



Canterbury Philharmonia

# COUNTRY LIFE

**SUNDAY 12 NOVEMBER 2023  
THE PIANO, 2.30PM**

**MUSIC BY LILBURN, THOMSON, STRAVINSKY,  
COPLAND, BACH AND SATIE.**



# PROGRAMME

Drysdale Overture - **Douglas Lilburn** (1915-2001)

Sheep May Safely Graze - **JS Bach** (1685-1750)

**(Soprano- Emma Gilkison)**

The Plow that Broke the Plains– Suite for orchestra - **Virgil Thomson** (1896-1989)

## INTERVAL

Trois Morceaux en Forme de Poire - **Erik Satie** (1866-1925)

Down a Country Lane - **Aaron Copland** (1900-1990)

Laurie's Song from The Tender Land - **Aaron Copland**

**(Soprano-Emma Gilkison)**

The Shrovetide Fair from Petrouchka - **Igor Stravinsky** (1882-1971)

## 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.

### Life membership

Our life members are: Stephen Delany, John Emeleus, Anne Godfrey, Stephen Gregory, Mark Hodgkinson, Clive Morriss, Lynn Oliff, Barbara Peddie, Margaret Sands and Brian Smith.

## Emma Gilkison - Soprano



Emma Gilkison is an English-born Soprano, residing in South Canterbury, and regularly engaged to perform at concerts around the region, most recently with the CSO in its performance of Purcell's "Dido and Aeneas" here at The Piano. Emma has been singing since the age of ten after a compulsory audition for The Wizard of Oz at school, and many years later gained ATCL in Singing with Distinction in 2017. Emma is a current member of Voices NZ, and is an alumnus of the National Youth Choir of Great Britain and its Chamber Choir. Emma is equally at home singing Opera (roles include: Belinda/First Witch/Second Woman (Dido and Aeneas), Sister Dolcina/Lucia (Suor Angelica and Elegies), Soprano Soloist (Knoxville: Summer of 1915), Trio Soprano (Trouble in Tahiti)); Operetta (roles include: Yum-Yum (The Mikado), Phoebe (Iolanthe)); and Music Theatre (roles include: Dorothy (The Wizard of Oz), Mother Superior (Sister Act)). Soprano soloist work includes: Mozart –Exsultate Jubilate, Requiem, Solemn Vespers; Haydn – The Creation; Bach – Magnificat; Vivaldi – Gloria; Handel – The Messiah, Dixit Dominus; Faure – Requiem.

# Programme Notes

## **Drysdale Overture - Douglas LILBURN (1915-2001)**

Douglas Lilburn grew up on the family farm, 'Drysdale', a traditional New Zealand hill-country farm. As with many of his compositions, Lilburn found inspiration in the non-urban landscape for this first work under the tutelage of Ralph Vaughan Williams, his composition teacher at the Royal College of Music, London.

Composed in 1937, it is difficult to remember this work is that of a student. Notwithstanding some subsequent revision, 'Drysdale', only Lilburn's second orchestra piece, displays confident handling of the elements of music from rhythmic vitality, through a wide colour palate of orchestral textures, to a secure arch-like structure with earlier musical ideas returning in reverse order as the piece draws to its close. Little wonder it won the New Zealand National Centennial Competition for a new orchestral composition.

## **Sheep May Safely Graze - J. S. BACH (1685-1750)**

The aria '*Schafe können sicher weiden*' (Sheep May safely Graze) comes from the cantata *Was mir behagt, ist nur die muntre Jagd*, BWV 208, composed by Bach in 1713. The text by Salomon Franck compares a shepherd watching over his flock with a ruler taking care of the populace of his domain.

## **The Plow That Broke The Plains - Suite - Virgil THOMSON (1896-1989)**

1. Prelude: Prologue
2. Pastorale (Grass)
3. Cattle
4. Blues (Speculation)
5. Drought
6. Devastation

'The Plow That Broke The Plains' is a documentary film directed by Paren Lorentz from 1936. It chronicles the history of the farming practices that turned millions of acres of grasslands that had existed for thousands of years to the east of The Rockies into an arid and unproductive desert. Composer Virgil Thomson contributed the score, drawing on the musical heritage of the Baptist Church, cowboy songs and Native American traditions. The film came about as the American government looked for ways to help the creative sector of its population during the Great Depression by establishing a Film Service. The fundamental reasoning was it was better to pay people to work at what they were good at, rather than pay them the dole to not work at all. It also offered chances to promote the New Deal reforms. This and other films made under the same circumstances proved hugely popular. It may come as no surprise then, that Hollywood lobbied so strongly against them that the service was shut down after just a few years.

## **Trois Morceaux en forme de poire- Erik SATIE (1866-1925)**

1. Maniere de Commencement
2. Prolongation du meme
3. I (Lentement)
4. II (Enleve)
5. III (Brutal)
6. En Plus
7. Redite

Erik Satie, best known perhaps for his Gymnopédies, is renowned as much for the titles of his compositions as the works themselves. Possessed of a unique sense of humour, his 3 Pieces in the Form of a Pear includes 7 distinct movements.

Written for piano four-hands in 1903, they are said to be a response to criticism from his then close friend, Claude Debussy, about the structure of his compositions. Shortly afterwards, he returned to serious study with much more success than he had had previously when a student at the Conservatoire. His influence has been acknowledged by composers as diverse as John Cage and John Adams.

### **Down A Country Lane Aaron COPLAND (1900-1990)**

Down a Country Lane was the result of a commission from Life magazine for a piano piece for young players. Composed in 1960, he orchestrated it two years later for use by the then developing type of ensemble known as youth orchestras. It received its orchestral premiere in London in 1964 and is a model of the composer's ability to express an American rural idyll.

### **Laurie's Song from 'The Tender Land' Aaron COPLAND**

Laurie's Song begins the third scene of Aaron Copland's opera The Tender Land. She is to graduate from high school that evening and muses on the next stage of her life and how the world is suddenly opening up to her.

### **The Shrovetide Fair (Toward evening) from Pétrouchka Igor STRAVINSKY (1882-1971)**

Petrouchka was the second ballet that Stravinsky composed for Diaghilev's Ballet Russe, but it did not start life that way. Stravinsky was wanting to compose an orchestral work, featuring the piano as an integrated soloist and had completed what would become the first scene in the ballet when he received a visit from Diaghilev. The latter immediately saw the dramatic possibilities and persuaded the composer to change the direction of the composition.

Petrouchka tells of the love of a puppet for a ballerina and his demise at the hands of his rival. The story is set against the Shrovetide Fair in Saint Petersburg. Fairs have a long association with agricultural and craft mercantile activity, and were also occasions when various entertainments might take place.

In this the final scene from the ballet, a succession of dances takes place, beginning with a Dance of the Nursemaids. A sudden slowing of tempo heralds the Dance of the Peasant and the Bear, before the Entrance of the Merchant is quickly followed by the Dance of the Coachmen. The Nursemaids join with the Coachmen as the scene builds towards what will be its tragic conclusion.

*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  
Georgina Wood

### **Violin 2**

Carol Frost ●  
Ruth Dove  
Beth Garvey  
Nicholas McBryde  
Lynette Murdoch  
Olivia Murray  
Erika Sirisomboonwong  
Joy Williams  
Daniel Wong#

### **Viola**

Katherine Trought ●#  
Kaylene Murdoch ●●  
Alex Hurrell  
Mary Lovell  
Margaret Sands  
Philippa Upton #  
Nick Wogan

### **Cello**

Jane Radford ●  
Mike Hurrell #  
Bridget Beck  
Tracey Morgan  
Morag Macpherson  
David Plew

## **Double Bass**

Tim Wilkinson ●  
Robyn Bisset  
Bryan Isbister #  
John Blunt

## **Flute**

Sarah Helleur ●  
Bryony Bedggood  
Natasha Chernousova  
Anna Morrison

## **Piccolo**

Bryony Bedggood

## **Oboe**

Alison Macklan ●  
Malcolm McCulloch  
Ian Thorpe  
Rachel Wang #

## **Cor Anglais**

Alison Macklan

## **Clarinet**

Barbara Peddie ●  
Iris Brookland  
Kate Fleming  
Jennifer Tubb

## **Bass Clarinet**

Jennifer Tubb

## **Bassoon**

Milja Albers-Pearce ●#  
Hayley Roud + ●●  
Reina Dornan #  
Pieta Hextall +  
Susan Lewis

## **Saxophone**

Jennifer Tubb

## **Horn**

Jenny Bartley  
Sally Botur  
Elizabeth Christensen  
Angeline Dew #

## **Trumpet**

Lucy Page-Dalton  
James Upton

## **Trombone**

Carol Crowther ●  
Margaret van Ginkel +  
**Bass Trombone**  
Mark Gregory+

## **Tuba**

Matthew Bennett #  
Geoffrey Wheeler+

## **Timpani**

David Scales #  
Jonathon Tressler

## **Percussion**

Jonathon Tressler ●  
Kylie Bathe+  
Austin Huang+

## **Keyboard**

Kyle Hsieh +

● Principal  
●● Acting Principal  
# On Leave  
+ Guest Player