

RISINGHOLME ORCHESTRA

MUSIC FOR PLEASURE

**Sunday 19th May 2013, 2:00 pm,
Elmwood Normal School Auditorium**

Conductor : Anthony Ferner

Guest soloist : Justin Standring (Flautist)

F. von Suppé Overture – *“The Beautiful Galathea”*

G. Hübner *“Fantasie for Flute and Orchestra”*

Solo flute: Justin Standring

Interval : 15 minutes

Rogers and Hammerstein

Selection – *“The Sound of Music”*

W. Y. Hurlstone *“Fantasie Variations on a Swedish Air”*

You are welcome to join us for afternoon tea in the foyer,
after the concert.

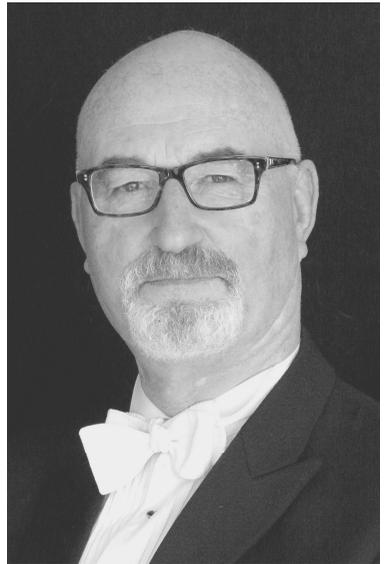
Anthony Ferner

Conductor of the Risingholme Orchestra

Anthony Ferner has 40 years of conducting experience alongside his professional orchestral and solo career.

He is Principal flute of the Christchurch Symphony, Lecturer in Flute and Senior Fellow at the University of Canterbury. For 17 years in Australia he held positions in the Sydney Symphony Orchestra and the Australian Opera and Ballet Orchestra and worked and studied for 2 years in Milan as teacher and freelance musician.

He is a graduate in music from the University of Canterbury and 1972 winner of the New Zealand National Concerto Competition.



He studied in London under Peter Lloyd (Principal flute LSO), Trevor Wye and William Bennet at the Guildhall School of Music and attended master classes of James Galway and Jean Pierre Rampal in Nice.

He studied conducting in London, St Petersburg and Milan and has conducted in the Sydney Mozart Players, Sydney Gilbert and Sullivan Society at the Sydney Opera House, the Wellington City Opera's 1987 production of Traviata, 'Les Miserables'(1995) 'Beauty and the Beast' and 'Cats' (2007) for the Napier Operatic Society.

He has conducted St Petersburg Chamber Orchestra, Tbilisi Radio Orchestra, the Sydney Symphony Orchestra and Melbourne Symphony Orchestras in the studio. He has conducted concerts with orchestral summer schools and Regional Orchestras around New Zealand.

He has frequently appeared as soloist and conductor with the Christchurch Symphony, as well as L'Estro Armonico Strings.

He was appointed Musical Director of the Risingholme Orchestra in 2008.

Justin Standing

Guest Soloist

Justin Standing is 19 years old and studies flute under Tony Ferner in Christchurch. Currently in his second year at the University of Canterbury, he is studying toward degrees in both Music and Computer Engineering.

Justin completed his ABRSM Diploma of Flute at the end of 2010.



He also enjoys playing orchestral repertoire; he has been a member of the NZSO National Youth Orchestra for the past three years, is the Principal Flutist of the Christchurch Youth Orchestra, and a casual player with the Christchurch Symphony Orchestra. Justin recently travelled to Canberra to participate in the Australian Flute Festival.

PROGRAMME NOTES

Franz von Suppé (1819-1895) **Overture to "The Beautiful Galathea"**

"Die Schone Galathee" was the first successful operetta by Suppé, said to be inspired by the success in Vienna of "The Belle Heléne" by Offenbach.

It was first performed in Berlin in 1865 and later in London and New York. It tells the story of a sculptor Pygmalion who falls in love with his statue of Galathea. He prays to Venus and she brings the statue alive.

Unfortunately for Pygmalion she is not particularly loyal to her creator. She finds the servant Ganymede more attractive and receives jewellery from Mydas (the prospective buyer of the original statue). After finding Galathea in a rather compromising situation, Pygmalion again turns to

Venus and she turns Galathea back into a statue jewels and all!! Mydas then purchases the statue, I suppose to protect his investment in the jewellery.

The piece opens with energetic 6/8 rhythms followed by a plaintive solo on the horn that is unresolved, perhaps the prayers of poor Pygmalion. The main themes come in waltz time which was the tempo of that era

Georges Hüe **Fantasia for Flute and Orchestra**

Georges Hüe (1858 – 1948) was born in Versailles, France. He wrote a broad range of compositions, of which his choral works are most noteworthy. He composed several operas (including *Titania*, based on Shakespeare), and a ballet - *Siang-Sin* - a pleasing piece of chinoiserie composed after a trip to the Far East.

Fantaisie, was composed in 1913 and dedicated to the great French flute teacher Adolphe Hennebains and, like Debussy's *Rapsodie for clarinet* from a couple of years earlier, it began life as a competition piece for the Paris Conservatoire (for flute and piano). This arrangement for Flute and Orchestra was made by Alexander Gargarinov in 1923.

The piece begins with a spacious and atmospheric *Assez lent* section, which is complimented by intricate melodic lines on the flute. This introduction leads into a beautiful *Modere* section accompanied by the cello and harp, exposing the undertones of impressionism that the work is built around. A quick transition is made into a brisk *Très vif* passage, which serves to excite and anticipate an outburst of *Fantaisie*'s theme, leading into an exhilarating finale.

Justin Standring

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Richard Rodgers and Oscar Hammerstein Selection from "The Sound of Music"

In 1956 a film was made in Germany about the von Trapp family singers. It was seen by a Broadway director who thought that the story would make a good play. As the idea progressed it was thought that a few of the family's songs could be used and then an original song was required. As the concept grew it was decided to hand the whole thing over to Rodgers and Hammerstein. The story was altered to make it more dramatic and Richard Rodgers wrote a complete set of new songs. The musical opened on Broadway in November 1959 and ran for 1443 performances closing in June 1963. In London it opened in 1961 and ran for 2385 performances. All over the world this musical is still being performed as well as many reruns of the film. The movie made in 1965 was a great success winning 5 Oscars and displacing "Gone With the Wind" as the highest grossing film.

This selection arranged by Robert Russell Bennett starts with the title song followed by "How Can Love Survive", "The Lonely Goatherd", "My Favourite Things", "Sixteen Going on Seventeen", "So Long, Farewell", "Do-Re-Mi", "Edelweiss", "An Ordinary Couple", "No Way to Stop It", "Morning Hymn" and finally "Climb Ev'ry Mountain".

William Hurlstone (1876-1906)
Fantasia-Variations on a Swedish Air

William Martin Yeates Hurlstone was born in 1876 at Fulham, London. As a child he received piano lessons and played the clarinet but it was not until he entered the Royal College of Music (RCM) in 1894 that he received any formal tuition in composition. His fellow students included John Ireland, Samuel Coleridge-Taylor, Ralph Vaughan Williams and Gustav Holst. At the age of 29 Hurlstone was invited to take the post of Professor of Harmony and Counterpoint at the RCM.

Tragically, Hurlstone's appointment was to be short-lived: on the 21st May 1906 he caught a chill while waiting at Victoria Station. Nine days later he was dead.

.The **Fantasia-Variations on a Swedish Air**, his last orchestral work, were completed in August 1903 and submitted by Hurlstone for the RCM Patron's Fund Competition a few months later. One of the adjudicators' report, that of Edward Dannreuther, reveals how impressed he was with the work: "*A bold introduction. charming tune. variations remarkably well planned and well set forth. Instrumentation masterly rich in novel devices, and sincere. Considerable originality – well worth hearing.*"

The work begins with a statement of an original theme by Hurlstone on bassoons and low strings that immediately establishes a sense of gravitas before it segues into the Swedish tune. There follow 18 variations as a continuous piece, of which 15 are being played today.

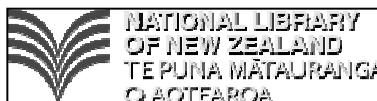
We believe this performance to be the New Zealand premier of the work.

Philippa Graham

THANKS

The members of the Risingholme Orchestra gratefully acknowledge the assistance and support received from the following people and organisations:

- ◆ Tony Ferner, our conductor and coach
- ◆ Tutors from the C.S.O. –
 Milana Kornienko, who tutored the Strings section
 Bruce Roberts, who tutored the Brass section
- ◆ Guest artist and guest members of the orchestra
- ◆ Christchurch Community Trust
- ◆ Christchurch Symphony Orchestra
- ◆ The National Library, for the hire of “The Sound of Music”
- ◆ The Federation of Graduate Women
- ◆ The Royal Academy of Music, for the score of Hurlstone’s “Fantasie Variations on a Swedish Air”
- ◆ “John Caughley, and Ai Ando for editing the programme.



RISINGHOLME ORCHESTRA PLAYERS

1st Violins

Pauline Sewell ¹
Marlys Donaldson
Leane Gurney
Ron Newton
John Caughley
Jean Rowe
Kath Hill

2nd Violins

Beth Garvey ¹
Lyndsay Fenwick
Ann Jennings
Bill Bromley
Barbara Litchwark

Violas

Sheila Vance ¹
Ann Robinson ²
Tonya Sadler
Michael Fogden
Neroli Boschetti

Cellos

Morag McPherson ^{1 2}
Rosemary Knowles
Yvonne Webb
Dorothy Maclean
Naomi Roberts
Diederic Ruarus
Catherine Fielden
Vicky Wallner
Tony Francis

Double Bases

Delwyn McKenzie ¹
Philippa Graham
Mike Clayton

Oboes

Jack Goldsmith ¹
Anne Godfrey

Cor Anglais

Anne Godfrey

Flutes

Linda Sorensen ¹
Donna Tairakena
Diana Kirpensteijn

Piccolo

Linda Sorensen

Clarinets

Barbara Peddie ¹
Stuart Buchanan
Bernard Brettell
Ray Shave
Diana McGlinn
Ali Begg

Bassoons

Helen Reddecliffe ¹
Allen Cookson
Ross Gurney
Jane Vinnell

Contrabassoon

Allen Cookson

Horns

Jenny Bartley ¹
Sally Botur ²
Antonio Dimitriv ²
Angeline Drew ²

Trumpets

Vic Bartley ¹
Jim Parsons
Mel Smith

Trombones

Jill Fenton ¹
Terry Williams

Timpani

Nicky Fryer ¹

Percussion

Ai Ando ²
Justin Standing ²

Harp

Sasha Henderson ²