



2016 Concert

Sunday June 26, 2pm
Napier Municipal Theatre

Programme

Ludwig van Beethoven

Violin Concerto in D major, op 61

I: Allegro ma non troppo

II: Larghetto

III: Rondo. Allegro

Soloist: Kiarash Taghavi

INTERVAL

Gustav Mahler

Symphony No. 1 in D major

I: Langsam, schleppend

II: Kräftig bewegt, doch nicht zu schnell

III: Feierlich und gemessen, ohne zu schleppen

IV: Stürmisch bewegt

Programme Notes

Ludwig van Beethoven (1770 – 1827)

Violin Concerto in D major, Op. 61

I: Allegro ma non troppo

II: Larghetto

III: Rondo. Allegro

Beethoven wrote his only violin concerto in 1806 at a time in his life when he was hurtling towards a few years of productive and brilliant music-making. Amidst this were turbulent times - Napoleon's army was tearing through Europe, and Beethoven was progressively losing his hearing. When Beethoven refused to be paraded to play for French soldiers that year, he also lost a friendship and a paycheck from his wealthy benefactor Prince Lichnowsky. However, through this a peaceful clarity was emerging, and an emphasis on strong simple ideas in Beethoven's music, breaking through musical norms of the time.

The violin was also undergoing changes – as well as an army, the French brought with them a new 'Viotti' bow that could achieve a stronger tone and effect.

The concerto was first performed by violinist Franz Clement, with whom Beethoven had shared a friendship of mutual musical admiration, and led to the concerto being written with Franz in mind. It was rumoured that the last movement was written in a hurry in the days before the first performance and that Franz may have contributed to some of it.

The concerto is known for its simple singing 'cantabile' beauty.

Shamina Bhikha

Gustav Mahler (1860 – 1911)

Symphony No. 1 in D major

I: Langsam, schleppend

II: Kräftig bewegt, doch nicht zu schnell

III: Feierlich und gemessen, ohne zu schleppen

IV: Stürmisch bewegt

It is almost impossible to summarise the music of Gustav Mahler in a few paragraphs. He was influenced by all around him: an impoverished upbringing surrounded by death, his Jewish heritage (and the difficulty this created in 19th century Vienna), his work as a famed opera conductor, and above all his love of the outdoors. The result is music of great scale and breadth of content. Mahler himself famously said “a symphony must be like the world: it must contain everything”, and indeed the influences on his first foray into the symphonic genre are many.

The opening is reminiscent of Beethoven’s ninth and Bruckner’s symphonies, as birdcalls and fanfares emerge over a broad A-natural sounded by the strings across seven octaves. When this gives way to the movement’s first theme, it is a direct transcription from Mahler’s earlier song *Ging heut’ Morgen übers Feld* (I went through the fields this morning). The second movement largely consists of a *ländler* – an Austrian folk dance. The third movement is unlike anything else: a dark version of “Frère Jacques” juxtaposed against parody-like Klezmer music. Mahler’s notes reveal the inspiration to be a children’s woodcut of a hunter’s funeral procession, led by the very woodland animals he sought to kill. The finale is a complete journey in itself, from a wounded cry through gorgeous slow string music, culminating in a blaze of glory as seven French horns reveal their full power.

Ever since its premiere, audiences have sought a programme – a story to fit with the symphony. Mahler did initially attempt to provide one but later retracted it. In the end it doesn’t matter. The genius of Mahler is that this eclectic music does work – the whole is greater than the sum of its parts. We are, of course, free to invent our own stories to explain the symphony. Alternatively, we can simply enjoy it as the great music that it is.

Tom Wilkinson

The Soloist

Kiarash Taghavi grew up in Dunedin, enjoying the tutelage and friendship of violinist Sydney Manowitz, and was concertmaster of the Dunedin Youth Orchestra for many years. While living in Melbourne he obtained a DipABRSM in performance violin following masterclasses with Miwako Abe, played in *Corpus Medicorum* (the Melbourne Doctors' Orchestra) and was a section leader in the Australian Doctors' Orchestra. He has been concertmaster of the New Zealand Doctors' Orchestra for the past four years.

Kiarash regularly goes back to Dunedin for lessons with Sydney Manowitz and to perform with the Dunedin Symphony Orchestra.

Borrowing from Beethoven's angst and tempestuousness, but perhaps not his genius, Kiarash has been a long-time admirer of Beethoven's work. Love for his violin concerto was rooted as a medical student when he would borrow the recording of Leonid Kogan playing the concerto and watch it at the University of Otago library under the guise of studying for medical student exams.

Kiarash is a paediatric surgeon-in-training, and currently lives in Wellington.

The Conductor

José Aparicio started studying music with his father at the age five and began his 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 Gold Medal competition. During his years of study at the Guildhall José worked with conductors such as Sir Colin Davis, M. Rostropovich, Charles Dutoit, V. Ashkenazy, Leonard Slatkin, Bernard Haitink, Michael Tilson Thomas, and many more.

José is currently Artistic Director of the Napier Civic Choir.

The Orchestra

Violin 1

Osman Ozturk~*^{HB}
Chang-Ho Yoon^A
Juno Pyun §^C
Bruce Tsai §^A
Steph Buzzard^{+HB}
Jasmine Jiang §^D
Laura Barton^{+W}
Anne Jaquiere^A
Roy Knill^A
Vanessa Shen §^A
Ros Poulgrain §^W
Jong Shin §^D
Erika Sirisomboonwong §^C
Stewart Mann^N

Violin 2

Cat Graham *^{Ra}
Louise Webster^A
Nick Pittar^{+C}
Daniel Chiou §^A
Sarah Standing^{HB}
Jenny Chung^A
Sonja Sparrow^Q
Philip Hazell^{HB}
Iain Ward^C
Emma Laing^G
Rosemary Bond^{Ro}
Eva Hochstein^A
Lynette Murdoch^C

Viola

Anthony Doyle *^A
Nicola Austin^C
Mike Slatter^H
Stephanie Cortesi^A
John Bonifant^W
Wybke van der Wulp^{HB}
Hugh Townend^W
Cherry Chang §^A
John Burton^{Kaw}
Alex Hurrell^C
Fiona McPherson^Q

Cello

Peter Fleischl *^{Ta}
Paul Van Houtte §^A
Clare Woodward^A
Katy Brett^C
Jane MacDonald^W
Mike Hurrell^C
Steph Moor^C
Colin Calcinaï^W
Pien Kerckhoffs §^A

Double bass

Tim Wilkinson*^C
Wayne Morriss^C
Gerald Oliver^{+C}
Rosemary Severinsen^{+HB}
Kathy Brenstrum^{+HB}

Flute

Duncan Watts*^D
Hannah Suh §^A
Malcolm Carmichael^H
Sue Blake^{Kat}

Clarinet

Andrew Marshall*^W
Sarah Wheeler §^{Da}
Jonathan Christiansen^A
Jo Henderson^{+NP}

Oboe

Hazel Nissen *§^D
Peter Ou^A
Lucinda Atkinson
(cor anglais)^{Bl}
Young-Eun Koo §^A

Bassoon

Martin Gardner*^C
Peter Sandiford^A
James Smythe §^D

French horn

Rhona Sommerville*^A
Hugh Goodman^H
Geeny Moon §^D
Edward Ganly^A
Adam Black^{Au}
Jim Scrivener^{+NP}
Martin Stevenson^{+H}

Trumpet

Tom Wilkinson*^{HB}
Michael Plunkett^A
Catherine Hickman^C
Raimond Jacquemard^{NP}
Brendan Agnew^{+W}

Trombone

Louis Williams^{+HB}
Seán MacPherson^C
Kevin Roberts^{Wh}

Tuba

Paul Taylor^N

Harp

Vanessa Souter^W

Timpani/Percussion

Rachel Thomas *§^A
Neil Price^A
Hannah Neman^{+W}
George Buchanan^{+A}

* = principal ~ = leader + = guest player

§ = student

A:Auckland; Au:Australia; BI:Bay of Islands; Ch:Christchurch; D:Dunedin; G:Gisborne; H:Hamilton; HB:Hawkes Bay; Kat:Katikati; Kaw:Kawhia; N:Nelson; NP:New Plymouth PN:Palmerston N; Q:Queenstown; Ra:Raglan; Ro:Rotorua; Ta:Taupo; W:Wellington; Wh:Whangarei

About the Orchestra

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

A doctors' orchestra in Christchurch has performed annually for over 25 years and has provided a basis for the NZDO: all the NZDO organisers have played in the Christchurch orchestra. The format and organisation of the NZDO borrows strongly from the well-established Australian Doctors' Orchestra and European Doctors' Orchestra.

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 are 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 Napier Civic Choir, Hawke's Bay Orchestra, Napier Technical Memorial Band, Christchurch School of Music, Taradale High School and Brooke Wray for the loan and hire of equipment and instruments, Cranford Hospice volunteers for help with transporting and setting up equipment, and the National Library for music hire.