

RISINGHOLME ORCHESTRA PLAYERS

1st Violins

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

2nd Violins

Beth Garvey ¹
 Lyndsay Fenwick
 Ann Jennings
 Graham Carrington
 Bill Bromley
 Barbara Litchwark
 Elizabeth Winkworth
 Aya Kumada
 Judy Elworthy

Violas

Sheila Vance ¹
 Tonya Sadler
 Neroli Boschetti
 Michael Fogden

Cellos

Yvonne Webb ¹
 Dorothy Maclean
 Naomi Roberts
 Diederik Ruarus
 Tony Francis
 Catherine Fielden

Double Bases

Philippa Graham
 Mike Clayton

Flutes

Linda Sorensen ¹
 Audsley Jones ²
 Donna Tairakena
 Diana Kirpensteijn
 Trevor Bycroft

Piccolo

Linda Sorensen

Oboes

Jack Goldsmith ¹
 Anne Godfrey

Clarinets

Barbara Peddie ¹
 Diana McGlinn
 Ali Begg

Bassoons

Helen Reddecliffe ¹
 Allen Cookson
 Ross Gurney
 Jane Vinnell

French Horns

Sally Botur ^{1 2}
 Elizabeth Christensen
 Philippa Foulds

Trumpets

Riley Payne ²
 Jim Parsons
 Mel Smith

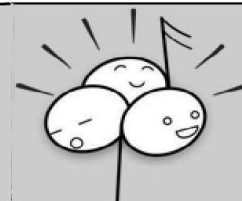
Trombones

Jill Fenton ¹
 Terry Williams

Timpani and Percussion

Nicky Fryer ¹

¹ Section leader, ² Guest



Risingholme Orchestra

Music for Pleasure

Sunday 29th June 2014, 2:00 pm
 Elmwood Normal School Auditorium

Conductor : Anthony Ferner

Guest soloist : Han Sol Jeong (Pianist)

R. Rogers and O. Hammerstein:

Selection from the Musical – “Carousel”

R. Schumann: “Introduction and Allegro Appassionato”

Piano: Han Sol Jeong

Interval : 15 minutes

A van den Broek: “Above the North”

A. Rosetti: Symphony in D Major – “La Chasse”

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

www.risingholmeorchestra.co.nz

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.

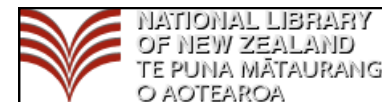
He was appointed Musical Director of the Risingholme Orchestra in 2008.



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
- ♦ John Caughley, Helen Reddecliffe and Tony Ferner, for editing the programme.
- ♦ Sedley Wells Music Works for assistance with lights.



“Above the North” – Commissioned by Risingholme Orchestra

As a composer, I enjoy composing for specific community groups and orchestras. Getting to know the personalities, the skills and strengths of the musicians, and the ethos of each group is all part of the fun for me when working on a commission of this nature.

‘Above the North’ evokes an abstract spiritual idea, firmly rooted in place and nature. Ideas of time, distance and space are somehow connected to and part of the landscape. The work has pastoral qualities evoking the Canterbury plains which are juxtaposed with abstract and bold brassy moments. The main theme permeates most of these differing qualities often in disguised forms adding to its atmospheric quality.

Alex van den Broek

Antonio Rosetti (c 1750-1792) Sinfonia in D “La Chasse”.

Vivace

Romance: Adagio non tanto ma andantino

Menuetto, Trio

Allegro

Franz Anton Rslar, also known as Frantiel Antonin Rosey, was born in Bohemia, part of present-day Czech Republic. In 1773 he emigrated to Germany, using the name Antonio Rosetti from then on. In Wallerstein he played bass in the prince’s orchestra, also composing symphonies, concertos and chamber music.

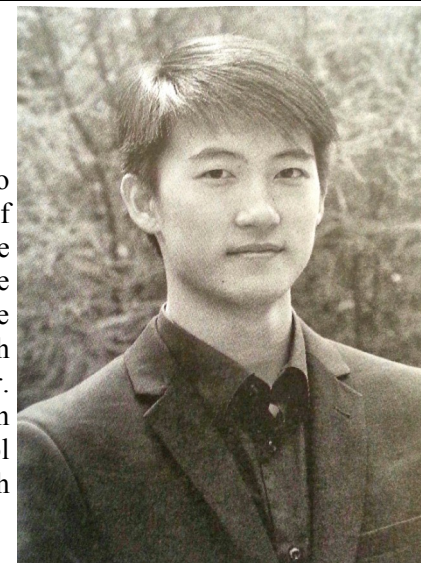
During winter 1781-2 he was on leave in Paris, writing reports on Parisian music to his prince. In a February letter he told the prince that he was working on “a powerful symphony” matched to the resources of “Concert Spirituel”, the orchestra he most admired.

Apart from the addition of trombones, our instrumentation is close to that used in Rosetti’s time. The rousing Vivace was tailored to Parisian tastes. The third movement was labelled “Menuetto majesto”. The galloping rhythm and horn calls of the final movement, Rosetti’s acknowledgement of popular taste, gave rise to the name “La Chasse” (The Hunt).

I acknowledge as principal source for these notes, Sterling Murray, editor of the score we are using (after making corrections to mistakes).

Allen Cookson

Han Sol Jeong Guest Soloist



Korean born Han Sol Jeong moved to Christchurch, New Zealand at the age of four and started learning the piano at the age of ten with Angela Lim. In 2010 he entered the Specialist Music Programme for piano at Burnside High School which resulted in studying with Mark Secker. Upon acceptance into the Pettman National Junior Academy, Han Sol received the opportunity to study with renowned pianist, Michael Endres.

With permission, Han Sol was able to receive lessons also from Neville Baird. He is currently studying with Neville Baird privately.

Han Sol has been part of the winning ensemble of the NZCT Chamber Music Contest Christchurch District 2012-2013 and has received the KBB Award at the National Finals at both the 2012 and 2013 contests.

Han Sol also played the trumpet and sung in many of Burnside's award winning ensembles, most notably the BHS Big Band and the Senior Chorale. Towards the end of his final year at Burnside, Han Sol received the Peter Rowe Cup for Musicianship and was named 'Musician of the Year'. He also served as both singer and accompanist in the University of Canterbury Chamber Choir 'Consortia' under the direction of Andrew Withington.

Along with CSO Principal Flautist Tony Ferner, Han Sol gave the world premiere performance of Helen Bowater's 'Temple' on the 9th of January 2014 at St Augustine's Church.

Han Sol has been accepted into the Bachelor of Music in piano performance programme at the Yong Siew Toh Conservatory of Music in Singapore and will commence study there in early August 2014. He will be under the tuition of Professor Thomas Hecht.

PROGRAMME NOTES

Richard Rogers and Oscar Hammerstein II

“Carousel” (Selection)

Arranged for Orchestra by Walter Paul

Carousel was the second musical by Rogers and Hammerstein. The work was adapted from Ferenc Molnár's 1909 play, *Liliom* and includes the well-known songs "If I Loved You", "June is Bustin' Out All Over" and "You'll Never Walk Alone".

Carousel is one of Rodgers and Hammerstein's most famous musicals, and was reportedly the composer's favourite score. Stephen Sondheim, a close personal friend of Hammerstein agreed with this and said of the show "whilst *Oklahoma!* is about a picnic, *Carousel* is about life".

When it opened on Broadway on April 19, 1945, *Carousel* was an immediate hit with both critics and audiences. Initially running for 890 performances it duplicated its success in the West End in 1950. Though it has never achieved as much commercial success as *Oklahoma!* the piece has been repeatedly revived.

The show was turned into an MGM film in 1956 which starred Gordon McRae and Shirley Jones. In the UK, the show's score can be heard on the football stands as Liverpool FC adopted the anthem 'You'll Never Walk Alone' as their official song. Nicholas Hytner's 1992 National Theatre production set the standard for new revivals in London, New York and on tour and *Time* magazine named *Carousel* the best musical of the 20th century.

Trevor Bycroft

Robert Schumann

Introduction and Allegro Appassionato Op.92

The Introduction and Allegro Appassionato Op.92 was written in 1849. This is the third piece he has written for solo piano and orchestra, the most famous of these works being the Piano Concerto in A minor. This work is easily confused with a work of the same title written only four years later. Schumann's wife Clara Schumann who was an acclaimed pianist premiered the work in February 1850 in Leipzig. However due to sickness the performance was not successful and the work was not received well by the critics and the public. It was only in the next month in Düsseldorf that they were able to perform the work to resounding success. Despite the recognition at the time, it remained quite neglected by both pianists and orchestras due to the short length of the piece.

Lasting only around 17 minutes, it was difficult to programme in a typical concert format which consisted of a short opening piece, followed by a substantial concerto featuring an instrumental soloist, then after an intermission, a symphony. As this piece does not stand up to the towering difficulties of a full-length piano concerto, it was neglected by pianists due to the lukewarm response given at that time.

Despite its contextual shortcomings, it is a work of true beauty. It consists of two main sections, the Introduction and the Allegro and the contrast between the two sections is still strikingly effective today. The work begins with fluid piano arpeggios accompanying various solo instruments in the orchestra, a peaceful; almost pastorale mood is established here. The following Allegro is full of vigour and fire, heard through some of the violent outbursts from both the piano and the orchestra. Despite the dark opening of the Allegro, the work concludes in the home key of G major, bursting with life and optimism in a glorious fortissimo."

Han Sol Jeong

Alex van den Broek

Alex has a First Class Honours Degree in Composition from the University of Canterbury and a Diploma in Jazz from CPIT Jazz School majoring in Composition and Arranging. He is much in demand as a composer and arranger by many New Zealand performers and organisations.

Alex was the co-founder and musical director/conductor ('05-'09) of the Silencio Ensemble, a ten piece new-music ensemble. Alongside many concerts in the Canterbury region they collaborated with the Christchurch Art Gallery to perform 'Art and Socialism' (2008), and 'Listen/Rita' (2009).

He has received several grants from Creative New Zealand including one in 2008 for 'Still Standing Silent' a work composed for mixed discipline ensemble (Classical and Jazz) and contemporary dancer (Julia Milsom). This work was premiered in Christchurch in November 2009. In 2010, Alex received funding to work with well-known Sydney group 'The Song Company' utilizing a text by a fellow Dutch New Zealander, Riemke Ensing.

Recent creative projects have included performances of *Still Standing Silent* for the Body Festival and *Totally Weill* for the Christchurch Arts Festival.

Continued on page 6.