



2022 Concert

Sunday July 24, 2.30pm
Nelson Centre of Musical Arts

Programme

Wolfgang Amadeus Mozart
Piano Concerto No. 24 in C minor, K.491

I – Allegro
II – Larghetto
III – Allegretto

Soloist: Louise Webster

INTERVAL

Ludwig van Beethoven
Symphony No. 3 in E flat major, Op. 55, *Eroica*

I – Allegro con brio
II – Marcia funebre
III – Scherzo
IV – Finale

Programme Notes

Wolfgang Amadeus Mozart (1756 – 1791)

Piano Concerto No. 24 in C minor, K.491

I – Allegro

II – Larghetto

III – Allegretto

The 24th stands apart amongst the many piano concerti that Mozart wrote. It is the only to open and conclude in a minor key, and has a particularly harmonically ambiguous opening, utilizing all 12 notes of the chromatic scale in the first 11 bars. The orchestra is the largest of any concerti Mozart wrote, giving prominence to the wind parts. The first movement, substantial in length for the classical era, frequently breaks with the conventions of sonata form.

We can only speculate as to what, if anything, inspired the drama of this concerto. Mozart composed it concurrently with other major works, notably *The Marriage of Figaro*, and it may simply be that he wanted to write in a contrasting mood to his comedic opera masterwork. Regardless, it very clearly inspired Beethoven who, after hearing the work at a rehearsal, reportedly remarked to a colleague “we shall never be able to do anything like that”.

Ludwig van Beethoven (1770 – 1827)

Symphony No. 3 in E flat major, Op. 55, *Eroica*

I – Allegro con brio

II – Marcia funebre

III – Scherzo

IV – Finale

The cultural impact of Beethoven’s *Eroica*, a landmark work in the transition between the classical and romantics eras, is hard to overstate. As one of many examples, a *BBC Music* poll of 151 leading conductors in

2015 ranked it as the greatest symphony in the repertoire (ahead of his ninth symphony, in second place).

Although the symphony was originally dedicated to Napoleon Bonaparte, Beethoven famously removed Napoleon's name from the manuscript following the French leader's self-declaration as Emperor, reportedly tearing the title page in half as he declared "so he is no more than a common mortal!". The eventual dedication (and hence title *Eroica*) read "heroic symphony, composed to celebrate the memory of a great man".

Eroica was the first symphony by Beethoven to be structured with a narrative arc, leading from a stormy and dramatic first movement to a triumphant finale – a formula he would re-use in his fifth and ninth symphonies. Here the triumph comes in melodies drawn from his ballet *The Creatures of Prometheus*, quoted prominently in the fourth movement. The story of Prometheus, who stole fire from the Gods and gave it to mankind, appealed to Beethoven's support of the Enlightenment movement. Although the symphony is not strictly programmatic, it is easy to imagine the outline of a story of a hero struggling against, and eventually victorious over, adversity.

This music was radical at the time. The scale may not seem extraordinary to us today, but the length approaches twice that of Beethoven's first two symphonies, and those of Haydn and Mozart. The orchestra required was relatively large for the era. It is structurally and harmonically adventurous, such that one early reviewer remarked that the work "loses itself in lawlessness". In 1801, a year before he began work on the symphony, Beethoven wrote in his diary "I am not satisfied with my works up to the present time. From today I mean to take a new road." The *Eroica* would become a major milestone on this road, as Beethoven transformed music forever.

Programme notes by Tom Wilkinson.

Our Soloist

Louise Webster has a dual career in music and medicine, working as a composer and as a child psychiatrist and paediatrician at Starship Children's Hospital. She is also a pianist and violinist, is a founding member in the Kotuku piano quintet giving regular public performances, and is a longstanding member of the St Matthews Chamber Orchestra.

Louise began piano lessons at the age of seven, studying with Judith Clark in Wellington and Janetta McStay in Auckland throughout her medical degree. During that time she also took a year off medicine to complete a year of a piano performance degree.

In 2003 she returned to university part-time to study composition, completed an MMus Composition with first class honours in 2012 and a DMus Composition in 2019 at the University of Auckland. Her prizes and awards include the Lilburn Trust prize and the 2012 CANZ Trust Fund Award.

Louise has written works for a range of ensembles including solo instrument, chamber ensembles, voice, and orchestra. Her works have been performed by the New Zealand String Quartet, Karlheinz Company, 175 East, Stroma, the Auckland Philharmonia Orchestra, Adam Chamber Festival, St Matthews Chamber Orchestra, and have been recorded by the New Zealand Symphony Orchestra.

Louise is committed to writing new music for non-professional ensembles and orchestras, believing that amateur music making enriches our society and our lives, and that such groups deserve to be involved in new and exciting contemporary music making. She also encourages the medical students and junior doctors she encounters in her clinical work and teaching to continue to play and enjoy the instruments they learned at school – 'it makes us better doctors, and it also makes us happier healthier doctors'.

Our Conductor

Mark Hodgkinson is a Christchurch-based free-lance conductor and music teacher. He has conducted the New Zealand Doctors' Orchestra on six previous occasions, starting with our inaugural concert in 2012. We welcome him again as our 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 conducted Toi Toi Opera's successful inaugural production of *Suor Angelica* in February 2021.

The Orchestra

Violin 1

Osman Ozturk * HB
Justine Bradley^C
Allister Bush^W
Matthew Farrant^{Whg}
Anne Kim^{Wh}
Stewart Mann^N
Amy Lee §^D
Emily Joe §^A
Matilda Sellier §^D
Selena Sun §^A
Celina Tsui §^A

Violin 2

David Choi * A
Daniel Chiou^A
Hannah Moore §^D
Lynette Murdoch^C
Veronica Playle^A
David Sinclair^A
Sonja Sparrow^Q
Iain Ward^C
Hazel Whitcombe §^C
Daniel Wong^C

Viola

Anthony Doyle * A
Nicola Austin^C
Rebecca Benny^N
Fiona McPherson^Q
Hugh Townend^M

Cello

Chamé Blackburn * Wht
Jacob Bond §^D
Katy Brett^C
Peter Fleischl^{To}
Anita Lala^{Ta}
Dom Monaghan^W

Double bass

Tim Wilkinson * C
John Blunt +^C
Gerald Oliver +^C

Flute

Karin Lamb * C
Malcolm Carmichael^H
Helen Crampton^B
Evie Murphy^A

Oboe / Cor anglais

David Roberts * PN
Rosie Melchers^C
Ruth Moore^B
Kate Shoebridge §^{PN}

Clarinet

Fiona Bellamy * A
Jonathan Christiansen^A
Gautam Pathumanithy §^A
Rachel Wu §^C

Bassoon

Martin Gardner * C
Rebecca Brimble^A
Betty Ji §^A
James Smythe^D

Horn

Hugh Goodman * H
John Rimmer +^N
Tom Steele +^C

Trumpet

Tom Wilkinson * C
Matt McCall^C
Michael Plunkett^A

Timpani

Kate Redgrove +^N

* = principal
+ = guest player

§ = medical student

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

About the Orchestra

This is the tenth 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, Napier in 2018, Dunedin in 2019, and a return to Nelson 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.

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 generous loan of musical instruments.