Canterbury Philharmonia

2015 Concert Season

Saturday 28 November 7.30 pm

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Programme

Leroy Anderson – A Christmas Festival

JC Fischer - Oboe Concerto in C Major**,**
soloist Jonty Schmidt

Douglas Lilburn – Suite for Orchestra

INTERVAL

Guest Group: The Vocal Network

1. Midnight Serenade - Composed/Arranged by David Wright
2. As Long As I'm Singing - Words & Music by Bobby Darin, arr. Mike Menefee
3. Blackbird - Words & Music by John Lennon & Paul McCartney, arr Rich Hasty
4. Away in a Manger - Trad; as performed by "Go Fish"
5. Tonight, from Westside Story - Leonard Bernstein & Stephen Sondheim, arr Jay Giallombardo

Franz Berwald - Symphony 3
(Sinfonie Singulière)

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. 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 the Christchurch School of Music - 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, Perkel Opera and Mercury Opera.

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. He was music director of the chamber orchestra Da Capo for some ten years.

Shortly after his return to Christchurch he began conducting for the Canterbury Philharmonia. He has been with them for 25 years.

Mark also conducts the Christchurch Doctors' Orchestra, the New Zealand Doctors' Orchestra (NZDO) and the newly-formed chamber orchestra Resonance Ensemble.

Jonty Schmidt - Oboe

Jonty has been playing oboe for 9 years, and throughout that time he has been taught by Keith Sayers at the Christchurch School of Music. For the past two years Jonty has been selected as the principal oboe in the New Zealand Secondary Schools' Symphony Orchestra, and during that time has also been principal oboe of the Christchurch Youth Orchestra. The New Zealand Youth Symphonic Winds (NZYSW) is New Zealand's premiere youth symphonic band comprising members from around the country up to the age of 25. As principal oboe of this ensemble Jonty has taken part in workshops and concerts around the country including the National Symphonic Band Festival in Rotorua in September this year.

This year Jonty also attained the ATCL diploma on oboe passing with distinction, and was also named as "Musician of the Year" for 2015 at Cashmere High School.

He has received a University of Otago Performance Scholarship for excellence in oboe, and will be studying Health Science next year at Otago University.

The Vocal Network – A Cappella Quartet

The Vocal Network consists of the Ed Dempsey, David Merriman, Andrew Grieve and Aaron Chandler.

Ed is the leader of the group. He is a Canadian by birth and moved to Christchurch in 1997. He has been the Musical director of the Canterbury Plainsmen and currently sings tenor in the Christchurch Pops Choir.

David is an experienced and versatile a cappella singer with the Plainsmen for about 20 years, "Accord", a mixed group and now the Pops Choir. David has a very wide vocal range.

Andrew is the bass of the group and provides the foundation for the group.

Aaron is a trombone player, arranger and pianist. He has qualifications including a MusB Honours Degree in Jazz Performance and plays and arranges music for various jazz, latin and rock bands in New Zealand and Australia.

For more, head to their Web site: http://www.thevocalnetwork.co.nz/

Programme

A Christmas Festival Leroy Anderson (1908-1974)

Leroy Anderson was born in Massachusetts to Swedish parents in 1908. As well as an early talent for music, Anderson was also fluent in several languages and spent part of the Second World War in Iceland as an intelligence officer.
Anderson developed a long association with Arthur Fiedler and the Boston Pops Orchestra, and it was for a Christmas recording by this pairing that Anderson composed 'A Christmas Festival' in 1950. Anderson wanted to create an overture rather than a medley and his clever intertwining of nine tunes relating to the festive season achieves this aim easily.

Concerto in C Major Johann Christian Fischer (1733-1800)

J C Fischer was a German composer and oboist, who was considered to be one of the greatest exponents of that instrument in Europe for much of his lifetime. He was well regarded personally, although the painter Gainsborough objected strongly when his daughter married Fischer. Fischer spent much of his career based in London, where he found time to write a number of tutors for oboe playing, in addition to works that were no doubt intended to display his virtuosic gifts.
This concerto is in three movements. The opening Allegro Moderato begins with a jaunty theme and later develops passages requiring much finger agility. An adagio follows, gently melodic but testing the soloist's control of both breathing and upper register. The work ends with a Rondeaux whose principal theme gives little indication of the sprightly episodes that follow.

Suite for Orchestra Douglas Lilburn (1915-2001)

It is just over 100 years since the birth of Douglas Lilburn, the first New Zealand-born composer to make a major impact nationally and internationally as a composer of serious, concert works. His Suite for Orchestra was commissioned for the Auckland Junior Symphony Orchestra by their conductor, Charles Nalden, and was completed in 1955.

The Suite is in five movements, and the listener can hear some of Lilburn's musical preoccupations during this period of his professional life. The first movement reflects both his fascination with the interval of a tone, and a developing interest in building larger ideas from small fragments of music. The second movement is very much a waltz and there are fleeting touches of Blues motifs in the third. Throughout there are colours and harmonies to remind you of the major American composer Aaron Copland, a composer Lilburn was hoping might encourage and mentor him. A trip to the United States didn't result in a hoped for meeting, and Lilburn continued to Europe, where he quickly became interested in the avant-garde's focus on serialism.

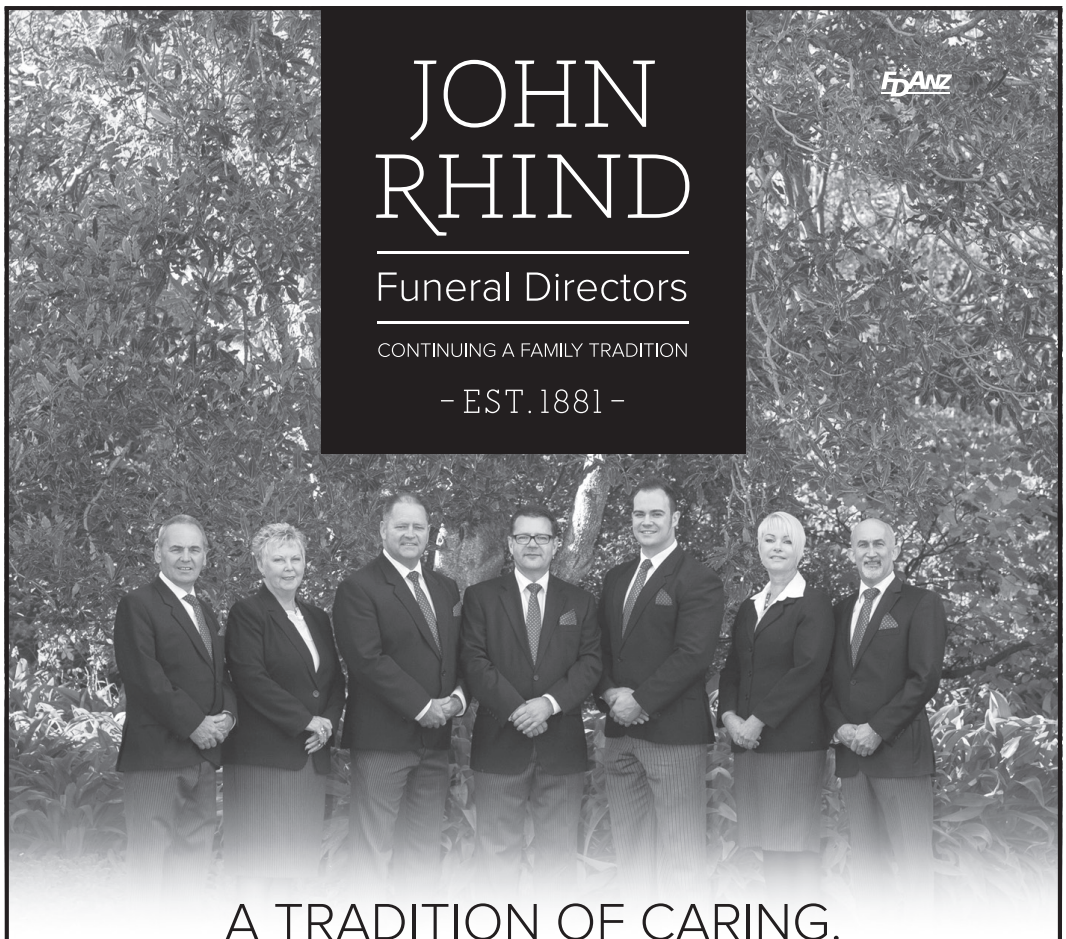
Symphony No.3 in C Major, Franz Berwald (1796-1868) *Sinfonie Singulière*

Franz Berwald was a member of a German dynasty of musicians, who first enter the records in the 1600's with Johann Daniel Berwald, a town musician in Neumarkt. His heirs continued in music across several generations, with Franz Berwald arriving in the world in Stockholm, where his father had settled and was playing in the court orchestra. Berwald had an interesting life. Besides music, he had a keen interest in medicine and founded a successful orthopaedic practice in Berlin, but music eventually held sway. A capable solo violinist, he is most celebrated for his orchestral and chamber output, though he himself craved recognition as an operatic composer.

Berwald left four symphonies. The third was finished in March 1845, but it was almost 60 years before it was first heard in public. A great pity as it is a taut, well written work with a number of original ideas. The most obvious of these is the incorporation of the Scherzo third movement, into the middle of the second movement Adagio. It seems to be the first occurrence of this structural device in symphonic composition.

Other features of the work include the clever expansion of ideas in the first movement from a very simple opening fragment, and the use of the same interval (a fourth) as the thematic basis of the Finale as well. The forceful energy generated by the syncopated rhythm in the last movement is also as innovative and successful as the structure of the middle movement. The return of the second theme of the Adagio in the final movement provides further cohesion to the symphony over all, and leaves one wondering why it rarely receives performances.

Programme notes by Mark Hodgkinson



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The Orchestra

Violin 1
Alastair Sands ●
Justine Bradley
David Bui
Marlys Donaldson
Alison Griffith-Collins
Lorraine Horton
Margaret Maw
Emma Norrish #

Violin 2
Carol Frost ●
Ruth Ambrose
Beth Garvey
Clive Morriss
Lynette Murdoch
John Newby #
Kana Nishino #
Alice Sillifant
Sarah Brennan

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

Cello
Erika White ●
Bridget Beck
Katharina Cairns
Naomi Harmer #
Mike Hurrell #
Morag Macpherson
Tracey Morgan #
Kerry Murphy
Christy Yau #

Double Bass
Tim Wilkinson ●
Robyn Bisset #
John Blunt
Bryan Isbister

Flute
Sarah Helleur ●
Bryony Bedggood
Carla Webber #
Emily McCulloch +

Piccolo
Bryony Bedggood

Oboe
Alison Macklan ●
Catherine Loye #
Malcolm McCulloch

Clarinet
Barbara Peddie ●
Nicole Crone
Stephen Gregory
Jennifer Tubb

Bassoon
Marco Rijnberg ●
Anne Godfrey
Reina Dornan

Horn
Sally Botur ●
Jenny Bartley
Angeline Dew

Trumpet
John Bartlett
Greg Knowles +

Trombone
Carol Crowther ●
Margaret Winter

Bass Trombone
Brian Hodges

Tuba
Matthew Bennett

Timpani
David Scales

Keyboard / Piano
Victoria Panckhurst

● Principal
On leave
+ Guest player

Orchestra patron
John Emeleus

Conductor
Mark Hodgkinson

Leader
Alastair Sands

Orchestra committee
John Blunt (chairperson), Malcolm McCulloch (vice chairperson), Bridget Beck (secretary), Garth Jeune (treasurer), Averil Cullen (librarian), Tracey Morgan, Brian Hodges

Life members
Chris Adams, Charles Begg, Stephen Delany, John Emeleus, Michael Fogden, Mark Hodgkinson, Ernie McBryde, Pam McLean, Barbara Peddie, Stan Raymond, Nelson Roberts, Alan Roscoe, Margaret Sands, Brian Smith.

For more information about the orchestra look at our website:

www.canterburyphilharmonia.org.nz

Acknowledgments

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