



KINGS, ROMANS, GENTLEMEN...

**Canterbury Philharmonia
2012 concert season
Saturday 24 November 7.30 pm**

Programme

Beethoven Coriolanus Overture

Saint-Saëns Piano Concerto No 2, op 22

I Andante sostenuto

II Allegro scherzando

Soloist: Harry Ellerm

INTERVAL

Christchurch School of Music Concert Band

JS Bach Chorale from Cantata BWV 79 (Nun Danket Alle Gott)

Lauridsen, arr Reynolds O Magnum Mysterium

Calvert Suite on Canadian Folksongs

Walton Suite from Henry V

I Overture: The Globe Playhouse

II Passacaglia: Death of Falstaff

III Charge and Battle

IV Touch Her Soft Lips and Part

V Agincourt Song

Britten Men of Goodwill

Please join the orchestra for supper after the concert

*Cover illustration: 1838 engraving of the Battle of Agincourt (1415)
by J Rogers after a painting by JH Mortimer
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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, an internationally recognized trumpet pedagogue. His three years there were supported by the Swedish Institute with a Guest Scholarship. 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 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, he conducted a production of Tchaikovsky's opera *Eugene Onegin* for Perkel Opera and was assistant conductor for Mercury Opera's production of *The Tales of Hoffmann*.

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. Particular highlights included successful productions of *Les Miserables* for Christchurch Operatic and *Christmas Carol* by Philip Norman for Canterbury Opera. Mark programs music of New Zealand composers whenever he can and has been responsible for the commissioning of many new works.

A study trip to the Aspen (Colorado) Music School and Festival in 1995 was supported by Creative New Zealand, Music Associates Aspen and with an Arts Excellence Award from the Community Trust. It was a particularly enriching and inspiring experience.

Mark's first love is orchestral music and shortly after his return to Christchurch he began conducting for the Canterbury Philharmonia. He has been with them for over 20 years. He was also music director of the chamber orchestra Da Capo for some ten years, and has been the conductor for the Artist Doctors' Orchestra in Christchurch for several years. His success with the latter group led to his appointment in 2012 as conductor for the inaugural New Zealand Doctors' Orchestra (NZDO). Mark directed this orchestra of some 65 able musicians in a fully sold out concert at Nelson in June.

Harry Ellerm – Piano

Harry Ellerm was born in Christchurch, New Zealand and began learning the piano at five years old. From a youngster Harry has had repeated and continued success on the local stage and a number of Royal Schools' High Achievers' cups and awards as well as an ABRSM diploma with distinction early on. To test his ability on the international stage Harry ventured to the Sydney Performing Arts Challenge as an eleven year old and achieved outstanding success, and again as a thirteen year old, becoming the top medal winner, including three golds, in the fifteen years and under category.

Harry had the good fortune to meet Michael Endres during 2010, beginning private lessons with him soon after. In 2010 he became a semi-finalist in the National Concerto competition and a finalist in the Young Performer of the Year competition. This prompted him to make the decision to solely focus on piano, finishing school at the end of 2011 to study performance piano full time at Canterbury University in 2012.

Harry has been a regular performer in the Merle Carter Lunch-hour Concert series and at other local venues. This year Harry has performed piano recitals in the Lewis Eady Emerging Artist series in Auckland and the Baycourt Theatre Steinway Piano series in Tauranga.

Christchurch School of Music Concert Band

The Christchurch School of Music Concert Band is comprised of wind and percussion musicians of all ages. It features a woodwind section, a brass section and a percussion section, much like an orchestra without the strings. The conductor and musical director is Bruce Roberts.



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OPEN DAY

Saturday 8 December 10am-1.00pm

Catholic Cathedral College
Off Ferry Rd near Barbadoes St

There will be ensembles rehearsing, students having lessons,
instruments to try out, people to answer any questions, a
sausage sizzle, balloons and food and drink for sale

The Orchestra

Violin 1

Alastair Sands •
Justine Bradley
Janet Crofts
Marlys Donaldson
Lorraine Horton
Hazel Martin #
Margaret Maw
Emma Norrish #
Pauline Yates

Violin 2

Carol Frost •
Ruth Ambrose
Chris France
Beth Garvey
Clive Morriss
Lynette Murdoch
John Newby
Vicky Paton #
Alan Roscoe
Alice Sillifant

Viola

Katherine Trought •
Hanna Krause
Mary Lovell
Kaylene Murdoch
Clare O'Connell
Lynn Oliff #
Margaret Sands
Nicholas Wogan

Cello

Erika White •
Bridget Beck
Rebecca Farmer
Naomi Harmer #
Mike Hurrell #
Morag Macpherson #
Tracey Morgan
Kerry Murphy
Cecilia Pascoe #
Christy Yau #

Double Bass

John Blunt •
Robyn Bisset
Gareth Donnelly
Tim Wilkinson

Flute

Sarah Helleur •
Daphne Russell
Linda Sorensen

Piccolo

Sarah Helleur
Linda Sorensen

Oboe

Alison Macklan •
Catherine Loye
Malcolm McCulloch

Cor Anglais

Alison Macklan

Clarinet

Barbara Peddie •
Stephen Gregory
Jennifer Tubb

Bassoon

Marco Rijnberg •
Anne Godfrey

Horn

Sally Botur •
Elizabeth Christensen

Trumpet

John Bartlett
Alannah Jeune #
Haley O'Neill

Trombone

Carol Crowther • #
Stephen Beuzenberg
Brian Hodges
Max Wilkinson +

Tuba

Matthew Bennett

Timpani

David Scales

Percussion

Ron Newton +
Nelson Roberts
Jack Shatford +

Keyboard

Victoria Panckhurst

• Principal
On leave
+ Guest player

Coriolanus Overture **Ludwig van Beethoven (1770-1827)**

Heinrich Collin's play about the fifth century BC Roman general, Gaius Marcius Coriolanus, was already five years old when Beethoven wrote this overture. Beethoven seems to have been familiar with Collin's view of the legend, with the tortured and emotionally charged music fairly reflecting the impetuosity of the leading character, and the conflict between his seeking revenge and heeding his mother's pleading for peace. In the play, Coriolanus eventually succumbs to despair, taking his own life. After a final outburst, the music also loses its spirit and fades away with an air of sadness.

Mark Hodgkinson

Piano Concerto No 2, Op 22 **Camille Saint-Saëns (1835-1921)**

I Andante sostenuto
II Allegro scherzando

Saint-Saëns composed this work in 1868 and was the soloist at its premiere. The opening movement begins with material reminiscent of a Bach keyboard fantasia and sets a sombre mood. Rounded off with tutti orchestral chords, the piano then introduces the principal theme ahead of a substantial and increasingly intense development section. The main theme returns in some force before the piano embarks on a wide-ranging cadenza. A repeat of the orchestra's opening statement rounds off the movement. The second movement brings a much happier mood, with both themes imbued with a witty good-humour, typical of the composer.

Mark Hodgkinson

Chorale from Cantata BWV 79 **Johann Sebastian Bach (1685-1750)**

In 1725 J.S. Bach composed the cantata BWV 79 "Gott der Herr ist Sonn und Schild" for the celebration of the Reformation. Originally written for three vocal soloists, choir and orchestra, it is partially based on the well-known hymn "Now Thank We All Our God" (Nun Danket Alle Gott), the melody of which is attributed to Martin Rinkart. This arrangement for concert band by Robert van Beringen combines part of the first movement (Coro) with an ensemble from the third movement (Choral).

Bruce Roberts

O Magnum Mysterium **Morten Lauridsen (1943-) arr H. Robert Reynolds**

*O great mystery,
and wonderful sacrament,
that animals should see the new-born Lord,
lying in a manger!
Blessed is the Virgin whose womb
was worthy to bear
Christ the Lord.
Alleluia!*

This arrangement brings Morten Lauridsen's reverent masterwork to the concert band stage. Many will know this stunning work from the magnificent rendition that has become a staple of the choral repertoire.

Bruce Roberts

Suite on Canadian Folksongs **Morley Calvert (1928-1991)**

This work contains three movements (Marianne s'en va-t-au moulin', She's like the swallow and J'entends le moulin) based on traditional Canadian folk songs.

Bruce Roberts

Suite from Henry V **William Walton (1902-1983) arr Muir Mathieson**

- I Overture: The Globe Playhouse*
- II Passacaglia: Death of Falstaff*
- III Charge and Battle*
- IV Touch Her Soft Lips and Part*
- V Agincourt Song*

In 1944, Laurence Olivier was charged with directing a film to raise British morale. Shakespeare's play 'Henry V' was chosen and William Walton engaged to compose the music. Walton approached the task with considerable professionalism, selecting both themes and orchestrations that would convey something of the times in which the play was set. Indeed, he saw the resulting work as little more than a commercial product, and it took considerable persuasion by Muir Mathieson before Walton would consent to the arrangement of a suite from the original film score.

There is no question that Walton's efforts enhanced the on-screen action. From the pathos of Falstaff's death to the threatening tread of the armies leading into battle, the music constantly reinforces the unfolding drama, and culminates in a victoriously jingoistic account of the Agincourt Carol that came into being shortly after the historic battle of 1415.

Mark Hodgkinson

For many years the orchestra has owned a set of 14 tubular bells (chimes) but these had fallen into disrepair through lack of a suitable hanging system. Very recently, through the generous efforts and skills of Ron Newton, a new hanging and storage frame has been constructed. The bells will be played by Ron in this concert in Walton's Henry V Suite. The Canterbury Philharmonia is very grateful to Ron for his efforts.

Men of Goodwill **Benjamin Britten (1913-1976)**

The Christmas Carol '*God Rest You Merry, Gentlemen*', is of unknown authorship, though the text occurs in the Roxburgh Ballads, published around 1770. The words have been set with at least two melodies. Britten based his set of variations on probably the most familiar version, which seems to have been in existence by 1800.

This composition came about for a BBC programme of the same name, broadcast on Christmas Day 1947. The individual sections were used as interludes between the different parts of the broadcast and appear to have received just the one performance.

Following Britten's death in 1976, the executors of his estate began to research his work and have subsequently published a number of works posthumously. 'Men of Goodwill' was made suitable for concert performance in 1981 by Colin Matthews and was published the following year. It is an excellent addition to the repertoire of the Christmas Season.

Mark Hodgkinson

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

Acknowledgments

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support of the orchestra.

Thank-you also to the National Library of New Zealand and the
Risingholme Orchestra for music hire, and to Sandra Smith,
Gerald Oliver and Ian Thorpe for running sectional rehearsals.

Christchurch City

The logo for Creative Communities NZ features a stylized treble clef on the left, followed by the word "creative" in a bold, lowercase sans-serif font, and "nz" in a large, elegant script font to the right. Below "creative" is the word "COMMUNITIES" in a smaller, all-caps sans-serif font.

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

www.canterburyphilharmonia.org.nz