



2023 Concert

Sunday July 23, 2.00pm
Theatre Royal, TSB Showplace
New Plymouth

Programme

Anthony Ritchie
Procession

Joseph Canteloube
Bailèro from Songs of the Auvergne
Soloist: Frances Campbell

Dmitri Shostakovich
Symphony No. 5 in D minor, Op. 47
I – Moderato
II – Allegretto
III – Largo
IV – Allegro non troppo

(There will be no interval)

Programme Notes

Anthony Ritchie (1960 -)

Procession

This music was inspired by street processions such as Santa parades, graduations, or protest marches which have played an important part in New Zealanders' lives. It opens quietly as the procession approaches from afar, with a rhythmic idea on the woodwinds which is picked up by strings. The trumpet plays a simple second theme, which is then played in canon. The momentum builds to a climax, and a contrasting flute theme is presented. Themes are developed briefly before a rumbustious coda brings the piece to an end.

Programme note by Anthony Ritchie.

Joseph Canteloube (1879 - 1957)

Baïlèro from Songs of the Auvergne

The historical province of Auvergne is a mountainous and relatively sparsely populated region in central France, with a distinct history dating back to the Arverni Gallic tribe, after whom the region is named. Joseph Canteloube spent much of his life living in Auvergne and was active as a musicologist collecting folk music from the region, following the lead of Béla Bartók in Hungary. *Songs of the Auvergne* represents a collection of 27 folk songs arranged for solo soprano and orchestra in the local dialect, auvergnat, completed over a period of more than 30 years. *Baïlèro*, probably the most famous of the set, depicts a shepherdess singing across the river to the shepherd, beckoning him to cross to be with her.

Dmitri Shostakovich (1906 - 1975)

Symphony No. 5 in D minor, Op. 47

I – Moderato

II – Allegretto

III – Largo

IV – Allegro non troppo

“A Soviet artist’s response to just criticism”, the subtitle sometimes attached to this symphony, speaks immediately to the context in which it was written and to the ongoing controversy surrounding its interpretation. Does the symphony represent Shostakovich capitulating to the demands of Soviet authorities, or is it a deliberately ironic act of covert resistance?

Born in 1906, Shostakovich spent the entirety of his adult life as a citizen of the Soviet Union. In his early career authorities sought to promote the new nation as a place of artistic excellence, and he had freedom to compose highly original works which quickly gained him international renown.

All changed in 1936, when performances of Shostakovich’s most radical work to date coincided with the worst of Stalin’s “great purge”. *Lady Macbeth of Mtsensk* was not a typical opera. Although portraying Tsarist Russia in an unflattering light, its graphic depiction of domestic violence and sexually explicit scenes offended Stalin himself, who walked out halfway on attending a performance. The following day an editorial in *Pravda* condemned the opera as “muddle instead of music” and warned that, if Shostakovich continued to write such music, things “may end very badly”.

Many composers would cede to the literal threat of death, and respond with the optimistic and jingoistic music preferred by the communist party. Shostakovich’s fifth symphony, of 1937, was initially received by many in both the Soviet Union and the West as a capitulation. Although the first movement is turbulent, descending at one stage into a terrifying military march, the overall symphony could be considered a journey from dark to light, drawing parallels to other great fifth symphonies - of Beethoven and Tchaikovsky. Viewed in this way, the finale is joyous, a celebration of Soviet artistry emerging victorious over the unsavoury bourgeois tendencies of the West.

However, a new interpretation of the symphony became prevalent after Shostakovich's death. In 1979, journalist Solomon Volkov published "Testimony", a book purported to be based on candid interviews conducted with Shostakovich on the understanding that it would not be published during his lifetime. Shostakovich was quoted, of the finale of this symphony: *The rejoicing is forced, created under threat... It's as if someone were beating you with a stick and saying, "Your business is rejoicing, your business is rejoicing", and you rise, shaky, and go marching off, muttering, "Our business is rejoicing, our business is rejoicing."*

Verification of the accuracy of such a book was always going to be controversial. And how could a D major finale featuring the full forces of a large orchestra be anything but an unapologetic celebration? Yet, when played at Shostakovich's indicated tempo the finale does feel awkward - not the least due to the repetition of the exact same D major chord in the strings, without variation, *over 200 times*.

The symphony is cryptic beyond just the finale. There are other moments which can be construed as covert resistance - harmonies of the haunting third movement are at times based on the requiem of the Russian orthodox church, which had been banned by the communist party. Other references don't easily fit into any story - the first movement includes a ghoulish transcription of the *Habanera* from *Carmen*, and the second movement is partly based on the *Ländler* (a traditional Austrian dance), likely at least partly in homage to Mahler. The lack of one cohesive story to "explain" the symphony simply emphasizes that this is a complete work that upholds Shostakovich's name as the great symphonist of the 20th century.

Programme notes for Bailèro and Shostakovich's symphony no.5 by Tom Wilkinson.

Our Soloist

Frances Campbell is a classically-trained soprano from Ōtautahi Christchurch. Her stage roles have included Mrs Sem in Benjamin Britten's *Noyes Fludde* with NZ Opera, Marianne in Romberg's *The New Moon*, and Witch One in Top Dog Theatre Summer Shakespeare's performance of *Macbeth*. She continues to perform as a soloist with Christchurch's Toi Toi Opera Company and the Christchurch Artist Doctors' Orchestra. Frances is also a doctor, recently returning to Christchurch from three months working in Greymouth. She is delighted to be performing for the first time with the New Zealand Doctors' Orchestra.

Our Conductor

Mark Hodgkinson is a Christchurch-based free-lance conductor and music teacher. He has conducted the New Zealand Doctors' Orchestra on seven 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

Kiarash Taghavi ^{Aus}
Justine Bradley ^C
Sarah Casey § ^A
Kelvin Gu § ^A
Shweta Iyer § ^W
Emily Joe § ^H
Roy Knill ^A
Victoria Lee § ^D
Celina Tsui § ^A

Violin 2

Nick Pittar ^C
Iain Ward ^C
Kaya Fukushima § ^D
Marlise Heynike ^A
Hannah Moore § ^D
Lynette Murdoch ^C
Veronica Playle ^A
David Sinclair ^A
Erika Sirisomboonwong ^C
Hazel Whitcombe ^N
Tom Winter § ^{NP}
Daniel Wong ^C

Viola

Nicola Austin ^C
Stephanie Cox ^A
Alex Hurrell ^C
Kaylene Murdoch ^{+ C}
Alex Puttick § ^D
Hugh Townend ^M

Cello

Peter Fleischl ^{To}
Jacob Bond § ^{NP}
Katy Brett ^C
Mike Hurrell ^C
Jane MacDonald ^W
Dominic Monaghan ^W
Prag Neethirajan § ^A
Clare Woodward ^A

Double bass

Tim Wilkinson ^C
Robert Greenfield ^{+ NP}
Gerald Oliver ^{+ C}
Liz Wright ^{+ NP}

Flute

Karin Lamb ^C
Malcolm Carmichael ^H
Isobel Hegan § ^W
Ajay Iyengar ^A
Evie Murphy ^A

Piccolo

Ajay Iyengar ^A

Oboe

Jo Henderson ^{+ NP}
Lucinda Atkinson ^{BI}
Ruth Moore ^B
Kate Shoebridge ^H

Clarinet

Andrew Marshall ^W
Jonathan Christiansen ^A
Lorna Pairman § ^D
Gautam Pathumanithy § ^A

Bassoon

Martin Gardner ^C
Betty Ji § ^A
Tim Skinner ^A
James Smythe ^D

Horn

Rhona Sommerville ^A
Ed Allen ^{+ M}
Chris Breeden ^{+ A}
Jim Scrivener ^{+ NP}

Trumpet

Tom Wilkinson ^C
Bryce Gordon ^{+ NP}
Raimond Jacquemard ^{NP}
Michael Plunkett ^A

Trombone

Mark Barnes ^R
Daniel Chow § ^{NP}
Peter Purches ^{Aus}
Kevin Roberts ^{Wh}

Tuba

Dylan Blomquist § ^D

Timpani

Anne Bovett ^{+ NP}

Percussion

Lucy Martin ^{+ NP}
Hugh Tien ^{+ NP}
Tomas Verbeek ^{+ NP}

Piano

Avi Fridman ^D

Harp

Vanessa Souter ^W

+ = guest player; § = medical student

A:Auckland; Aus:Australia B:Blenheim; BI:Bay of Islands; C:Christchurch; D:Dunedin; H:Hamilton; M:Martinborough;
N:Nelson; NP:NewPlymouth; PN:Palmerston North; R:Rotorua; To:Taupo; W:Wellington; Wh:Whangarei

About the Orchestra

This is the 11th 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 Nelson in 2021 and 2022.

The members of the orchestra are doctors or medical students, with a small number of guest players. 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 **Hospice Taranaki**.

Acknowledgements

We are very grateful for sponsorship from MAS, and 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.

We are also very grateful to Anne Bovett for her help arranging instruments to borrow and finding local guest players, to the New Zealand Symphony Orchestra for the loan of the contrabassoon, and Hospice Taranaki for transporting instruments and equipment.