

RISINGHOLME ORCHESTRA

MUSIC FOR PLEASURE

Sunday 20th May 2012, 2:00 pm,
Elmwood Normal School Auditorium

Conductor : Anthony Ferner

Guest soloist : Juliet Reynolds-Midgley

B. Britten *“Soirées Musicales”*
Suite of 5 Movements from Rossini
March, Canzonetta, Tirolese, Bolero, Tarantella

F. Lowe *“I Could Have Danced All Night”*

G. Gershwin *“Someone to Watch Over Me”*

J. Williams *“Theme for Schindler’s List”*
Solo Violin : Pauline Sewell

R. Rodgers *“Falling in Love with Love”*

H. Arlen *“Somewhere Over the Rainbow”*

Interval : 15 minutes

A. Borodin *“In the Steppes of Central Asia”*

Guest Conductor : Marcus Norman

L. van Beethoven *“Consecration of the House Overture”*

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.

Juliet Reynolds-Midgley **Guest Soloist**

Juliet was born in England and her first singing engagement was at the age of 12 on the CBS recording of “South Pacific” starring Sarah Vaughan, Dame Kiri te Kanawa and Mandy Patinkin.

Prior to moving to New Zealand in 2000 Juliet performed in numerous concerts throughout the UK, broadcast live with the BBC Concert Orchestra and was also a featured vocalist on board ship in the Caribbean.

Since taking up residency in New Zealand, she has appeared as a guest artist with the Orpheus Choir in Wellington, Coca-Cola Christmas in the Park and ASB Bank Starry Nights. She has



opened the Nelson Winter Music Festival with Dame Malvina Major, sung for President Clinton, appeared as a guest artist with the CSO on several occasions and launched her tribute to Barbra Streisand show “Don’t Rain on my Parade” at the Christchurch International Cabaret Festival.

Her recording credits include a soundtrack for Walt Disney, demo tracks for Kate Winslet in the film “Sense and Sensibility”, children’s songs for TV3’s “The Dress Up Box” and her own CD, “Haven’t We Met?” released in 2000.

Theatre roles include Maria, Fantine, Mrs Potts, Sister Margaretta and Mrs Lovett . She has recently had the pleasure of doing “Side by Side by Sondeim” and “Calendar Girls” at the New Court Theatre and is looking forward to appearing in “Pacific Post” later in the year.

Marcus Norman Guest Conductor

Born and bred in Christchurch, Marcus began his clarinet studies at the age of eleven under the tutelage of Mark Hobson and Gretchen La Roche. He played principal clarinet with the Christchurch Youth Orchestra, Burnside High School Orchestra, and played casually with the Christchurch Symphony Orchestra.

In 2010, Marcus moved to Wellington to study at the New Zealand School of Music with Phil Green, completing his Bachelor of Music in Performance in 2011, where he discovered his passion for conducting under the guidance of Kenneth Young. This will be Marcus’s first time conducting the Risingholme Orchestra.

PROGRAMME NOTES

Benjamin Britten (1913-1976) – “Soireés Musicales”, Suite of 5 Movements from Rossini Op 9 (1936)

- 1. March**
- 2. Canzonetta**
- 3. Tirolese**
- 4. Bolero**
- 5. Tarantella**

Benjamin Britten was a composer, conductor and pianist, although his heart was most truly in composition. He is now considered by many to be a significant classical composer of the 20th century (in spite of the opinions of some of his earlier critics). As a teenager, Britten studied composition with Frank Bridges, and later, at the Royal College of Music, with John Ireland, but his style has always been his own. He graduated from the Royal College in 1933, and in 1935, was engaged to write film scores for the GPO Studios.

In 1936, he was asked to provide music for a documentary called ‘Men of the Alps’ and, as part of this, he orchestrated five piano pieces by Gioacchino Rossini, and these were later adapted into the suite *Soireés Musicales*. The suite was then used as a score for a ballet (“*Soirée Musicale*”). A second suite arranged from Rossini’s piano music, *Soirée Matinee*, written in 1941, was later combined with *Soireés Musicales* for George Balanchine’s new ballet ‘*Divertiments*.’

Soireés Musicales may be an early work, less well known than Britten’s later (and greater) works, but is nonetheless delightful, melodic and accessible for both players and audience. According to Victor Borge, Rossini worked at speed and not necessarily with great care. Britten, on the other hand was a careful composer. The seeming facility with which he composed was largely illusory. He often rejected work or rewrote more than once before he was satisfied.

Britten himself, in the words of his biographer Donald Mitchell, ‘hated verbalizing about any music because he could not see the need for it. Either a work communicated with an audience, or it did not – if the latter, he felt he’d failed in his job.’ In my opinion, these five short movements hardly even need their individual titles for us to experience something of what the composer intended. It is very easy to see why they were incorporated into a ballet score.

Barbara

Songs from the Shows – Soloist Juliet Reynolds-Midgley

“I Could Have Danced All Night” – by Frederick Loewe, *arr. R R Bennet*

This song comes from the musical “My Fair Lady”, (1956) and is sung by the musical's heroine, Eliza Doolittle, expressing her exhilaration and excitement after an impromptu dance with her tutor Henry Higgins.

“Someone to Watch Over Me” – by George Gershwin

From the musical “Oh, Kay!” (1926), Someone to Watch Over Me is sung by the title character Kay, to a rag doll while posing as a maid. This song has featured in numerous film and television sound tracks and is a jazz standard and a key work in the Great American Songbook.

“Falling in Love with Love” – by Richard Rodgers, *arr. Osmond Cheeseman*

The musical “The Boys from Syracuse” (1938), is based on Shakespeare’s comedy Twelfth Night. In ‘Falling in Love with Love’, Adriana, the wife of the Ephesian Antipholus, complains to her sister that she has lost all hope for romance.

“Somewhere Over the Rainbow” – by Harold Arlen, *arr. Chuck Sayre*

MGM Picture “The Wizard of Oz” (1939), won an Academy Award for Over the Rainbow. Dorothy is tired of living with her aunt in Kansas and sings of her longing for a new life full of adventure.

Helen Redcliffe

John Williams – “Theme for Schindler’s List”

John Williams composed the score for Schindler's List. The composer was amazed by the film and felt it would be too challenging. He said to Spielberg "You need a better composer than me for this film." Spielberg replied "I know, but they're all dead!" Williams played the main theme on the piano, then, following Spielberg's suggestion, he arranged for Itzhak Perlman to play it on the violin.

In an interview with Perlman he said "... I couldn't believe how authentic John got everything to sound and I said 'John, where did it come from', and he said 'Well, I had some practice with Fiddler on the Roof, and so on and everything just came very naturally' and that's the way it sounds". When asked what he felt about playing for the movie Perlman said it was important to him. "I felt I could contribute simply by just knowing the history and feeling the history, and indirectly actually being a victim of that history."

In the scene where the ghetto is being liquidated by the Nazis, the folk song 'Afn Pripet-shek' is sung by a children's choir. The song was often sung by Spielberg's grandmother Becky to her grandchildren.

Williams won an Academy Award for Best Original Score and the music has remained a well known favourite with people around the world ever since.

Candy Swart

Alexandre Borodin (1833-1887)
“In the Steepes of Central Asia”
(Conducted by Marcus Norman)

Alexandre Borodin was an accomplished scientist who became professor of Chemistry at the St Petersburg Academy of Medicine in 1862 and also worked to establish medical courses for women. Fortunately for us, in 1862 he also started composition lessons with Mily Balakirev, a pianist, conductor and composer whose compositions were full of nationalistic feeling.

“In the Steepes of Central Asia” was written for the silver jubilee of Tsar Alexander II, during whose reign the Russian empire had expanded eastward. As the orchestra plays, imagine the scene. The authority and power of the Russian troops is evoked by the beautiful French Horn solo in the opening theme. After that we hear a haunting eastern melody on the English Horn (Cor Anglais), and these themes become combined contra-puntally as the piece develops. Underneath these two melodies, we hear the hooves of horses and camels, represented by the pizzicato (plucking) string section. By the end, we hear only the Russian theme. *Elizabeth Christensen*

Ludwig van Beethoven (1770-1827)
“Consecration of the House Overture” (Die Weihe des Hauses)

This work was composed for the opening of the Josephstadt Theatre in Vienna on 3rd October 1822, the eve of the Kaiser's name day. The overture was not ready for the premiere but was performed three times on succeeding nights to enthusiastic reception.

The next we know of this work's performance history is an all-Beethoven performance on 7th May 1824. This resulted from an open letter from many of his admirers, begging such an event. The letter was signed by thirty leading musicians, publishers and music lovers of Vienna. The size of the orchestra was increased to 24 violins 10 violas and 12 basses and cellos, with doubled winds. Beethoven stood beating time next to the conductor, Umlauf, who had warned the orchestra to ignore the beat of the composer who was too deaf to hear even the thunderous applause of the filled house.

This work uses a theme reminiscent of Handel for a 'French style' overture which includes a fugue. *Allen Cookson*

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
- ◇ Philip Norman, who conducted and coached us when Tony could not be present
- ◇ Tutors from the C.S.O. :
 - Milana Kornienko, who tutored the Strings section
 - Bruce Roberts, who tutored the Brass section
- ◇ Guest artists and guest members of the orchestra
- ◇ Christchurch Community Trust
- ◇ Christchurch Symphony Orchestra
- ◇ St Martin's Presbyterian Church, for making rooms available for our rehearsals, until the Risingholme Hall can be used again
(It has been closed since the February earthquake)
- ◇ "Original Scripts" Theatre, for assistance with lighting in the Auditorium
- ◇ John Caughley, Helen Reddecliffe, Ai Ando and Tony Ferner, for editing the programme.



RISINGHOLME ORCHESTRA PLAYERS

1st Violins

Pauline Sewell ¹
Marlys Donaldson
Leane Gurney
Alison Taylor
John Caughley
Alan Roscoe
Jean Rowe
Kath Hill

2nd Violins

Beth Garvey ¹
Lyndsay Fenwick
Candy Swart
Rachael Stark
Graham Carrington
Jenny Harland
Ann Jennings

Violas

Sheila Vance ¹
Anne Robinson ²
Mary Lovell
Michael Fogden
Neroli Boschetti

Cellos

Morag McPherson ^{1 2}
Rosemary Knowles
Yvonne Webb
Dorothy Maclean
Naomi Roberts
Lucie Brown
Diederic Ruarus
Catherine Fielden

Double Basses

Delwyn McKenzie ¹
Philippa Graham
Mike Clayton

Oboes

Sarah Roberts ^{1 2}
Anne Godfrey

Flutes

Trevor Hutton ¹
Donna Tairakena
Diana Kirpensteijn
Garven Eggleston
Linda Sorensen

Piccolos

Linda Sorensen
Trevor Hutton

Clarinets

Barbara Peddie ¹
Stuart Buchanan
Bernard Brettell
Sefton Tillman
Ray Shave

Bassoons

Helen Reddecliffe ¹
Allen Cookson
Ross Gurney
Jane Vinnell

Horns

Richard Glen ¹
Jenny Bartley
Elizabeth Christensen

Trumpets

Vic Bartley ¹
Jim Parsons

Trombones

Jill Fenton ¹
Terry Williams

Timpani

Nicky Fryer ¹

Piano

Helen Reddecliffe

Percussion

Doug Brush ^{1 2}
Andrew Bell ²