



# Canterbury Philharmonia

*2017 Concert Season  
At the Piano*

*in the Philip Carter Family Concert Hall*

*154 Armagh Street Christchurch*



**“THE AMERICAS”**

*Sunday 12<sup>th</sup> of November at 2.30pm.*

*Programme*



**Harry Hartstone**

# Programme

**Copland**                      **Four Dance Episodes *from*  
Rodeo**

1. Buckaroo Holiday
2. Corral Nocturne
3. Saturday Night Waltz
4. Hoe-Down

**Viotti**                              **Violin Concerto No.23 in G  
major**  
Harry Hartstone - Violin

## INTERVAL

**Emeleus**                              **Piano Quintet 2017 2<sup>nd</sup>  
movement "Lente"**

**Moncayo**                              **Huapango**

**Ginastera**                              **Danzas del Ballet  
"Estancia"**

I: Los trabajadores agrícolas *The land workers*

II: Danza del trigo *Wheat dance*

III: Los peones de hacienda *The cattle men*

IV: Danza final (Malambo)

## **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.

## Harry Hartstone – Violin

Harry Hartstone is 17 years old, and is studying NCEA Level 3 at Christ's College. He began his violin studies as a pre-schooler using the Suzuki violin method with his current teacher, Lorraine Horton. Harry's violin auditions gained him music scholarships to both Medbury Preparatory School and Christ's College. He also won prizes at the 2015 Institute of Registered Music Teacher's Christchurch Trophy Awards: 1<sup>st</sup> Orchestral section for best performance and 1<sup>st</sup> June Fogden Award for most promising string player. Harry has been playing 1st violin in the Canterbury Youth Orchestra for 2 years. He also plays the double bass in the school orchestra, Big Band and a Jazz Trio, which has played at the Dim 7th Jazz Bar. Harry was a member of the 2017 NZ Secondary Schools Symphony Orchestra.

Harry's other interests include singing bass in the Canterbury University Consortia Choir, winning a gold medal at the 2017 South Island Secondary Athletics Championships and a silver medal at the 2017 NZ National Athletics Championships in the under 18 4x 400 relay. He plays hockey and was awarded his Gold Duke of Edinburgh Award this year. In 2018 Harry will be in Sweden focusing on music study, learning Swedish, playing ice-hockey and eating sill ( pickled herring) and kanelbullar (delicious cinnamon cakes).

## Piano Quintet

The members of the piano quintet at today's performance are:

- Alastair Sands – Violin
- Katherine Trought – Viola
- Jane Radford – Cello
- Tim Wilkinson – Double Bass
- Richard Oswin - Piano

# Programme

## Music from America

Today's programme was inspired by a visit I made to an exhibition of contemporary South American art in the Auckland Public Art Gallery last year. The exhibition was remarkable for its diversity of ideas and included a surprising resonance with an element of a South Pacific photographic exhibition, but the most important idea I came away with was that the words 'America' and 'American' describe a cultural range and experience far wider than our use of those words often embodies. That's not to say there aren't similarities in the concerns of the composers presented here. All of them, intentionally or otherwise, were part of movements in their respective countries that sought to establish the cultural identity of their individual nations. In Mexico and Argentina, these movements included assimilating a variety of cultural differences from both indigenous and immigrant sources.

In North America, the net was not cast as wide quite as early as further south. All three composers though are clearly identified with their countries of birth, and the music presented here captures in sound the cultural essence of their respective homelands.

The American works in this concert were all written within two years of each other, at a time of international conflict. Whether their composers were wishing to clarify their countries identities at such a time or not, whether they had an eye to uplifting public morale or not, these works were all performed to great acclaim on first hearing and have remained in the core repertoire since. They share a positivity that might make one wish that the phrase 'the United States of America' meant something more than it does at the moment.

## Four Dance Episodes *from Rodeo*

**Aaron  
COPLAND  
(1900-1990)**

Copland, together with Agnes de Mille, was commissioned to create a western ballet for the 1942-43 season of the Ballet Russe de Monte Carlo. It takes for its setting the traditional Saturday rodeo routine that was a feature of frontier life well into the twentieth century. An evening dance would typically follow, providing an opportunity for courtship to take place, or as de Mille expressed it ... "find a suitable man"...

Copland made extensive use of western folk music in *Rodeo*. In *Buckaroo Holiday* he uses "If he be a Buckaroo by his Trade", easily

recognisable by its introduction with a solo trombone, and a song called "Sis Joe". *Saturday Night Waltz* includes "Old Paint", with the oboe leading it out after a raucous string tune-up, and the concluding *Hoe-down* presents two square dance melodies, "Bonyparte" and "McLeod's Reel".

## **Violin Concerto No.23 in G major**

**Giovanni  
Battista VIOTTI  
(1755-1824)**

Born into a musical family, Viotti became one of the most important developers of both technique and composition for the violin in a career that included performing for Frederick the Great of Prussia, Catherine the Great of Russia, and Marie-Antoinette of France. He spent a considerable period based in Paris, moving to London on the outbreak of the Revolution. This concerto dates from his time in London.

While few of Viotti's 29 violin concertos are heard today, he is credited with expanding the concerto format for the instrument, both in his use of a more developed sonata form structure, and in the technical demands placed on the soloist. His innovations can be considered as the starting point for the first truly substantial concerto for the instrument, that by Beethoven.

## **Piano Quintet 2017 – 2<sup>nd</sup> Movement "Lente"**

**John EMELEUS**

John Emeleus was born in Northern Ireland and later attended the Royal Academy of Music in London where he majored in composition. At that time he had success in having a number of original works published and then went on to a career in education which brought John and his bride, Janet, to New Zealand in 1963.

Some of us have been fortunate to work with John as conductor of the Philharmonia for a number of years and in more recent times his arrangements of many traditional and folk pieces have been performed by adults and children in many communities.

It is not surprising, then, that John has used his composition skills in the piano quintet which exploits each instrument's special voice and brings a truly original sound using harmonies and scales unfamiliar to most classically trained musicians. For this reason, the audience is encouraged to savour this slow movement as a fine example of contemporary composition.

## **Huapango**

**José Pablo  
MONCAYO  
(1912-1958)**

Moncayo trained initially as a pianist and percussionist, but by the time of his early death, he had established himself as both a significant composer and conductor, recognised by none other than Aaron Copland as an important musical voice. Moncayo's art was considerably influenced by Carlos Chávez, a major figure in establishing a philosophy of composition of incorporating Mexican and Aztec music traditions into Western forms.

Moncayo composed 40 works during his lifetime, although he is only known internationally for the work on today's programme. This is somewhat unfair, given the quality of his works and the fact that *Huapango* is alone in his output for its overt Mexican character. In keeping with many composers who draw on their folk heritage, Moncayo was very adept at crafting work that contained Mexican influences in a more personal compositional style.

*Huapango* was composed and first performed in 1941, after the composer had collected several Huapango melodies during a trip to Alvarado. Notable for the juxtaposition of duple and triple rhythms, it has become a second national anthem of Mexico, such is its popularity.

## **Danzas del Ballet "Estancia"**

**Alberto  
GINASTERA  
(1916-1983)**

Not long after graduating, Ginastera received a commission to compose a ballet for a forth-coming tour by the American Ballet Caravan. Sadly for Ginastera, the company dissolved after the music was composed but before it could be performed. Undeterred, he extracted a suite of four dances from the music and it was performed for the first time in 1943, meeting with instant success. The ballet had to wait until 1952.

The ballet depicts life on a cattle ranch, with a developing love story between the ranch owner's daughter and a city boy driving the narrative forwards. A malambo provides the musical material for the first movement as the day gets underway on the ranch. This is followed by a delicately scored dance that reflects the movement of wheat in a breeze



before a vigorous and rhythmically complex piece of music characterises the energy and bravado of the *gauchos* (cattle men). The final dance is another malambo. Traditionally a competitive dance, where the last *gaucho* standing is the winner, in the ballet the city boy overcomes all to win his girl's heart.

*Programme notes by Mark Hodgkinson / Alastair Sands*

**This is the Philharmonia's final concert our 2017 concert series. Look out for details of our 2018 concert series on our Web and Facebook pages – coming soon...**



**For more information about the orchestra look at our website:**

**[www.canterburyphilharmonia.org.nz](http://www.canterburyphilharmonia.org.nz)**

and like us on Facebook  under "Canterbury Philharmonia"

## **Xylophone**

We would like to acknowledge the assistance of the Lion Foundation for a grant towards our new xylophone (heard publicly for the first time today) and to Roger Cleave from KBB Music for his assistance in the acquisition of a suitable model for the orchestra.

The orchestra would appreciate the support of our friends. To donate towards the remaining cost of the xylophone, please drop an email to our secretary at:

**[secretary@canterburyphilharmonia.org.nz](mailto:secretary@canterburyphilharmonia.org.nz)**

# 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 ●  
Sarah Brennan #  
Ruth Dove  
Beth Garvey  
Clive Morriss  
Lynette Murdoch  
Olivia Murray  
Alice Sillifant

## Viola

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

## Cello

Jane Radford ●\*  
Mike Hurrell ●  
Bridget Beck  
Alan Bower  
Katharina Cairns  
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 ●  
Natasha Chernousova  
Sarah Helleur

## Oboe

Alison Macklan ●  
Catherine Loye  
Malcolm McCulloch

## Cor Anglais

Alison Macklan ●

## Clarinet

Barbara Peddie ●  
Nicole Crone  
Stephen Gregory  
Jennifer Tubb

## Bassoon

Marco Rijnberg ●  
Reina Dornan  
Anne Godfrey

## Horn

Sally Botur ●  
Jenny Bartley  
Elizabeth Christensen  
Angeline Dew

## Trumpet

Lucy Page-Dalton  
Mark Smith

## Trombone

Carol Crowther ● #  
Rod Cross  
Emily McCulloch +

## Bass Trombone

Brian Hodges

## Tuba

Matthew Bennett

## Timpani

David Scales

## Percussion

Jonathon Tressler  
Joel Longworth +  
Darren Webber +  
Craig Given +

## Keyboard

Victoria Panckhurst +

## Piano

Matt Oswin +

- 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.

Ross Radford for running the lower string sectional rehearsal.

Susan Dollin 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.



# THE LION FOUNDATION

The Canterbury Philharmonia is very grateful to the Rata Foundation for a recent grant towards the acquisition of a xylophone for the orchestra. The instrument is being used at today's concert. Please support us in our fundraising for the remaining cost.



**Rātā**  
Foundation

The Canterbury Philharmonia is very grateful to the Rata Foundation for a recent grant which will allow the Orchestra to continue its community programme here at The Piano.

Christchurch City



The Canterbury Philharmonia is also very grateful to the Creative New Zealand creative communities scheme for a grant for today's public concert at The Piano.

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](mailto:secretary@canterburyphilharmonia.org.nz) for further details.