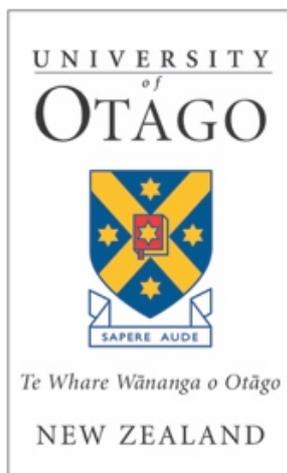




# 2018 Concert

Sunday June 24, 2pm  
Municipal Theatre, Napier



Many thanks for coming to our concert and  
supporting the orchestra and the  
Cranford Hospice

# Programme

**Joaquín Turina**  
**Danzas Fantásticas**

*I: Exaltación*

*II: Ensueño*

*III: Orgía*

**Robert Schumann**  
**Cello Concerto in A minor Op 129**

*I: Nicht zu schnell*

*II: Langsam*

*III: Sehr lebhaft*

*(there is no pause between movements)*

Soloist: Paul Van Houtte

**Modest Mussorgsky**

*(orchestration by Maurice Ravel)*

**Pictures at an Exhibition**

*Promenade*

*I: The Gnome*

*Promenade (2<sup>nd</sup>)*

*II: The Old Castle*

*Promenade (3<sup>rd</sup>)*

*III: Tuileries (Children's Quarrel after Games)*

*IV: Cattle (Bydlo)*

*Promenade (4<sup>th</sup>)*

*V: Ballet of Unhatched Chicks*

*VI: Samuel Goldenberg and Schmuyle*

*VII: Limoges, the Market Place*

*VIII: Catacombs*

*Con mortuis in lingua mortua*

*IX: The Hut on Hen's Legs (Baba Yaga)*

*X: The Great Gate at Kiev*

# Programme Notes

## **Joaquín Turina (1882 – 1949)** **Danzas Fantásticas Op 22**

*I: Exaltación*

*II: Ensueño*

*III: Orgía*

Although now regarded as a Spanish nationalist, Joaquín Turina's early career seemed anything but. The son of an Italian immigrant to Spain, Turina moved to Paris in his 20's, where he fell under the strong influence of the impressionists Ravel and Debussy.

However, in Paris, Turina would also meet Manuel de Falla and Isaac Albéniz, prominent Spanish composers whom he would come to consider as friends. It was after the premiere of his French-styled piano quintet of 1907 that Falla and Albeniz convinced Turina to take a different path – he would later write, “we were three Spaniards gathered together in that corner of Paris, and it was our duty to fight bravely for the national music of our country”. Although he never moved back to his native Seville, Turina's mature works, of which his *Danzas fantásticas* is probably the most successful, draw heavily on the traditional music of Andalucía and the rest of Spain, albeit with a somewhat French flair.

An inspiration for the *Danzas fantásticas* was the novella *La orgía* by José Mas, and Turina included epigraphs from this novella at the start of each movement: *Exaltación* (“It seems as if the figures in that incomparable picture were moving inside the calyx of a flower”), *Ensueño* (“The guitar's strings sounded the lament of a soul helpless under the weight of bitterness”), and *Orgía* (“The perfume of the flowers merged with the odor of manzanilla, and from the bottom of raised glasses, full of wine incomparable as incense, joy flowed”).

## **Robert Schumann (1810 – 1856)**

### **Cello Concerto in A minor Op 129**

*I: Nicht zu schnell -*

*II: Langsam -*

*III: Sehr lebhaft*

Robert Schumann was troubled by unfortunate circumstances and mental illness – to a degree that was severe, even in comparison to other composers of the Romantic era. However, his cello concerto of 1850, composed in just two weeks, comes from a period of unusual stability and happiness: He had just moved to Düsseldorf to take up a well-paid job as music director of the local orchestra (his first permanent conducting job), following an unfulfilling period in Dresden.

Alas, it was not to last – his relationships with the local musicians soon became strained and his mental health once again deteriorated. He attempted to drown himself in the Rhine in 1854, following which he was committed to an asylum, where he would die two years later. The concerto itself would not be performed in his lifetime. But, at the time of composition, that was all to come – and that brief period of stability gave rise to a staple of the solo cello repertoire today.

At the time, cello concerti were uncommon. The baroque works of the likes of CPE Bach and Vivaldi were not well-known, and the most recent cello concerti of note were those of Joseph Haydn. It is probably no coincidence that, in choosing to write this piece, Schumann was a cellist himself. However, it still posed significant compositional challenges: the cello, with its lower register, does not naturally stand out from the orchestra with the ease of the violin or piano. In addition, Schumann carried a dislike of virtuosity for the sake of virtuosity.

It is therefore unsurprising that the concerto is a somewhat unusual work – to the extent that it was originally titled *Konzertstück* (“concert piece”) rather than concerto. It is relatively short, consisting of three continuous movements played without break, and unusually introverted and lyrical – particularly in comparison to his third symphony (“Rheinish”), composed at the same time. And yet it is in part because of its quirks – such as the accompanied cadenza in the third movement, and duet with the orchestra principal cellist in the second movement – that it stands out as one of the great romantic works for cello.

## **Modest Mussorgsky (1839 – 1881)**

(Orchestration by Maurice Ravel)

### **Pictures at an Exhibition**

*Promenade*

*I: The Gnome*

*Promenade (2<sup>nd</sup>)*

*II: The Old Castle*

*Promenade (3<sup>rd</sup>)*

*III: Tuileries (Children's Quarrel after Games)*

*IV: Cattle (Bydlo)*

*Promenade (4<sup>th</sup>)*

*V: Ballet of Unhatched Chicks*

*VI: Samuel Goldenberg and Schmuyle*

*VII: Limoges, the Market Place*

*VIII: Catacombs; Con mortuis in lingua mortua*

*IX: The Hut on Hen's Legs (Baba Yaga)*

*X: The Great Gate at Kiev*

When the Russian artist and architect Viktor Hartmann died in 1873, at the age of 39, his close friend Modest Mussorgsky was devastated, writing "Why should a dog, a horse, a rat have life, and creatures like Hartmann must die". It was at a posthumous exhibition of Hartmann's work the following year that Mussorgsky decided to commemorate Hartmann's life – with the piano suite *Pictures at an Exhibition*.

As the name would suggest, *Pictures* depicts the experience of walking through an exhibition of Hartmann's work. The opening *Promenade* portrays the viewer entering the exhibition, with its irregular meter suggesting a leisurely and distracted walking pace. It is refrained throughout, as the viewer walks around the exhibition and becomes more and more engrossed with the paintings – each represented by a different movement.

Originally written for solo piano, *Pictures* has since been arranged into multiple formats as diverse as versions for metal band, and accordion ensemble. However, it is for orchestra that it has become most well-known, with Maurice Ravel's masterly and colourful orchestration proving most successful, and bringing new character to Mussorgsky's music. It is this version that is performed this afternoon.

Many of the ten paintings depicted have been lost; however, their content remains well-described. It is perhaps through *Pictures* that Hartmann remains most well-known today – a success for Mussorgsky. In commemorating his friend, he ensured that his legacy persisted far more widely than it might have otherwise.

#### *The Gnome*

Hartmann's sketch, now lost, was of a Christmas tree ornament, thought to be a kind of gnome-styled nutcracker.

#### *The Old Castle*

Thought to be based on a watercolour depicting a troubadour singing in front of an Italian castle.

#### *Tuilleries (Children's Quarrel after Games)*

A now-lost picture of the Jardin des Tuilleries in Paris, featuring a number of children fighting and playing.

#### *Cattle (Bydlo)*

A depiction of an enormous, oxen-driven cart. The movement is structured around a long crescendo, then decrescendo – seemingly depicting the cart approaching, passing, and then receding into the distance.

#### *Ballet of Unhatched Chicks*

Based on a design by Hartmann for costumes for the ballet *Trilby*, depicting chicks emerging from their eggs.

#### *Samuel Goldenberg and Schumulje*

Inspired by two pictures, each a portrait of a Polish Jew – one wealthy, the other poor. The names of the men depicted were added by Mussorgsky.

#### *Limoges. The Market*

A depiction of a busy marketplace in the French city of Limoges.

#### *Catacombs*

Based on a painting of three men entering the Paris catacombs by torchlight. The outline of numerous human skulls is just perceptible.

*The Hut on Hen's Legs (Baba Yaga)*

Hartmann's picture is of a clock, styled after the hut of the witch Baba-Yaga: mounted on hen's legs and used to hunt unsuspecting children in the forest.

*The Great Gate at Kiev*

A suitably grand finale, inspired by a proposed design for a large gate in the Kiev city walls, commemorating Tsar Alexander II – a design that, due to lack of funds, was unfortunately never constructed.

*Programme notes by Tom Wilkinson*

# The Soloist

**Paul Van Houtte** is a wonderful cellist. He has made beautiful music in some of the world's most prestigious concert halls, such as the Vienna Musikverein, the Zürich Opera House, and the Taihape Women's Club on Tui St. He has performed in top orchestras, namely the Vienna Philharmonic, and the Auckland Grammar School Orchestra, where he was principal cello in 2002.

Paul is a versatile musician, having performed on instruments of many different sizes since 1992, and now has a full size cello.

In the music world, Paul is very highly regarded by his youngest students, and often greeted by many of his colleagues. Paul played as cello soloist on the NZSO CD recording *Alice*, released in 2013, and he received the following praise from established critic William Dart, "*Sample the second track... and Andrew Joyce's lovely cello solo*". Otherwise critics have been left speechless by his playing.

After conquering the music industry, Paul now studies medicine. His main role in the hospital is a nod to his musical past, as he is entrusted with the task of finding the notes there too.

In his spare time, Paul loves playing the cello and dreaming of a better world.

*Paul Van Houtte*

# The Conductor

**José Aparicio** began studying music with his father at five years of age and continued flute studies at Alicante's Music Conservatoire where he graduated in 1995 having won the graduation competition and the *Sociedad de Conciertos de Alicante* Prize. He then played as a soloist with orchestras for a year and in 1996 became principal flute of the Orquesta Sinfónica de Alicante and Orquesta de Camara Ciudad de Elche, touring with them both extensively.

In 1998 he moved to London to study flute, conducting and singing at the Guildhall School of Music and Drama where he graduated in 2004, and won second prize in the prestigious Gold Medal competition. During his years of study at the Guildhall, José worked with conductors Sir Colin Davis, M. Rostropovich, Charles Dutoit, V. Ashkenazy, Leonard Slatkin, Bernard Haitink, Michael Tilson Thomas, and many more.

In 2009 José emigrated to New Zealand. He is currently Principal Conductor of the Hawke's Bay Orchestra and Artistic Director of the Napier Civic Choir. He has directed and conducted the last five productions of Festival Opera in Napier, most recently *Madama Butterfly* in February 2018.

José also tutors singing and flute students at a wide range of levels, including young singers in Project Prima Volta, and conducts choirs at several Hawke's Bay schools.

José conducted the New Zealand Doctors' Orchestra in 2016 – we welcome him back to work with the orchestra again this year.

# The Orchestra

## Violin 1

Juno Pyun~<sup>T</sup>  
Ciara McKeogh<sup>A</sup>  
Nick Pittar+<sup>C</sup>  
Shyam Sankaran<sup>A</sup>  
Allister Bush<sup>W</sup>  
Justine Bradley<sup>C</sup>  
Roy Knill<sup>A</sup>  
Albert Wu<sup>A</sup>  
Alison Sorley<sup>A</sup>  
Anne Jaquier<sup>R</sup>  
Philip Hazell<sup>HB</sup>  
Kevin Liu<sup>A</sup>  
Jasmine Jiang §<sup>C</sup>  
Rebecca Dawson §  
Sarah Kelman §<sup>C</sup>

## Violin 2

Louise Webster\*<sup>A</sup>  
Iain Ward<sup>C</sup>  
Daniel Chiou<sup>A</sup>  
Lynette Murdoch<sup>C</sup>  
Dylan Truppman Lattie §<sup>D</sup>  
Sharanya Sankaran<sup>A</sup>  
Ye Li §<sup>A</sup>  
Sonja Sparrow<sup>Q</sup>  
Erika Sirisomboonwong<sup>C</sup>  
Stewart Mann<sup>N</sup>  
Rosie Searle §<sup>A</sup>  
Rosemary Bond<sup>R</sup>  
Michael Wang<sup>A</sup>  
Eva Hochstein<sup>A</sup>

## Viola

Anthony Doyle\*<sup>A</sup>  
Nicola Austin<sup>C</sup>  
John Bonifant<sup>W</sup>  
Fiona McPherson<sup>Q</sup>  
Stephanie Cox<sup>A</sup>  
Hugh Townend<sup>M</sup>  
Bena Law §<sup>A</sup>  
Alex Hurrell<sup>C</sup>  
Tonya Sadler<sup>C</sup>  
John Burton<sup>K</sup>

## Cello

Peter Fleischl\*<sup>Ta</sup>  
Catherine Kwak §<sup>A</sup>  
Clare Woodward<sup>A</sup>  
Mike Hurrell<sup>C</sup>  
Katy Brett<sup>C</sup>  
Dom Monaghan<sup>W</sup>  
Jane MacDonald<sup>W</sup>

## Double bass

Tim Wilkinson\*<sup>C</sup>  
Wayne Morriss<sup>C</sup>  
Rosemary Severinsen+<sup>HB</sup>  
Kathy Brenstrum+<sup>HB</sup>

## Flute

Karin Lamb\*<sup>C</sup>  
Duncan Watts<sup>D</sup>  
Malcolm Carmichael<sup>H</sup>

## Oboe

Ruth Moore<sup>B</sup>  
Sunny Li §<sup>A</sup>  
Lucinda Atkinson<sup>Bl</sup>

## Clarinet

Fiona Bellamy\*<sup>W</sup>  
Andrew Marshall<sup>W</sup>

## Bass clarinet/saxophone

Jonathan Christiansen<sup>A</sup>

## Bassoon

Martin Gardner\*<sup>C</sup>  
Lydia Pearson<sup>W</sup>

## Bassoon/contrabassoon

James Smythe §<sup>D</sup>

## French horn

Rhona Sommerville\*<sup>A</sup>  
Hugh Goodman<sup>H</sup>  
Martin Stevenson+<sup>H</sup>  
Chris Breedon+<sup>A</sup>

## Trumpet

Tom Wilkinson\*<sup>HB</sup>  
Michael Plunkett<sup>A</sup>  
Rowena Howard<sup>W</sup>  
Lucy Page-Dalton<sup>C</sup>

## Trombone

Louis Williams+<sup>HB</sup>  
Peter Purches<sup>Au</sup>  
Carol Crowther+<sup>C</sup>

## Tuba/euphonium

Mick Goodall<sup>Kt</sup>

## Harp

Vanessa Souter<sup>W</sup>

## Keyboard

Maria Ji §<sup>A</sup>

## Timpani

Neil Price<sup>A</sup>

## Percussion

Simone Besseling §<sup>1 HB</sup>  
Cameron Brizzle +<sup>HB</sup>  
David O'Hanlon +<sup>HB</sup>

\* = principal  
~ = leader  
+ = guest player

§ = student

A:Auckland; Au:Australia; Bl:Bay of Islands; B:Blenheim; C:Christchurch; D:Dunedin; Da:Dannevirke; H:Hamilton; HB:Hawkes Bay; K:Kawhia; Kt:Katikati; M:Martinborough; N:Nelson; Q:Queenstown; R:Rotorua; T:Timaru; Ta:Taupo; W:Wellington

## About the Orchestra

This is the seventh year that the New Zealand Doctors' Orchestra has met – our first concerts were in Nelson in 2012 and 2013, followed by New Plymouth in 2013 and 2014, Napier in 2016, and Christchurch in 2017.

With the exception of a small number of guest players, all members of the orchestra are doctors or medical students. All members maintain a strong part-time interest in music, with many having very impressive musical CVs.

All costs incurred in running the orchestra, including the venue hire for this concert, have been paid for by orchestra members. As a result, we're proud to be able to donate all the proceeds from ticket sales to the **Cranford Hospice**.

## Acknowledgements

We're very grateful for sponsorship from the University of Otago (Division of Humanities Performing Arts Fund and the Medical School), the University of Auckland (Faculty of Medicine and Health Sciences) and MAS, which has been used to subsidise costs for our student players.

Thank-you to the Hawke's Bay Orchestra, Napier Technical Memorial Band, Or-ches-trate, Lindisfarne College, Taradale High School and the Christchurch School of Music for hire of musical instruments and equipment.