



2021 Concert

Sunday June 27, 2pm
Nelson Centre of Musical Arts



Many thanks for coming to our concert and supporting the orchestra and the Nelson Tasman Hospice.

We are thrilled to return to Nelson following our very successful 2012 and 2013 concerts here.

Programme

Douglas Lilburn
Drysdale Overture

Antonín Dvořák
Concerto for Cello and Orchestra in B minor, op. 104

I – Allegro

II – Adagio ma non troppo

III – Finale. Allegro moderato

Soloist: Catherine Kwak

INTERVAL

Ralph Vaughan Williams
Symphony no 5 in D major

I – Preludio

II – Scherzo

III – Romanza

IV – Passacaglia

Programme Notes

Douglas Lilburn (1915 - 2001) **Drysdale Overture**

Sometimes referred to as the grandfather of New Zealand music, Douglas Lilburn was a pivotal figure in the development of musical nationalism in Aotearoa – the concept that music from a country should speak uniquely of that country. The Drysdale Overture represents one of his earliest nationalist forays, written in 1937 while he was studying under Ralph Vaughan Williams at the Royal College of Music in London. Lilburn and Vaughan Williams developed a lifelong relationship, and arguably Vaughan Williams was one of two composers (along with Jean Sibelius) who influenced Lilburn's early style more than any other. The overture takes its name from Drysdale station, a sheep farm in the upper Turakina Valley (near Whanganui) where Lilburn spent his childhood years, and was dedicated to his father, Robert.

Antonín Dvořák (1841 - 1904) **Concerto for Cello and Orchestra in B minor, op. 104**

I – Allegro

II – Adagio ma non troppo

III – Finale. Allegro moderato

Dvořák's cello concerto was his last major work for orchestra. By the time of its composition there could be little doubt of his renown as a nationalist composer, and the work is clearly influenced by the music and styles of his native Bohemia. But there is another, perhaps lesser known, influence on this most famous concerto.

Dvořák's sister-in-law, Josefina became unwell while he was composing the concerto and died before its completion. Many years earlier Josefina was Dvořák's piano student and he developed what could probably best be described as an infatuation with her. She was apparently never particularly interested in his romantic advances, and he'd later enter a happy marriage with her sister, Anna. Clearly however, Josefina's death

had a profound impact on Dvořák, and the concerto, at least in part, appears to be his response. The slow movement quotes his song “Lasst mich allein” (“Leave me alone”) which was apparently a favourite of Josefina, while the last movement has an unusually slow and melancholy coda –one that Dvořák, in a letter to his publisher, likened to “a sigh”.

Ralph Vaughan Williams (1872 – 1958)

Symphony no 5 in D major

I – Preludio

II – Scherzo

III – Romanza

IV – Passacaglia

It may seem strange that English nationalism was a novel concept at the turn of the 20th century, however at the time the country was essentially coming out of a musical drought. England had not produced a composer of stature since Henry Purcell in the 17th century, resulting in the German conductor Hans von Bülow labelling the country “the land without music”. London had always been a cultural centre, with the likes of Handel, Haydn, and Mendelssohn spending prolonged periods of time there. But when a new generation of English-born composers finally emerged, they embarked on a mission to break the German hegemony of their local concert halls. This nationalism was not the pomp of “Rule Britannia” and not intended to glorify the British Empire (with the uncomfortable colonial connotations that can now carry), but rather driven by a desire to create music that uniquely spoke of England as a country.

Active during the first half of the 20th century, Ralph Vaughan Williams was a major figure in the development of a distinctive style of English music. In the same way that Dvořák collected folk music from Bohemia, Vaughan Williams would transcribe over 800 English folk songs in the course of travelling the country. Although much of his symphonic work does not directly quote folk music, it clearly draws on its style – such as in the frequent use of modal music (diatonic scales that conform to neither traditional major nor minor harmonic language). The son of an Anglican vicar, great nephew of Charles Darwin, great-great grandson of Josiah Wedgwood

(founder of the Wedgwood company), and educated at Cambridge, Vaughan Williams was born of English tradition. Unusually for the 20th century he developed a unique musical style almost wholly drawing on materials of the past.

Premiered in 1943, Vaughan Williams' fifth symphony is particularly pastoral, even by his standards, and in this regard notable for its contrast with the turbulent fourth and sixth symphonies. Its peaceful and often serene nature is in no small part due to drawing on material originally intended for an opera based on the Christian allegory *The Pilgrim's Progress*, and quotation of music Vaughan Williams had earlier contributed to *The English Hymnal*.

American composer Aaron Copland is quoted as saying "listening to the fifth symphony of Vaughan Williams is like staring at a cow for 45 minutes". Although intended somewhat scathingly, this comment reflects the evocative nature of the symphony, reminiscent of tranquil countryside in peaceful times. It is this which likely contributed to its immediate success at its wartime premiere, performed at the Proms every year for the next five years, and remaining one of the most popular British symphonies of the 20th century. Vaughan Williams dedicated the symphony "without permission to Jean Sibelius" who would write "This Symphony is a marvelous work... I wonder if Dr. Vaughan Williams has any idea of the pleasure he has given me?".

Programme notes by Tom Wilkinson.

Our Soloist

Catherine Kwak is a committed cellist and final year medical student at the University of Auckland.

Born in South Korea and raised in New Zealand, her love of music led to cello lessons at the age of seven, and she gained ABRSM Grade 8 with the High Achievers' Cup at the age of nine. While under the tutelage of Galyna Zelinska, she was accepted into the Pettman National Junior Academy of Music, and then at the age of 12, became a part time student at the University of Canterbury under Edith Salzmann. At the age of 18, Catherine went on to complete her Bachelor of Music at the University of Waikato as a Sir Edmund Hillary Scholar, with James Tennant.

Over her musical career, she has made numerous performances around New Zealand, the USA, the UK, and Europe as soloist and chamber musician. Her main competition successes include prizewinner at the 18th International Brahms Competition (Austria), 2nd Prize 2013 National Young Performer Competition, semifinalist 2015 Johansen International Competition for Young Musicians (Washington DC), winner ROSL/Pettman Chamber Music Scholarship, and 2nd Prize 2013 and 2020 Gisborne International Music Competitions. She has performed as an artist in the Euro Arts Festival (Germany), International Summer Academy Biel (Switzerland) where she was chosen by Prof. Wen-Sinn Yang to perform as a soloist with the Budweis Philharmonic, solo recitals organised by the Abegg Trio in Köln and Weimar, Edinburgh Festival Fringe, St-Martin-in-the-Fields and more.

Catherine became a casual member of the Auckland Philharmonia Orchestra (APO) in 2017. She has also appeared as soloist with the APO several times, most recently in 2019 as soloist for the BBC Planet Earth in Concert Series.

Catherine maintains a busy performance and teaching schedule and is fully dedicated to continue establishing herself as a performing artist. She has soloist engagements this year with the Auckland Symphony Orchestra and Devonport Chamber Orchestra.

One week ago, on 19 June, she played the Dvořák cello concerto with the Christchurch Symphony Orchestra as a finalist in the National Concerto Competition.

Our Conductor

Mark Hodgkinson is a Christchurch free-lance conductor and music teacher. He has conducted the New Zealand Doctors' Orchestra on five previous occasions starting with our inaugural concert in 2012. We welcome him back as conductor this year.

Mark studied performance trumpet at the University of Canterbury and in Sweden, and played with the Auckland Philharmonia Orchestra for three years before returning to Christchurch.

Mark's conducting experience began with Christchurch School of Music ensembles and continued in Sweden with the Limhamns Brass Band. He gained further experience at the Aspen Music Festival and School in Colorado, supported by Creative New Zealand and an Arts Excellence Award from the Community Trust.

Mark has conducted the Canterbury Philharmonia since 1988. He has also conducted for Perkel Opera, Mercury Opera, Christchurch Operatic, Canterbury Music Theatre, Christchurch Youth Orchestra, South Island Youth Orchestra, Christchurch Symphony Orchestra, Nelson Symphony Orchestra, Canterbury Opera, Da Capo, Camerata Strings, Resonance, and the Christchurch Artist Doctors' Orchestra. He recently conducted Toi Toi Opera's successful inaugural production of *Suor Angelica* in February 2021.

The Orchestra

Violin 1

Osman Ozturk~^{HB}
Juno Pyun^C
Justine Bradley^C
Rachel Moxham §^A
Allister Bush^W
Roy Knill^A
Emily Joe §^A
Janet Crofts^A
Nick Pittar+^D
Jasmine Jiang^C

Violin 2

Louise Webster^A
Iain Ward^C
Daniel Wong^C
Veronica Playle^A
Selena Sun §^A
Rosie Searle^H
Sonja Sparrow^Q
Rosemary Bond^R
Erika Sirisomboonwong^D
Lynette Murdoch^C

Viola

Nicola Austin^C
Fiona McPherson^Q
John Bonifant^W
Anthony Doyle^A
Hugh Townsend^M

Cello

Chamé Blackburn^{Wht}
Peter Fleischl^{To}
Dom Monaghan^W
Clare Woodward^A
Katy Brett^C
Jane MacDonald^W
Elinor Millar^W
Leeyan Gilmour^N
Rose Barnett^Q
Anita Lala^{Ta}
James Donaldson^{N+}

Double bass

Tim Wilkinson^C
Kate Stephens^D
Gerald Oliver+^C

Flute

Karin Lamb^C
Duncan Watts^D
Ajay Iyengar^A
Malcolm Carmichael^H

Oboe/ Cor anglais

David Roberts^{PN}
Charlie Lin^A
Ruth Moore^B
Rosie Melchers^C

Clarinet

Fiona Bellamy^{MM}
Andrew Marshall^W
Jonathan Christiansen^A
Mel Lauti^A

Bassoon

Martin Gardner^C
James Smythe §^D

French horn

Rhona Sommerville^A
Hugh Goodman^H
John Rimmer^{N+}

Trumpet

Tom Wilkinson^C
Kate Hall^W
Lucy Page-Dalton^C
Michael Plunkett^A

Trombone

Kevin Roberts^{Whg}
Janet MacPherson^C
Carol Crowther+^C
Mark Barnes^R

Timpani

Beth Cuizon^{N+}

Percussion

Holly Pittar^N

* = principal
~ = leader
+ = guest player

§ = medical student

A:Auckland; B:Blenheim; C:Christchurch; D:Dunedin; H:Hamilton; HB:Hawkes Bay; M:Martinborough; MM:Mount Maunganui; N:Nelson; PN: Palmerston North; Q:Queenstown; R:Rotorua; T:Timaru; To:Taupo; Ta:Tauranga; W:Wellington; Wht:Whakatane; Whg: Whangārei

About the Orchestra

This is the ninth year that the New Zealand Doctors' Orchestra has met. Our first concerts were in Nelson in 2012 and 2013, followed by New Plymouth in 2014 and 2015, Napier in 2016, Christchurch in 2017, a return to Napier in 2018, and Dunedin in 2019. The COVID-19 pandemic meant we did not meet last year.

With the exception of a small number of guest players, 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. Ten players have been in the orchestra for all nine years.

Each year we donate all proceeds from ticket sales to local hospices. This year we are proud to donate all proceeds to the **Nelson Tasman Hospice**.

Acknowledgements

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

Thank-you to the Nelson Symphony Orchestra for the hire of musical instruments.