



RISINGHOLME ORCHESTRA

“MUSIC FOR PLEASURE”

**SUNDAY 11TH NOVEMBER 2012, 2:00 PM,
ELMWOOD NORMAL SCHOOL AUDITORIUM**

CONDUCTOR : ANTHONY FERNER

GUEST SOLOIST : TODD GIBSON-CORNISH

D. Kabalevsky Overture – *“Colas Breugnon”*

C.M. von Weber *“Andante e Rondo Ungarese”*

Solo bassoon : Todd Gibson-Cornish

Interval : 15 minutes

P. Norman Suite – *“A Christmas Carol”*

J. Brahms Variations on a Theme by Haydn
Op 56a – *“Chorale St Antoni”*

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.

Todd Gibson-Cornish

Guest Soloist – Bassoon

Todd Gibson-Cornish is 17 years old and studying towards a Bachelor of Music at the University of Canterbury. Prior to this he was a member of the Pettman Junior Academy of Music. His bassoon teacher is Selena Orwin, Principal Bassoonist of the Christchurch Symphony Orchestra.

In 2010, Todd's chamber ensemble *The Genzmer Trio* (flute, bassoon & piano) were the national winners of the CMNZ NZCT Chamber Music Contest and they were awarded The James Wallace Arts Trust Prize and The Arthur Hilton Memorial Prize.



At the 2011 ADRS Australasian Double Reed Competition held in Melbourne, Todd was the First Prize Winner in the Senior Section for Oboists and Bassoonists (30yrs & under). He was also awarded the Prize for Best Bassoonist and as the overall winner gave a solo performance in final concert of the Australasian Double Reed Society Conference. This year has seen Todd gain second place in the Tertiary Class of the 2012 NZ Woodwind Competition and as part of his Pettman Special Project Scholarship he has made several trips to Sydney for consultation lessons with Matthew Wilkie (Principal Bassoonist with the Sydney Symphony Orchestra and Chamber Orchestra of Europe.)

Todd plays contrabassoon and third bassoon with the Christchurch Symphony Orchestra and took part in the 2011 CSO tour to Japan as part of Asia Orchestra Week. Since 2011 Todd has been Principal Bassoonist in the NZSO National Youth Orchestra and this year was selected as a Fellowship Student with the New Zealand Symphony Orchestra. Todd is contracted to play third bassoon in the New Zealand Symphony Orchestra for their Mahler 7 tour this month.

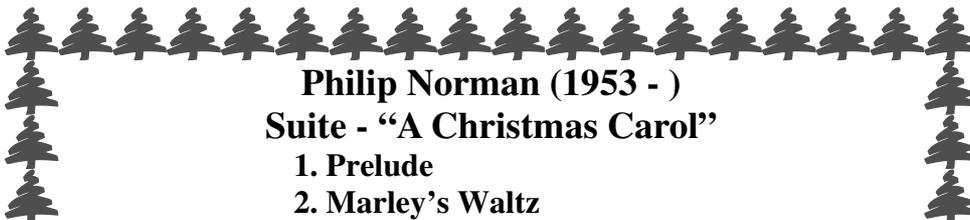
PROGRAMME NOTES

Johannes Brahms (1833-1897) Op 56a “Variations on a Theme by Haydn” – ‘Chorale St Antoni’

In 1870 a librarian researching Haydn found a series of six suites for wind instruments, hitherto unpublished. Brahms was shown the manuscripts and copied a theme from one of the pieces labelled “Choral St. Antoni” Experts today don’t consider Haydn to be the composer of these pieces and some think that they were probably the work of a pupil. After three years Brahms used the theme for a set of variations. Brahms wrote two versions, one for two pianos and the other for the symphony orchestra. The piano version he performed with Clara Schumann in August 1873 and the orchestral version was very well received by the audience and critics in November. This proved to be a turning point for Brahms for in the next fifteen years he wrote his great symphonic works.

The work consists of the theme, eight variations, and a finale. The theme is introduced by the woodwind reproducing the style of suites. It is made up of irregular five-measure phrases and repeated sections. The eight variations that follow preserve this structure but vary greatly in mood. The finale is a passacaglia on a five measure ostinato derived from the bass supporting the theme. It starts in the lower strings and is progressively taken up by the higher instruments. The theme then returns in triumph to end what is undoubtedly a symphonic masterpiece.

Vic Bartley



Philip Norman (1953 -) Suite - “A Christmas Carol”

- 1. Prelude**
- 2. Marley’s Waltz**
- 3. A Boy Without a Friend**
- 4. The Ghost’s Warning**
- 5. Death of Tiny Tim**
- 6. Finale**

Commissioned by Mark Hodgkinson and the Canterbury Philharmonia with funding from The Community Trust, 2002.

Philip Norman's music for "A Christmas Carol" was first composed in 1990, the result of a commission from the Southern Ballet and Dance Theatre Trust, Christchurch, for a full-length ballet based on the story by Charles Dickens. Choreography for the ballet was by Russell Kerr - who also danced Scrooge in this, his farewell production as Director of the Southern Ballet.

Three years later, Philip Norman was commissioned by Canterbury Opera to create an opera from this ballet score. "A Christmas Carol" - the opera - with libretto also by the composer, and direction by Russell Kerr, premiered at the James Hay Theatre November 27 to December 4, 1993.

In 2001, the Royal New Zealand Ballet Company commissioned a revised version of the ballet from Russell Kerr and Philip Norman for a ten-centre tour of New Zealand opening in Wellington on 26 October 2001.

It is from this version that the material for this Suite is drawn, although all the movements with one exception were in both the original ballet and opera versions. The one exception was Marley's Waltz, written for the opera as 'Marley's Aria' and then changed to waltz time and rescheduled as the final dance in Scrooge's nephew Fred's Christmas party.

Philip Norman

Dimitry Kabalevsky (1904 - 1987)

Overture - "Colas Breugnon "

Born in Saint Petersburg, Dimitri showed musical talent at an early age, playing the piano by ear at age 6. At 14 he began his formal musical education when the family moved to Moscow where he attended the Scriabin School of Music from 1919 to 1925. In 1925 he entered the Moscow Conservatory where he studied composition.

Colas Breugnon was Kabalevsky's first opera and was originally composed in 1937, and first performed in Leningrad in 1938 at the height of socialist realism. This spirited, and sometimes comical overture, with its jazzy syncopation, summarises the three act opera based on a novel by Romain Rolland. The story revolves around a 16th century sculptor and master carpenter Colas Breton who thwarts a villainous Duke, thereby drawing parallels to the workers of the Soviet Union, and contains a pulsating and driving force which is balanced by the flowing secondary theme. The opera introduces episodes from Colas's past and present loves, including his wife. The music turns dramatic when returning soldiers bring the bubonic plague to the village and the Duke orders everything burned, including Colas' carved statues. A widowed Colas survives and he renews a past love. Comedy returns and Colas has revenge when the Duke's commissioned statue is revealed showing the Duke seated backwards on a donkey!

The overture to Colas Breugnon has been much recorded, and Arturo Toscanini conducted it all over the world in the 1940's and 50's .

Jill Fenton

Carl Maria von Weber (1786 - 1826) **“Andante e Rondo Ungarese” (1813)**

Weber wrote the first version of this work in 1809 for his brother Fritz, a violist, not a bassoonist. In 1813, bassoonist Georg Friedrich Brandt (for whom Weber had already written a full-length concerto) requested Weber to make this arrangement for bassoon. It is still performed on viola, but the piece is more commonly heard on bassoon. The bassoon version recasts the solo part a little and expands two of the tuttis, but there are no substantial differences between the two editions.

The Andante introduces a cautious, simple tune, entering as if on tiptoe complete with pizzicato strings, then spins out three variations. In the first, the orchestra plays the theme unchanged, while the bassoon weaves around it. The soloist develops the second variation into more of a romance, but the third returns to the pattern of the first variation, with the bassoon now given an even more intricate part. The Rondo takes off from a whimsical, skipping tune; this is interwoven with a series of episodes that play with rhythmic accents and, in the second, trills. The work ends in a dramatic fashion with a long virtuosic flurry of triplets leaving hardly a pause for breath.

Todd Gibson-Cornish

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
- ◇ Marcus Norman, who 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
- ◇ John Caughley, 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
Ann Jennings
Bill Bromley

Violas

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

Cellos

Thomas Hurnik ^{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

Jack Goldsmith ¹
Anne Godfrey

Flutes

Ai Ando ^{1 2}
Trevor Hutton
Donna Tairakena
Diana Kirpensteijn
Garven Eggleston

Piccolo

Trevor Hutton

Clarinets

Barbara Peddie ¹
Stuart Buchanan
Bernard Brettell
Sefton Tillman
Ray Shave

Bassoons

Helen Reddecliffe ¹
Ross Gurney
Jane Vinnell

Horns

Richard Glen ¹
Jenny Bartley
Sally Botur ²

Trumpets

Vic Bartley ¹
Jim Parsons

Trombones

Jill Fenton ¹
Terry Williams

Timpani

Nicky Fryer ¹

Percussion

Doug Brush ^{1 2}
Andrew Bell ²
Justin Standring ²