

Canterbury Philharmonia 2021 Concert Season



One Hit Wonders

Sunday 15 August 2.30pm
Philip Carter Family Concert Hall, The Piano

www.canterburyphilharmonia.org.nz

Life membership

In July we were thrilled to award life membership to Clive Morriss in recognition of his highly valued service to the orchestra. Clive played violin in the orchestra for 43 years, retiring in May.

Our other life members are: Charles Begg, Stephen Delany, John Emeleus, Stephen Gregory, Mark Hodgkinson, Barbara Peddie, Nelson Roberts, Margaret Sands and Brian Smith.

Programme

Hamish MacCunn
The Land of the Mountain and Flood

Tomaso Albinoni / Remo Giazotto
Adagio in g minor

Pietro Mascagni
Intermezzo sinfonica from Cavalleria Rusticana

Léo Delibes
Sous le dôme épais (The Flower Duet) from Lakmé
Soloists: Frances Campbell and Margot Button

Anton Rubinstein
Melody in F

INTERVAL

Julius Fučík
Entry of the Gladiators

Gioachino Rossini
Duetto Buffo di Due Gatti
Soloists: Frances Campbell and Margot Button

Johann Pachelbel
Canon in D

Hugo Alfvén
Midsommarvaka
(Swedish Rhapsody no 1)

Mark Hodgkinson – Conductor

Mark Hodgkinson is a Christchurch free-lance conductor and music teacher. He has been the conductor of the Canterbury Philharmonia since 1988.

Mark studied performance trumpet at the University of Canterbury and in Sweden, and played with the Auckland Philharmonia for three years before returning to Christchurch.

His conducting experience began with Christchurch School of Music ensembles and continued in Sweden with the Limhamns Brass Band. He gained further experience at the Aspen Music Festival and School in Colorado, supported by Creative New Zealand and an Arts Excellence Award from the Community Trust.

Mark has conducted for Perkel Opera, Mercury Opera, Christchurch Operatic, Canterbury Music Theatre, Christchurch Youth Orchestra, South Island Youth Orchestra, Christchurch Symphony Orchestra, Nelson Symphony Orchestra, Canterbury Opera, Da Capo, Camerata Strings, Resonance, the Christchurch Doctors' Orchestra and the New Zealand Doctors' Orchestra. He also conducted Toi Toi Opera's successful inaugural production of *Suor Angelica* in February 2021.

Frances Campbell – Soloist

Frances Campbell is a classically-trained soprano and a medical student.

Her stage roles have included Mrs Sem in Benjamin Britten's *Noyes Fludde* with NZ Opera, Marianne in Romberg's *The New Moon* and Witch One in Top Dog Theatre Summer Shakespeare's performance of *Macbeth*. In 2017, Frances attended the IFAC Handa New Zealand Singing School, where she won the award for Vocal Excellence. Recently, she has performed as a soloist in the New Zealand Doctor Artists' annual concert and co-directed the Dunedin Med Revue. This year, she continues to sing alongside her sixth and final year of medical studies.

Frances is excited to once again be performing with the Canterbury Philharmonia, having sung with them in 2017 for their celebration of Shakespeare's death-day.

Margot Button – Soloist

Margot Button, mezzo soprano, began her career in the arts with a performance of *Bessie the Black Cat* in Thora Lewin's piano studio at the age of five. The fate of Bessie in verse four was hugely traumatic and the performance ended in a flood of tears. She was not deterred however and went on to complete her MMus in Opera Performance at the Boston Conservatory at Berklee School of Music. The 'Bessie' experience ultimately proving invaluable as a mezzo's onstage lot is rarely a happy one...

An experienced performer, arts educator and manager Margot has appeared as a soloist in opera, oratorio, and recital in New Zealand, Australia, England and the USA. She has recorded for radio, television and film and worked as a professional musician for nineteen years in the United States before returning to New Zealand in 2010. Margot directed the Ig Nobel Prize Ceremony Opera for Harvard University and the Annals of Improbable Research for ten years and is a former Executive Director of the Vergennes Opera House, and the Barre Opera House. She was an artist- educator for

Brown Bag Opera, a faculty member of St. Michael's College, the Flynn Theatre of the Performing Arts and the Monteverdi Music School, and guest lectured for the Boston Conservatory of Music and Longy School of Music Opera Departments in the USA.

Margot studied voice with Lorraine Nubar, and Elisabeth Phinney in the USA, Prof. Rae Woodland of the Royal College of Music in England, and Emily Mair, Head of Music, Victoria University, New Zealand. She has coached with a number of notable artists including Dalton Baldwin, Phyllis Curtain, Dame Janet Baker, Warren Jones, Prof. George Shirley, Cecelia Schieve, and Patricia Weinmann.

Since returning to New Zealand Margot has appeared regularly as a soloist. She is the Artistic Director of Toi Toi Opera and teaches itinerant voice at St. Andrew's College, Hagley Community College as well as maintaining a professional private voice studio. Margot regularly adjudicates for Regional Vocal Competitions and is an examiner for undergraduate and graduate vocal students at the University of Canterbury. She is also a member of the NZ Opera Freemasons Opera Chorus.

Programme notes

Hamish MacCunn (1868 – 1916)

The Land of the Mountain and Flood

An early scholarship holder at the Royal College of Music, Hamish MacCunn grew into Scotland's leading composer, writing works using melodies inspired by Scottish traditional music in much the same way as Greig was using his Norwegian musical heritage. As his career progressed, MacCunn established a strong reputation for composing operas, again using his homeland's rich literature as a starting point for plot and characters. If he hadn't succumbed to overwork at the age of 48, it's likely he would have gone on to be as significant a composer as Ralph Vaughan Williams.

MacCunn took the title for this overture from a line in a poem by Sir Walter Scott. The music is particularly well-crafted, and imbued with an energy and pride that the 'Scottish snap' rhythm establishes from the opening bars.

Tomaso Albinoni (1671 – 1751)

Remo Giazotto (1910 – 1998)

Adagio in g minor

One of the most recognisable baroque-style tunes of modern times, the *Adagio*'s parentage is shrouded in mystery. When Giazotto, a musicologist specialising in the work of Albinoni, first brought it to public attention, he claimed it was composed by Albinoni.

Some years later, he revised his story, saying that he had worked the piece out, based on fragments he had found in a Dresden library shortly after the end of the Second World War. These fragments have never been seen by anyone else, and the Dresden library records show no trace of a holding that might have included them.

Either way, this contemplative work has reached a level of fame that neither Albinoni nor Giazotto himself have achieved, helped by its use in movies such as 'The Trial', 'Flashdance' and 'Gallipoli'.

Pietro Mascagni (1863 – 1945)

Intermezzo sinfonica from Cavalleria Rusticana

Designed originally as a release from all the dramatic tension that has built up during the first scene of Mascagni's one-act opera, this structural link has become a popular concert work in its own right.

Cavalleria Rusticana was Mascagni's first opera, receiving its premiere in 1890. It had such a huge success that none of his subsequent works in the genre came close to matching its popularity. A pity, as Mascagni was an important figure in the development of the verismo style of opera, where the often-tragic stories of everyday experience inform the plot and libretto.

Léo Delibes (1836 – 1891)

Sous le dôme épais (The Flower Duet) from Lakmé

Delibes was a composer primarily of ballet and opera that were well-liked by Parisian audiences. Oriental settings for opera had already been established with Bizet's *The Pearl Fishers*, and Delibes didn't hesitate when he was offered a story set in the India of the British Raj.

The duet takes place between Lakmé, the daughter of a Brahmin priest, and her servant Mallika as they go to gather flowers from a riverbank. Its use by British Airways in an advertising campaign some years ago has promoted it to a level of recognition and fame not found by any of Delibes other music, even that for the ballet *Coppélia*.

Anton Rubinstein (1829 – 1894)

Melody in F

In common with the other composers in today's concert, Anton Rubinstein was a committed composer, writing in many genres. A celebrated concert pianist by the age of 11 (yes, eleven), he then embarked on a career that included writing symphonies, operas and concertos, as well as numerous pieces for solo piano.

Melody in F is one of Two Melodies, composed when Rubinstein was 23 years old. Its gently flowing tune has been an audience and performer favourite since its creation.

Julius Fučík (1872 – 1916)

Entry of the Gladiators

Julius Fučík is considered the Czech march king, which is not surprising given his considerable output in the genre, the legacy of a career spent directing military bands throughout the Austro-Hungarian Empire. He was quite prolific, with over 400 works composed and was an early composition student of Dvořák.

Entry of the Gladiators began life as *Grande Marche Chromatique* and was composed sometime between 1897 and 1900. Following its publication in North America, it found a new name, *Thunder and Blazes*, and a new role as a piece of circus music.

Attrib. Gioachino Rossini (1792 – 1868)

Duetto Buffo di Due Gatti

There is a suggestion that the *Humorous Duet for Two Cats*, while containing music by both Rossini and the Danish composer C.E.F. Weyse, was actually put together by an English composer Robert Pearsall, using the pseudonym of G. Berthold. No firm evidence can be found to support this theory.

What is known is the work itself dates from 1825 and uses material from Rossini's opera *Otello*, composed in 1816. Much doubt remains as to the identity of the author of the actual lyrics.

Johann Pachelbel (1653 – 1706)

Canon in D

Pachelbel's *Canon* is the archetypical one hit wonder. Ask your neighbour if they can recall any other work by this composer and at best, they may know that the *Canon* is often paired with a *Gigue* that is part of the manuscript copy made in the nineteenth century. There is no known earlier version of the *Canon* than this. Today's orchestration was made in 2002 by Stephen Rosenhaus.

Hugo Alfvén (1872 – 1960)

Midsommarvaka (Swedish Rhapsody no 1)

The pioneer of using Swedish folksong in art music, Hugo Alfvén composed well over 200 hundred works during a career that began as a violinist in the opera house and ended as a senior and highly regarded Scandinavian composer and conductor. Surprisingly, *Midsommarvaka* is his only work to have gained international renown.

In this work, Alfvén brings to life a Midsummer's Eve, with people heading off to celebrate what is a significant moment in the year. The music depicts aspects of what typically unfolds including dancing, much shouting, a lovers' tryst, and even suggestions of a brawl. The slower middle section with muted strings quotes *Vindarna sucka uti skogarna* (The winds sigh out in the forest), a folksong from *Dalarna*.

Programme notes by Mark Hodgkinson.

The Orchestra

Violin 1

Alastair Sands ●
Justine Bradley
Tess Browne
Marlys Donaldson
Alison Griffith-Collins
Lorraine Horton
Margaret Maw
Margaret Noble
Emma Norrish

Violin 2

Carol Frost ●
Ruth Dove
Beth Garvey
Bryony Manning
Lynette Murdoch
Olivia Murray
Alice Sillifant
Jennifer Tod
Joy Williams
Daniel Wong

Viola

Katherine Trought ●
Mary Lovell
Kaylene Murdoch
Lynn Oliff
Margaret Sands
Nick Wogan

Cello

Mike Hurrell ●
Bridget Beck
Amy Isbister
Morag Macpherson
Tracey Morgan
David Plew

Double Bass

Tim Wilkinson ●
Robyn Bisset
John Blunt
Bryan Isbister

Flute

Sarah Helleur ●
Bryony Bedggood
Anna Morrison
Natasha Chernousova #

Piccolo

Bryony Bedggood

Oboe

Alison Macklan ●
Malcolm McCulloch
Ian Thorpe

Cor Anglais

Alison Macklan

Clarinet

Barbara Peddie ●
Iris Brookland
Heidi Cooper
Jennifer Tubb

Bassoon

Milja Albers-Pearce ●
Reina Dorman
Anne Godfrey
Susan Lewis

Horn

Jenny Bartley
Elizabeth Christensen
Angeline Dew
Crispin Vinnell +
Sally Botur #

Trumpet

Lucy Page-Dalton ●
Tom Wilkinson +

Trombone

Carol Crowther ●
Scarlett Stott

Bass Trombone

Annika Dillon

Tuba

David Pearce +
Matthew Bennett #

Timpani

David Scales

Percussion

Jonathon Tressler ●
Hannah Kagawa +

Keyboard/Organ

Rewi Haar +

- Principal
- # On leave
- + Guest player

Our next concert:

Sounds of Hungary

Spend a spring Sunday afternoon listening to a concert of wonderful music with a connection to Hungary.

Sunday 21 November 2.30pm

Aldersgate Centre
309 Durham St