



**Canterbury Philharmonia
2013 concert season**

Saturday 11 May 7.30 pm

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Programme

Philip Norman Friendship Haiku

Max Bruch Violin Concerto No 1 in G minor, op 26

I Vorspiel: Allegro moderato

II Adagio

III Finale: Allegro energico

Soloist: Isaac Shatford

INTERVAL

Christchurch Youth Recorder Ensemble

I A selection of renaissance dance music featuring replica instruments

II When Shall the Sun Shine by Paul Leenhouts from Amsterdam Loeki

Stardust Ensemble

III New Braun Bag by Pete Rose

Antonín Dvořák Symphony No 8 in G major, op 88

I Allegro con brio

II Adagio

III Allegretto grazioso

IV Allegro ma non troppo

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 in Nelson.

Isaac Shafford – Violin

Isaac has been learning the violin for 13 years, and has been under the tutelage of Oleg Kotorovich since 2010. He has been the recipient of many awards, including the Royal Schools' trophy for the highest exam mark in Canterbury, the Katherine Lund Cup for most promising player and, most recently, the Irene Lassen award for highest marks in a Royal Schools' diploma. Isaac is currently on scholarship for violin and piano at St Andrew's College, where he is the violinist in the award-winning trio "8 Strings & 88 Keys." This year Isaac has had the opportunity to be concertmaster of the New Zealand Secondary Schools' Symphony Orchestra, performing Beethoven's 7th Symphony.

Later this year, Isaac plans on participating in the National Concerto Competition playing the Bruch violin concerto.

Christchurch Youth Recorder Ensemble

The Christchurch Youth Recorder Ensemble is in its fourth decade having established and maintained a high profile for youth recorder playing with regular appearances at New Zealand and Australian international recorder weeks. The group has many public recitals, radio recordings and two CDs to its internationally regarded name. Over the decades it has acquired an enviable collection of contrabass recorders and renaissance instruments, some of which appear tonight.

Inspired and taught by Rolf Just, conductor Neville Forsythe established the ensemble, which has long been a flagship group of the Christchurch School of Music. Leader and assistant conductor Alannah Jeune also teaches recorder at the Christchurch School of Music, and directs the Senior Recorder Ensemble.

The Orchestra

Violin 1

Alastair Sands ●
Justine Bradley
Peter Cui
Marlys Donaldson
Lorraine Horton
Bomi Kim
Margaret Maw
Emma Norrish #

Violin 2

Carol Frost ●
Ruth Ambrose
Chris France
Beth Garvey
Ellyse Gore
Clive Morriss
Lynette Murdoch
John Newby
Alice Sillifant #
Candy Swart

Viola

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

Cello

Erika White ●
Bridget Beck
Naomi Harmer #
Mike Hurrell
Amy Isbister
Morag Macpherson
Tracey Morgan
Kerry Murphy
Cecilia Pascoe #
Christy Yau

Double Bass

John Blunt ●
Robyn Bisset #
Gareth Donnelly #
Bryan Isbister
Tim Wilkinson

Flute

Sarah Helleur ●
Clare Doherty
Daphne Russell
Linda Sorensen

Piccolo

Linda Sorensen

Oboe

Alison Macklan ●
Catherine Loye
Malcolm McCulloch

Clarinet

Barbara Peddie ●
Stephen Gregory
Nicole Jenkins
Jennifer Tubb

Bassoon

Marco Rijnberg ●
Anne Godfrey

Horn

Sally Botur ●
Elizabeth Christensen
Nick Lyttle +

Trumpet

John Bartlett
Alannah Jeune
Haley O'Neill

Trombone

Carol Crowther ●
Stephen Beuzenberg
Brian Hodges

Tuba

Matthew Bennett

Timpani

David Scales

Percussion

Jack Shatford +

Keyboard

Victoria Panckhurst

● Principal
On leave
+ Guest player

Friendship Haiku

Philip Norman (1953-)

Philip Norman wrote Friendship Haiku to mark the visit to Christchurch of the Festival Choir of Japan in 1992. It is a clear demonstration of the composer's ability to conjure up in sound, images of mood and environment. From the opening bars we are as clearly in Japan as we were in Turkey last year, with Beethoven's well-known March from The Ruin of Athens.

Friendship Haiku presents a series of postcards: a mysterious, unfocussed, distant object; a forest of unfamiliar birdsong; an aggressive, unyielding militaristic force; a driving, vibrant, industrial machine before a return to the opening scene.

Philip Norman has had a long association with the Canterbury Philharmonia and we have performed a number of his compositions. They are always well received by players and audience alike. Philip has a national profile for his composing skills with successes with ballet, opera, chamber music and music theatre, choral works, and for his writing with the outstanding biography of Douglas Lilburn and the informative festschrift to mark our former patron John Ritchie's 90th birthday.

In a year that sees events world-wide marking anniversaries of Verdi, Wagner and Britten, we would like to take this opportunity to thank Philip for the enrichment he gives us as he comes to terms with reaching his 60th birthday later this year.

Violin Concerto No 1 in G minor, op 26

Max Bruch (1838-1920)

- I Vorspiel: Allegro moderato*
- II Adagio*
- III Finale: Allegro energico*

Bruch's violin concerto continues to be a calling card for violinists, an opportunity to demonstrate their musical and technical gifts through a work that epitomises the virtuosic and emotional demands on performers of the Romantic repertoire.

There have been suggestions that Bruch modeled his work on the equally celebrated violin concerto, composed by Felix Mendelssohn over twenty years earlier. Certainly both composers introduce the soloist in the opening bars of each work, and they both link the first movement to the second with a sustained orchestral note (violins in the Mendelssohn, bassoon in the Bruch).

However, there are significant differences. Unlike Mendelssohn, Bruch does not provide his soloist with an extended cadenza. Their musical ideas are hardly similar either, with Bruch's opening theme far more aggressive than Mendelssohn's. Nonetheless, both works have remained popular with performers and audiences alike since their premieres, and seem likely to remain so.

Symphony No 8 in G major, op 88

Antonín Dvořák (1841-1904)

- I Allegro con brio*
- II Adagio*
- III Allegretto grazioso*
- IV Allegro ma non troppo*

This symphony in G major is as good an illustration of the genius of Dvořák as any of his work. Inventive melody flows throughout, with individual ideas flowing freely yet with a sense of continuity. The music conveys a generally positive, even virile character, but with no fear of addressing darker emotions, abetted by judicious control of harmony that frequently takes unexpected chromatic steps.

Dvořák's use of rhythm is also inspired, with changes in dramatic tension reflected by similar alterations to the nature of the music's pulse. Instrumental colours constantly shift, accentuating not only changes of mood, but also the natural and human environment of Bohemia, from which Dvořák drew so much inspiration.

Formally, Dvořák's individual skill also shines through. Not for him a basic underlying tempo throughout a movement. Even the traditional form of the scherzo is enhanced through a cheeky coda, which itself draws its motif from the opening notes of the movement's trio section.

Dvořák is chiefly known for his Ninth Symphony, "From the New World", but based on the evidence here, there is little doubt that his other efforts with this form have much for the modern listener to enjoy.

Programme notes by Mark Hodgkinson

Orchestra patron

John Emeleus

Orchestra committee

John Blunt (chairperson), Lynette Murdoch (vice chairperson), Kaylene Murdoch (secretary), Stephen Gregory (treasurer), Averil Cullen (librarian), Sarah Helleur, Marco Rijnberg.

Life members

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

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

**Our next concert is on
Sunday 18 August 2.30pm**

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

www.canterburyphilharmonia.org.nz

