotional or psychological tension in the drama, or to underscore and even anticipate the physical action. The composer's artistic role must serve this view. The music also has to fit the scene length to the second, which may alter several times during filming and cutting, and deadlines are often tight with less than ideal resources to cover last minute alterations or additions.

Despite these limiting factors, there are good reasons why a composer might wish to get involved in this area of composition. To take John Williams as an example, writing film music can give the composer an international recognition far exceeding that of mere mortals such as Jean Sibelius or Aaron Copland. The composer of the scores for 'Star Wars' and 'Harry Potter' has done well financially too. His estimated current wealth is in excess of \$100 million.

This programme presents music written for particular films, but it also includes works by composers who never experienced the cinema, let alone composed for it. This brings us to the idea of the film director as film composer, in the sense that the choices made by some directors to use existing music to play during their work, is based on the chosen music's ability to convey the film's narrative, not just to enhance it.

Stanley Kubrick is the person most recognised as the director to first use this approach in the use of music in film. While rehearsing scenes for his ground breaking *2001: A Space Odyssey*, Kubrick carefully selected classical works that gave the actors a tool for finding the mood of the scene under preparation. On the completion of filming, Kubrick discovered the classical music had become part of the film's intellectual drive and dispensed with the score that had been specially composed by Alex North. Kubrick subsequently said in an interview that *'however good our best film composers may be, they are not a Beethoven, a Mozart or a Brahms. Why use music which is less good when there is such a multitude of great orchestral music available from the past and from our own time? When you are editing a film, it's very helpful to be able to try out different pieces of music to see how they work with the scene...'* Kubrick would go on to use music by composers as varied as Purcell, Ligeti and Bartok.

Programme

Intermezzo from Karelia Suite (***This Is New Zealand***, dir. Hugh MacDonald)

Jean Sibelius

The Intermezzo from the Karelia Suite begins with an expectant arpeggiated shimmer from the strings while distant horn calls stir feelings of patriotism or approaching cavalry. The perfect introduction to a film promoting New Zealand to the world at the 1970 World Expo in Osaka, Japan. Over two million people viewed the film in Osaka, and for a time, social conversation in New Zealand debated whether Sibelius' music would make a better national anthem than the ubiquitous 'God Defend New Zealand'.

Warsaw Concerto (***Dangerous Moonlight***, dir. Brian Desmond Hurst)

Richard Addinsell

Composed in 1941, the Warsaw Concerto was written specifically for the wartime movie *Dangerous Moonlight*. The plot revolves around the life of a Polish concert pianist, turned airman trying to resist the Nazi invasion of his homeland. The film's producers had wanted Rachmaninov to write the music but he refused and wouldn't allow them to use his existing concertos.

Addinsell, already an established film composer, was given the task. The resulting piece was a success, with Addinsell imbuing his work with the big tunes and rich colours that it was hoped Rachmaninov would have brought to the screen. The film is largely forgotten but the music continues to gain new audiences. Though it is never given a complete performance in the movie, it is regularly performed in full around the world, and has been recorded many times, with well over 3 million copies sold.

Lieutenant Kije Suite (***Lieutenant Kije***, dir. Aleksandr Fajntsimmer)

Sergei Prokofiev

Early in 1930 while touring in America, Prokofiev was approached by Gloria Swanson for music to her latest film. The negotiations led to nothing, but left the composer contemplating an interesting challenge – was it possible to compose music for the ordinary (movie-going) public to enjoy while still retaining the compositional integrity of the artist composer and his more sophisticated listeners.

This question remained with Prokofiev and when he was approached in 1932 to compose the score for the *Kije* film project, he saw the

opportunity he needed to attempt the answer. He was largely successful. The music is very approachable, marrying clear, concise melodic ideas to his still uniquely dissonant harmonic language. Prokofiev's gift for orchestration also adds to the story in several scenes, though there are also periods where the music seems less relevant, due in part to the composer's absences from Russia during much of the filming (he was still residing in Paris at this period). The Suite required an expansion of the often episodic ideas from the film score, and Prokofiev found it needed more work than the initial composition, not just due to expanding it from chamber to symphony orchestra size. It was completed and first performed the same year as the release of the movie in 1934, and has remained popular internationally ever since.

Scherzo from Symphony No.9 (A
Clockwork Orange, dir. Stanley Kubrick)

**Ludwig van
Beethoven**

Kubrick had little choice in using Beethoven's Ninth Symphony in his cinematic rendering of Anthony Burgess's novel *A Clockwork Orange* – it's a fundamental part of the novel's plot, being the music of choice of the principal protagonist, Alex. In the course of the film, the Scherzo is used as part of a psychological program designed to try to cure Alex's predilection to violence, with almost disastrous results.

The music itself is based on a short motif which develops an almost hypnotic, perpetual motion quality that seems to draw the listener in deeper and deeper until we suddenly find ourselves in a rustic dance-like trio section. A return to the initial material leads ultimately to a brusque coda.

Andante from Piano Concerto in C, KV 467
(***Elvira Madigan***, dir. Bo Wilderberg)

**W.A.
Mozart**

Elvira Madigan tells the true story of the love affair and double suicide of a young Danish circus performer and an older, married Swedish army officer during the 1880's. Mozart's music was used to underscore the principal romantic scene in the film, and made such an impact that recordings of it were still being marketed as the *Elvira Madigan* Concerto when I lived in Sweden some 15 years later.

Sarabande from Suite XI, HWV 437 (**Barry Lyndon**, dir. Stanley Kubrick)

G. F. Handel

Handel composed this sarabande in the early 1700's for harpsichord. Its pathos was somewhat lost in the translation to strings for the film *Barry Lyndon*, but it still conveyed the essence of the period in which the movie is set and a degree of wistfulness for what the principal character ultimately loses.

An der schönen blauen Donau (2001: A Space Odyssey, dir. Stanley Kubrick)

J. Strauss II

Many music lovers often complain that the use of a beloved piece to underscore a film scene, or television advertisement, forever destroys their ability to enjoy the music without the memory of the moving images being brought to the foreground of their minds. The Blue Danube Waltz is such a piece for many who saw the film *2001: A Space Odyssey*. For them, it is inextricably linked to a space shuttle journey to the space station, and with floating objects and weightlessness. Arguably the most famous waltz penned by a member of the Strauss family, the fleet-footedness of the music does suit the scene admirably. It's not impossible that Johann Strauss would have approved of its use.

Programme notes by Mark Hodgkinson



The Philharmonia has an exciting set of programmes for our three concert series in 2017.

Our remaining Sunday concert dates for 2017 are August 13th and November 12th, both at 2.30pm.

Our August concert is a traditional symphonic concert and our soloist in the Weber Clarinet Concerto No. 1 is Christchurch clarinetist Benny Schmidt.

For more information about the orchestra look at our website:

www.canterburyphilharmonia.org.nz

and like us on Facebook  under "Canterbury Philharmonia"

The Orchestra

Violin 1

Alastair Sands ●
Justine Bradley
David Bui
Marlys Donaldson
Alison Griffith-Collins
Lorraine Horton
Margaret Maw
Emma Norrish

Violin 2

Carol Frost ●
Ruth Ambrose
Sarah Brennan #
Beth Garvey
Clive Morriss
Lynette Murdoch
Alice Sillifant #

Viola

Katherine Trought ●#
Kaylene Murdoch ●*
Jennifer Jacobs #
Hanna Krause
Mary Lovell
Lynn Oliff
Margaret Sands
Nick Wogan

Cello

Jane Radford ●+
Bridget Beck
Alan Bower
Katharina Cairns
Mike Hurrell #
Morag Macpherson
Tracey Morgan #
Kerry Murphy #
Erika White
Christy Yau

Double Bass

Tim Wilkinson ●
Robyn Bisset
John Blunt
Bryan Isbister #

Flute

Sarah Helleur ●
Bryony Bedggood
Natasha Chernousova

Piccolo

Bryony Bedggood

Oboe

Alison Macklan ●
Catherine Loye
Malcolm McCulloch

Clarinet

Barbara Peddie ●
Nicole Crone #
Stephen Gregory
Jennifer Tubb

Tenor Saxophone

Georgina Rees-
Stevenson +

Bassoon

Marco Rijnberg ●
Reina Dornan
Anne Godfrey

Horn

Sally Botur ●
Jenny Bartley
Elizabeth Christensen
Angeline Dew

Trumpet

Alannah Jeune
Lucy Page-Dalton
Mark Smith

Trombone

Carol Crowther ●
Rod Cross

Bass Trombone

Brian Hodges

Tuba

Matthew Bennett

Timpani

David Scales

Percussion

Jonathon Tressler

Keyboard/Percussion

Victoria Panckhurst

- Principal
- * Acting Principal
- # On leave
- + Guest player

Orchestra patron

John Emeleus

Conductor

Mark Hodgkinson

Leader

Alastair Sands

Orchestra committee

Malcolm McCulloch (chairperson), John Blunt (vice chairperson), Tracey Morgan (secretary), Bridget Beck (treasurer), Sally Botur (librarian), Sarah Helleur, Alan Bower

Life members

Chris Adams, Charles Begg, Stephen Delany, John Emeleus, Michael Fogden, Mark Hodgkinson, Ernie McBryde, Pam McLean, Barbara Peddie, Stan Raymond, Nelson Roberts, Margaret Sands, Brian Smith.

Acknowledgments

Thank you to:

The National Library of New Zealand for music hire.

Alastair Sands for running the upper strings sectional rehearsal.

Jane Radford for running the lower string sectional rehearsal.

Ian Thorpe for running the woodwind sectional rehearsal.

The Piano for the wonderful concert auditorium and for their assistance.

Thank you also to the Christchurch Symphony Orchestra for the assistance with rehearsal facilities.

If you would like to assist the orchestra in any way via financial support, advertising, sponsorship or donations, please email our secretary:

secretary@canterburyphilharmonia.org.nz for further details.



Enjoy wonderful music played by our national doctors' orchestra with all proceeds from ticket sales donated to the Nurse Maude Hospice

Rossini – Overture to The Italian Girl in Algiers

Mozart – Flute and Harp Concerto

Beethoven – Symphony no 8

Flute - Duncan Watts

Harp - Vanessa Souter

Conductor – Mark Hodgkinson

The orchestra is made up of 50 doctors and medical students from throughout New Zealand. Duncan Watts is an anaesthetist from Dunedin and Vanessa Souter is a GP from Wellington.

The Piano, 156 Armagh St, Christchurch

Sunday, 11 June 2.00pm

Tickets from:

www.eventfinda.co.nz/tickets or 0800 BUY TIX (289 849)

Adult \$25, under 18 \$10, booking fees apply