



Canterbury Philharmonia

with soloist

Harry Ellerm (Violin)

and guests

Cantabile Choir

**Saturday 8 May 2010 7.30pm
Villa Maria College Auditorium
21 Peer St**

Entry by programme: \$15, under 18 \$5

Programme

Sibelius Finlandia, Op 26

Vaughan Williams Five variants of "Dives and Lazarus"

Saint-Saëns Introduction and Rondo Capriccioso, Op 28
Soloist: Harry Ellerm

INTERVAL

Guest group: Cantabile Choir

Lilburn Symphony no. 1

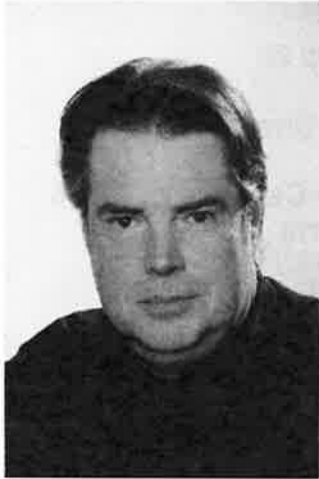
I Allegro non troppo

II Andante con moto

III Allegro

Please join the orchestra for supper at the end of the concert

Mark Hodgkinson – Conductor



Mark is the Principal Conductor of the Canterbury Philharmonia, and former Musical Director of Da Capo and Director of Notturmo. He has guest-conducted the Christchurch and Nelson Symphony Orchestras, and the Christchurch and South Island youth orchestras.

Mark is active as a freelance conductor/musical director for music theatre and opera, with appearances for Canterbury Opera, Perkel Opera, National Academy of Singing and Dramatic Art, Canterbury Children's Theatre, Christchurch Operatic (Showbiz) and Canterbury Musical Theatre.

Mark studied with Vanco Cavaderski and Sir William Southgate amongst others. A scholarship from the Music Associates of Aspen and a study grant from Creative New Zealand allowed him to attend the Aspen Music Festival and school where he undertook further studies with Murry Sidlin and conducted the Aspen Music School String Orchestra.

Mark is well known for his determined advocacy of New Zealand music and has many premieres to his credit. He is the recipient of an inaugural Arts Excellence Award from the Community Trust, and is a Life Member of the orchestra.

Harry Ellerm - Violin

Harry is a year eleven student at St Andrew's College, Christchurch. His early musical training ground was with the Christchurch School of Music as an orchestra and chamber group member. Within the last two years he has completed his ABRSM Intermediate and Advanced Chamber Music Certificate and Trinity ATCL Diploma on violin, and Dip ABRSM on piano, all with distinction. Harry has performed as a young soloist with the Nelson Symphony Orchestra, and this year with the Christchurch Symphony Orchestra as a finalist and second runner-up in the National Concerto Competition. In 2009 Harry was also a member of the NZSO National Youth Orchestra for its anniversary celebration season.

Harry is taught by Oleg Kotorovych and is a member of "Young Blood Violin Masterworks" a programme to encourage young performers to excel as soloists performing regularly in Christchurch and at other South Island venues under his artistic direction.

Harry has diverse academic and musical interests including drama, barbershop and piano which he has been also able to pursue at St Andrew's College. In 2008 he was awarded three gold medals and a bronze at the Sydney Performing Arts Challenge. Harry's goals are to finish school and follow a career in performance music and study, if possible, overseas.

Cantabile Choir

The Cantabile Choir, formally the Cashmere Singers, is a community choir based at the Music Centre of Christchurch. They are a group that meet for the joy of making choral music. Jane Doig is their musical director and their accompanist is Kay Cox.

The choir meets on Wednesday nights 7-9.00pm in the Mollie Clark room. New members are welcome.

The Orchestra

Violin 1

Lois McCallum •
Cherry McCallum §
Marlys Donaldson
Lorraine Horton
Hazel Martin
Margaret Maw #
Emma Norrish
Edith Wicks
Pauline Yates

Violin 2

Carol Frost •
Ruth Ambrose
Beth Garvey
Clive Morriss
Lynette Murdoch
Alan Roscoe
Alice Sillifant
Lucinda Stuart
Candy Swart

Viola

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

Cello

Erika White • #
Tracey Morgan ©
Bridget Beck
Kate Fleming
Mike Hurrell
Morag Macpherson
Suzanne Shillito
Kerry Murphy #
Yvonne Webb
Christy Yau

Double Bass

John Blunt •
Robyn Bisset
Gareth Donnelly
Tim Wilkinson

Flute

Sarah Helleur •
Margaret Neate
Daphne Russell

Oboe

Alison Macklan •
Greta Bond #
Jacqueline Kotula

Clarinet

Barbara Peddie •
Stephen Gregory
Jennifer Tubb
Sue Withers

Bassoon

Marco Rijnberg •
Anne Godfrey
Michael Maclean

Horn

Sally Botur •
Elizabeth Christensen
Averil Cullen

Trumpet

David Black
Mark Gregory

Trombone

Chris Adams •
Stephen Beuzenberg
Carol Crowther

Tuba

Matthew Bennett

Timpani


Nelson Roberts

Percussion

Keyboard

Victoria Panckhurst

• Principal
§ Associate principal
© Acting principal
On leave



Scorpio Books

79 Hereford St
Christchurch
Ph: (03) 379 2882
Fax: (03) 379 2886
0800 SCORPIO



**NZ's Largest Range of
Brass & Woodwind Instruments**

— AND NOW IN CHRISTCHURCH! —

Instrument Rental - our specialty

We stock Stringed Instruments, Guitars,
Drums, Keyboards, Books & Accessories too

**Complimentary KBB Polishing Cloth with your
purchase of \$10 or more in store when
you present this ad.**

KBB
music

Shades Arcade, Cashel St. Christchurch
Ph 03 379 5355 | Fax 03 379 5356
Email chch@kbbmusic.co.nz
Web www.kbbmusic.co.nz

Play with the best

Finlandia **Jean Sibelius (1865-1957)**

Finlandia was originally the last of a set of orchestral pieces, designed by Sibelius to accompany a series of dramatic scenes re-enacting historical Finnish events. It seems the initial title may have been "Finland awakes", and if so, the roar which begins the work may well be interpreted as the Finnish response to the censorship Russia had imposed on the Finns just prior to the work's composition in 1899. It should be noted that the hymn-like chorale part way through the piece is the composer's own work and has become the unofficial national song of Finland.

Five variants of "Dives and Lazarus" **Ralph Vaughan Williams (1872-1958)**

Composed for harp and strings, Ralph Vaughan Williams wrote this work for a concert at the 1939 World's Fair in New York, a few months prior to the outbreak of war. The tune was a favourite of the composer's. It appears in written form as early as 1557.

Rather than stating the tune and then using it as a vehicle for increasingly virtuosic displays, such as would occur in a traditional air and variations format, Vaughan Williams instead composes what are almost a series of meditations on the theme. Vaughan Williams himself writes that "These variants are not exact replicas of original tunes, but rather reminiscent of various versions in my own collection and those of others." It is interesting to note there are five versions of the folk tune extant from around the British Isles, albeit with different titles.

Introduction and Rondo Capriccioso **Camille Saint-Saëns (1835-1921)**

Saint-Saens wrote the Introduction and Rondo Capriccioso in 1863 for the Spanish violin virtuoso Pablo Sarasate. Sarasate had commissioned a concerto from Saint-Saens some four years earlier so the composer was already familiar with the soloist's abilities and brought forth a stunning work which no self-respecting violinist can ignore.

A melancholic introduction leads to an emotionally charged Rondo theme that will recur a further four times, including a delicately shared rendition from the orchestral winds. Shifts of mood throughout provide a framework for the soloist to display a number of virtuosic skills and variety of tone. The work is brought to a close with a scurrying coda.

Symphony no.1 **Douglas Lilburn (1915-2001)**

When Lilburn completed his first symphony in 1949, he was already an experienced composer with over 70 works in existence. He had written works with full orchestra on five previous occasions. His idiomatic writing for each instrument, and confidence with different tonal colours and textures is apparent throughout the three movement work.

The first movement contrasts passages of driving energy with slower paced reflections of grandeur. Lilburn was continually inspired by New Zealand's natural environment throughout his life and it isn't hard to connect this music to the landscape. The second movement grows from a pulsing motif which Lilburn uses to create an individualistic rondo. Colours tend to remain somber in contrast to the outer movements. The third movement concludes the work with much vitality and optimism, leading to a final passage of confidence and self-assurance.

Programme notes by Mark Hodgkinson

JOHN RHIND

FUNERAL DIRECTORS

Since 1881 - a continuing family tradition

Ph: (03) 379-9920

A member of the Funeral Directors
Association of New Zealand

19 London St, Christchurch.

Fax: (03) 366-7488



BELLS
The Auctioneers

**Specialists in
Antiques and
General Goods**

Weekly Auctions Held

R.G. BELL & CO.
36 & 50 Charles Street, Kaiapoi
KI 327 8875

169 Gloucester St, Christchurch
CH 366 2026

AH CH 352 7537 - MGAANZ

Orchestra patron

Professor Emeritus John Ritchie

Orchestra Committee

Lynette Murdoch (chairperson), Ruth Ambrose (vice chairperson), Kaylene Murdoch (secretary), Stephen Gregory (treasurer), Averil Cullen (librarian), Sarah Helleur, Sally Botur

Life members

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

Acknowledgments

Thank-you to the businesses who advertise in our programme for their financial support of the orchestra.

Thank-you also to the New Zealand Symphony Orchestra, the National Library, & the Christchurch School of Music for hire of their music.

A special thank-you to Alastair Sands and Gerald Oliver for leading sectional rehearsals.

Our next concert is on Sunday 15 August 2.30pm

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

www.canterburyphilharmonia.org.nz