



# 2024 Concert

Sunday June 16, 1.30pm  
Nelson Centre of Musical Arts

# Programme

**Pyotr Ilyich Tchaikovsky**  
**Romeo and Juliet, Overture - Fantasy**

**Johannes Brahms**  
**Concerto for Violin and Cello, Op.102**  
**Soloists: Osman Ozturk and Catherine Kwak**

*I - Allegro*

*II - Andante*

*III - Vivace non troppo*

INTERVAL

**Sergei Prokofiev**  
**Romeo and Juliet, Suite No 2, Op64ter**

*I - Montagues and Capulets*

*II - Juliet as a Young Girl*

*III - Friar Laurence*

*IV - Dance of the Five Couples*

*V - Romeo and Juliet Before Parting*

*VI - Dance of the Girls with Lilies*

*VII - Romeo at Juliet's Tomb*

## **Pyotr Ilyich Tchaikovsky (1840-1893)**

### **Romeo and Juliet, Overture - Fantasy**

Concert works inspired by Shakespeare are almost innumerable, spanning Mendelssohn's *Midsummer Night's Dream*, Verdi's *Othello*, Shostakovich's *Hamlet*, Sibelius' *The Tempest*, and many more. But perhaps the most recognisable are the many works inspired by *Romeo and Juliet*.

The appeal of *Romeo and Juliet* is unsurprising. Central to the ethos of many pieces of concert music is the interplay and development of contrasting themes. It is easy to see why a story based on love in the midst of conflict inspired Berlioz, Gounod, Bernstein (*West Side Story*), and many others. But of all the music inspired by *Romeo and Juliet*, Tchaikovsky's Overture-Fantasy, specifically its "love theme", is arguably the most iconic.

Tchaikovsky was 28 years old and early in his career when he composed the Overture-Fantasy, and influenced by his friend and mentor Mily Balakirev – a leader amongst Russian composers who had recently composed his own *King Lear* overture. Not only did Balakirev suggest Tchaikovsky write an overture based on *Romeo and Juliet*, he provided a suggested structure and even four bars of musical material. Tchaikovsky's first version, of 1869, received a tepid response from audiences, although Balakirev would write of the love theme, "*I want very much to hug you for it*". It was some years later, in 1880, that a more mature Tchaikovsky would re-work the overture into the version that listeners and performers are familiar with today.

### **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 grateful to the Nelson Symphony Orchestra for the loan of percussion instruments.

# **Johannes Brahms (1833-1897)**

## **Concerto for Violin and Cello, Op.102**

*I – Allegro*

*II – Andante*

*III – Vivace non troppo*

Concerti for two soloists are somewhat rare, especially amongst those written in the nineteenth century. Brahms' decision to write a concerto for violin and cello most directly arose from a falling out with his close friend, the violinist Joseph Joachim. Brahms and Joachim first met when Brahms was an emerging 20 year-old composer and Joachim was famous throughout Europe. Joachim became one of Brahms' greatest supporters and was the dedicatee for his violin concerto.

After over 30 years of friendship between Brahms and Joachim, Joachim suspected his wife, Amalie, of having an affair with Brahms' publisher. Brahms would testify in Amalie's favour in subsequent divorce proceedings, following which Joachim broke off all contact and rebuked many attempts at reconciliation. Finally, after years had passed, he responded to an offer from Brahms for a second concerto: this time for violin and cello; Robert Hausmann, a mutual friend, would be the cellist. Although the concerto was the catalyst for Joachim to start talking to him again, Brahms likely had motivations beyond this – Hausmann had been requesting a cello concerto for years. Or perhaps Brahms simply found the compositional potential of a double concerto to be intriguing.

Putting aside the story of its genesis, the double concerto occupies an important role as Brahms' last work for orchestra. Its place in music history is most starkly illustrated by considering that it pre-dated Mahler's first symphony and Richard Strauss' Don Juan by less than a year. A masterwork in its own right, the double concerto effectively represents the last of the great nineteenth century concerti that built on Beethoven's tradition.

## **Sergei Prokofiev (1891-1953)**

### **Romeo and Juliet, Suite No 2, Op64ter**

- I *Montagues and Capulets*  
(*The Prince Gives His Order and Dance of the Knights*)
- II *Juliet as a Young Girl*
- III *Friar Laurence*
- IV *Dance of the Five Couples*
- V *Romeo and Juliet Before Parting*
- VI *Dance of the Girls with Lilies*
- VII *Romeo at Juliet's Tomb*

Prokofiev was born in Imperial Russia in 1891 and fled in 1917 amidst the revolution, only to choose to move back with his family in 1936 – shortly before Stalin's Great Purge. Hailed as a propaganda coup by Soviet authorities, Prokofiev's move was viewed with incredulity by many in the West, including fellow Russian expatriate composer Igor Stravinsky. Ultimately Prokofiev, like other Soviet composers, would face denunciation and destitution. He died, at age 61, on the same day as Stalin, and his death was barely reported in any of the Soviet newspapers.

The reasons for Prokofiev's decision to return to Soviet Russia remain debated, but difficulty obtaining compositional work in Western Europe and America during the Great Depression was likely a major factor. It was around this time that he entered a contract with the Bolshoi theatre to compose a major ballet – *Romeo and Juliet* (he also around this time received a commission from the Central Children's Theatre in Moscow for what would become *Peter and the Wolf*).

The Bolshoi contract was, on the surface, mutually beneficial. Prokofiev received a lucrative commission. The Bolshoi helped to entice Prokofiev back home, with a commission that drew immediate parallels to Tchaikovsky's (by then successful) overture. Unfortunately, the process of composition was rocky, leading a ballerina to toast after the eventual premiere in 1940, "*Never was a story of more woe than this of Prokofiev's music for Romeo*". The Bolshoi reneged on the contract after declaring Prokofiev's music un-danceable, and Prokofiev was pressured to re-write the ending – his original version omitted the death of the lovers ("*the dying can hardly be expected to dance in bed*", he would explain in defence).

It was while trying to gain traction for a staged performance of the ballet that Prokofiev prepared the first two orchestral suites – the premieres of which predated that of the actual ballet by some time. The second suite features the famous *Dance of the Knights*, and an ultimately tragic conclusion.

*Programme notes by Tom Wilkinson.*

## **Our Soloists**

### **Osman Ozturk**

Born in Ankara, Osman Ozturk grew up in Melbourne, Australia. He began learning piano at eight years of age and violin at the age of 11, studying with Brian Finlayson and Julian Qirit. He participated in master classes with Igor Ozim and Peter Schidlof of the Amadeus Quartet. Whilst in his teens, Osman toured Europe with the Australian String Ensemble. He has led the Australian Doctors' Orchestra, the inaugural concert of the European Doctors' Orchestra, Corpus Medicorum, and the New Zealand Doctors' Orchestra.

When he isn't playing, listening to or dreaming about music, Osman is an anaesthetist in Hawkes Bay where he lives with his wife Emma and their son Arthur.

He plays a violin made in 2004 by NZ luthier Richard Panting.

### **Catherine Kwak**

Born in South Korea and raised in New Zealand, Catherine Kwak is a committed cellist and anaesthesia senior house officer based in Auckland.

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 prize-winner at the 18<sup>th</sup> International Brahms Competition (Austria), 2<sup>nd</sup> Prize 2013 National Young Performer Competition, semi-finalist 2015 Johansen International Competition for Young Musicians (Washington DC), winner ROSL/Pettman Chamber Music Scholarship, 2<sup>nd</sup> Prize 2013 and 2020 Gisborne International Music Competitions, and 1<sup>st</sup> Prize 2020/21 National Concerto Competition. 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 continuing establishing herself as a performing artist.

## **Our Conductor**

### **José Aparicio**

José began studying music with his father at the age of five, continuing 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 postgraduate flute, conducting and singing at the Guildhall School of Music and Drama where he graduated in 2004, and won the adjudicator price in the prestigious Gold Medal competition.

Here in New Zealand, José is the Artistic Director of Napier Civic Choir, Festival Opera and Project Prima Volta as well as Principal Conductor of the Hawke's Bay Orchestra. José made his debut with the New Zealand Symphony Orchestra in 2023.

This is José's third time conducting the New Zealand Doctors' Orchestra.

## **About the Orchestra**

This is the 12<sup>th</sup> year that the New Zealand Doctors' Orchestra has met. Previous performances have been in Nelson, New Plymouth, Napier, Christchurch and Dunedin.

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. This year we are proud to donate all proceeds to **Nelson Tasman Hospice**.

# The Orchestra

## **Violin 1**

Rachel Moxham  
Justine Bradley  
Victoria Chanwai  
Johanna Daugherty  
Lydia Elshoff  
Kelvin Gu  
Shweta Iyer  
Jasmine Jiang  
Emily Jin  
Emily Joe  
Roy Knill  
Celina Tsui  
Albert Wu

## **Violin 2**

Nick Pittar  
Anne Eastwood  
Kaya Fukushima  
Lynette Murdoch  
Caitlyn O'Fallon  
David Sinclair  
Erika Sirisomboonwong  
Louise Webster  
Tom Winter  
Hazel Whitcombe  
Jason Yeung

## **Viola**

Nicola Austin  
Alex Hurrell  
Fiona McPherson  
Alex Puttick  
Tonya Sadler  
Hugh Townend

## **Cello**

Peter Fleischl  
Katy Brett  
James Donaldson<sup>+</sup>  
Mike Hurrell  
Jane MacDonald  
Joanna Pinto  
Clare Woodward

## **Double bass**

Jacob Bond  
Kyoko Ball<sup>+</sup>  
Tim Wilkinson

## **Flute**

Karin Lamb  
Claudia Hays  
Hannah Suh

## **Oboe**

David Roberts  
Lucinda Atkinson  
Nicola van Gelder-  
Horgan

## **Clarinet**

Fiona Bellamy  
Jonathan Christiansen  
Lorna Pairman

## **Bass clarinet/ Saxophone**

Jonathan Christiansen

## **Bassoon**

Martin Gardner  
Betty Ji

## **Horn**

Rhona Sommerville  
Jenny Bartley<sup>+</sup>  
John Rimmer<sup>+</sup>  
Tom Steele<sup>+</sup>

## **Trumpet**

Tom Wilkinson  
Kate Hall  
Michael Plunkett

## **Trombone**

Elliot Gray<sup>+</sup>  
Wendy King<sup>+</sup>  
Mark Barnes

## **Tuba**

Dylan Blomquist

## **Timpani/Percussion**

Beth Cuizon<sup>+</sup>  
Neil Price  
Robin Le Couteur<sup>+</sup>

## **Piano/Celeste**

Teresa Gu

## **Harp**

Katie Ben

+ guest player