



2015 Concert

Sunday June 28, 2pm
Theatre Royal, TSB Showplace
New Plymouth

Programme

Douglas Lilburn

Festival Overture

Ludwig van Beethoven

Triple concerto for violin, cello and piano, Op. 56

I: Allegro

II: Largo

III: Rondo alla polacca

Soloists: Trio Pohádka: Shyam Sankaran (violin),
Lisa Chung (cello) and Petr Tomek (piano)

INTERVAL

Jean Sibelius

Symphony No. 2 in D major, Op. 43

I: Allegretto

II: Tempo andante, ma rubato

III: Vivacissimo

IV: Finale: Allegro moderato

Programme Notes

Douglas Lilburn (1915 – 2001)

Festival Overture

Douglas Lilburn occupies a special place in New Zealand music history, and this year marks the centenary of his birth, on November 2, 1915. The NZDO is delighted to be able to mark this anniversary by performing his *Festival Overture*. One of his earliest orchestral works, this short piece was written in 1939 during his studies under Ralph Vaughan Williams at the Royal College of Music, London. Already it displays Lilburn's characteristic style. Contrary to the name it was not written with any particular occasion in mind. However, it is certainly vibrant and continues to maintain its appeal, with frequent performances continuing to this day.

Ludwig van Beethoven (1770 – 1827)

Triple concerto for violin, cello and piano, Op. 56

The most striking aspect of Beethoven's concerto for violin, cello, piano, and orchestra is spelt out in the title – its unusual instrumentation. The concept of a concerto for piano trio and orchestra was essentially unheard of before this work, and has been rarely replicated since – and yet it is here that the drama of the piece is to be found. In addition to the interplay between soloists and orchestra, there is intrigue to be found in the relationship between the soloists, and the compositional challenge of allowing each of the three to find prominence.

It remains unclear who this concerto was written for, but it is plausible that Beethoven had his student, the 16 year-old Archduke Rudolph of Austria, in mind as pianist. Sharing the role of soloist with an experienced violinist and cellist may have made the performance of a concerto seem more attainable to the young Archduke.

The concerto itself is in three movements, with the brief second movement linking into the third through a series of variations carried by the soloists.

Jean Sibelius (1865 – 1957)

Symphony No. 2 in D major, Op. 43

Jean Sibelius wrote his second symphony in 1901-02, not long after the premiere of *Finlandia* in 1899 had cemented his status as a hero of Finnish nationalism. Various commentators have since tried to link this symphony to a nationalistic agenda – a link that Sibelius himself rejected, asking that the work be viewed as absolute music. However, as a listener it is hard not to associate the work with Sibelius' native land, at least stylistically. The sound world of Sibelius, with its craggy textures and large sonorities, just seems to *fit* with Finland – a country of arctic tundras, cold winters, and countless lakes.

The thematic material of the symphony is notable for the ongoing development of a simple motif of three rising notes, a motif that is apparent right from the start in the string theme that opens the first movement. Sibelius said of this melodically fragmented movement, “it is as if the Almighty had thrown down the pieces of a mosaic for heaven's floor and asked me to put them together”.

The second movement opens with quiet *pizzicato* lower strings and a brooding bassoon melody – a melody that was likely initially conceived for a tone poem describing the meeting between Don Juan and Death. The third movement is a frantic scherzo that leads straight into the bold finale. The final movement gradually unfolds until, at last, the rising three-note motif finally proceeds to the fourth note, in a heroic brass chorale which closes the symphony.

Programme notes written by Tom Wilkinson

The Soloists

Auckland-based **Trio Pohádka**, made up of **Shyam Sankaran** (violin), **Lisa Chung** (cello) and **Petr Tomek** (piano), has been playing together since 2011. From initially playing music on Sunday afternoons as a hobby, the trio soon started to perform in community events and benefit concerts. In 2013 they produced a CD “By Heart and Soul” that was favourably reviewed by Ian Dando in the Listener.

Shyam is a doctor training in radiology who has played the violin from a young age. He has been a national finalist in the secondary schools’ NZCT Chamber Music Contest and a member of the NZSO National Youth Orchestra.

Lisa completed her Doctor of Musical Arts at the University of Auckland last year and is working in the education team of the Auckland Philharmonia Orchestra. She has won several competitions and scholarships in Korea and New Zealand, has undertaken concert tours in Korea and Japan, and has appeared as soloist with the Seoul Philharmonic Orchestra and the Auckland Youth Orchestra. In 2010 she received the James DePreist scholarship to study and perform at the Aspen Music Festival and School in Colorado, and has participated in the Winter School at the Tchaikovsky Conservatory in Moscow.

Petr arrived in New Zealand from the Czech Republic in 2011 to study his PhD degree at the Auckland Cancer Society Research Centre. He is also an occasional composer.

The trio's CD “By Heart and Soul” will be on sale during interval and after the concert. All proceeds from the sale of this CD are donated to Cancer Society Auckland to fund research and provide essential services for patients.

The Conductor

Mark Hodgkinson is a Christchurch free-lance conductor and teacher. He studied performance trumpet at Canterbury University and in Sweden, and played with the Auckland Philharmonia for three years before returning to Christchurch.

Mark's conducting experience began with Christchurch School of Music ensembles under Peter Zwartz 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.

He conducted Tchaikovsky's opera Eugene Onegin for Perkel Opera and was assistant conductor for Mercury Opera's production of The Tales of Hoffmann. He has conducted the Christchurch Operatic, Canterbury Music Theatre, Christchurch Youth Orchestra, Christchurch Symphony Orchestra, Nelson Symphony Orchestra, Canterbury Opera, and the chamber orchestras Da Capo and Resonance. He has been the conductor for the Canterbury Philharmonia for over 20 years and for the Christchurch Doctors' Orchestra for many years.

Mark has conducted the New Zealand Doctors' Orchestra since its first concert in 2012.

The Orchestra

Violin 1

Kiarash Taghavi*^W
Justine Bradley^{Ch}
Osman Ozturk^{HB}
Cat Graham^{Ra}
John LennaneTh
Juno Pyun §^{Ch}
Roy Knill^A
Stewart Mann^W
Steph Buzzard+^{HB}
Albert Wu^A
John Choi §^A
Eric Kim §^D
Maurice Orpin^{Wh}
Ye Li §^A
Dylan Truppman Lattie §^D
Bruce Tsai §^A
Jong Shin §^D
Jill Campbell §^A

Violin 2

David Choi*^A
Louise Webster^A
Meg Yen §^D
Peter Stokes^O
Iain Ward^{Ch}
Sonja Sparrow^Q
Daniel Chiou §^A
Samara O'Neill §^{Ch}
Rosalind Poulgrain §^W
Susanna Lees Watts §^A
Rosemary Bond^{Ro}
Eva Hochstein^A
Erika Sirisomboonwong §^{Ch}
Lynette Murdoch^{Ch}

Viola

Mike Slatter*^H
Rebecca Thomas^N
Stephanie Cortesi^H
John Bonifant^W
Nicola Austin^{Ch}
Hugh Townend^W
Fiona McPherson^Q
Alex Hurrell^{Ch}
Cherry Chang §^A

Cello

Peter Fleischl*^{Ta}
Paul Van Houtte §^A
Jane MacDonald^W
Clare Woodward^A
Colin Calcinaï^W
Umayya Gamalath §^D
Mike Hurrell^{Ch}
Stephanie Moor^{Ch}

Double bass

Tim Wilkinson*^{Ch}
Gerald Oliver+^{Ch}
Jacob Bond+^{NP}

Flute

Duncan Watts*^D
Karin Lamb*^{Ch}
Malcolm Carmichael^H
Evie Talbot §^A

Clarinet

Nigel Harrison*^{Wh}
Andrew Marshall*^W
Sarah Wheeler §^W
Jonathan Christiansen^A

Oboe

Peter Ou* §^A
Hazel Nissen §^D
Young-Eun Koo §^A
Ruth Moore^B

Bassoon

Martin Gardner*^{Ch}
Peter Sandiford^A

French horn

Rhona Sommerville*^A
Hugh Goodman^H
Ed Ganly^H
Jim Scrivener+^{NP}

Trumpet

Tom Wilkinson*^{HB}
Lucy Page-Dalton^{Ch}
Michael Plunkett^A
Raimond Jacquemard^{NP}

Trombone

Peter Purches*^S
Jody Christian+^H
Peter Mews^{Ca}

Tuba

Paul Taylor^N

Timpani/Percussion

Anne Bovett+^{NP}
Dominic Jacquemard+^{NP}

* = principal
+ = guest player

§ = student

A:Auckland; B:Blenheim; Ca:Canberra; Ch:Christchurch; D:Dunedin; H:Hamilton; HB:Hawkes Bay;
N:Nelson; NP:New Plymouth; O:Ohinewai; Q:Queenstown; Ra:Raglan; Ro:Rotorua; S:Sydney;
Ta:Taupo; Th:Thames; W:Wellington; Wh:Whangarei

About the Orchestra

This is the fourth year that the New Zealand Doctors' Orchestra has met – our first two concerts were in Nelson in 2012 and 2013, and our third was last year in New Plymouth.

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 and this year's NZDO conductor, Mark Hodgkinson, has conducted it on many occasions. 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 Hospice Taranaki.

Acknowledgements

We're very grateful for sponsorship from the University of Otago (Division of Humanities Performing Arts Fund and the Faculty of Medicine), 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 Anne Bovett for her help with arranging instruments to borrow and finding local guest players, to Spotswood College for the loan of a double bass, the New Plymouth Orchestra for the loan of another double bass, percussion and other equipment, Hospice Taranaki for transporting instruments and equipment, and the National Library for music hire.