



AUSTRALIAN DOCTORS ORCHESTRA

Live For The Moment Concert

SUNDAY 4 SEPTEMBER

2:30pm at Norwood Concert Hall

CONDUCTOR

Nicholas
Braithwaite



SOLOIST

Greg
Tuske



Presented in association with the HAS Foundation,
supporting Paediatric Palliative Care families



HAS
FOUNDATION

www.hasfoundation.com.au

CONCERT *Program*

CARL OTTO NICOLAI

Die lustigen Weiber von Windsor (The Merry Wives of Windsor): Overture

ROBERT SCHUMANN

Cello Concerto in A minor, op 129.

Interval – 20 min

EDWARD ELGAR

Prelude to the oratorio "The Kingdom", op.51

RICHARD STRAUSS

Tod und Verklärung, op 24

ABOUT HAS FOUNDATION

Our mission at HAS Foundation is to create a world where Paediatric Palliative Care is well funded and supported, and every family caring for a child with a life-limiting illness gets the chance to create memories that last a lifetime.

People often understand Palliative Care for older people, but do not know that devastatingly, many families in South Australia must navigate Palliative Care for their children.

We experienced this first-hand as our son Hunter was a part of the Paediatric Palliative Care service for the last few years of his life. Hunter passed away at age 12 and we now work to support families who are going through the same heartbreak we experienced.

Our motto is 'Live for the moment, Love for a lifetime' because we know the importance of celebrating special moments together, as creating memories is all that you are left to hold onto.

Today we support Paediatric Palliative Care families by providing practical support including Care Packs, meals, memory-making moments like photography sessions, family outings and more.

Thank you for joining us and supporting these special families!

Ella & Jarrod Stratton
Founders, HAS Foundation





Conductor
**NICHOLAS
BRAITHWAITE**

Nicholas Braithwaite is currently Conductor Laureate with the Adelaide Symphony Orchestra. He last conducted the Australian Doctors Orchestra in 2018. Nicholas was born in London on August 26, 1939. His father was well-known conductor Warwick Braithwaite. He initially studied conducting at the Royal Academy of Music with Maurice Miles and later took instruction from famed conductor Hans Swarowsky. After doing freelance work as a conductor and trombonist, Braithwaite's official conducting debut came in 1966 at the Welsh National Opera performing Donizetti's Don Pasquale.

Nicholas' career has been unusually wide-ranging, both musically and geographically. He has held positions as Music Director or Principal/Guest Conductor from Norway to New Zealand and many places in between. A sample of these appointments include the Manchester Camerata, the Norwegian Radio Orchestra, the Bournemouth Symphony Orchestra, the Orchestre National de

Belgique, Orchestre National de France, the Oslo Philharmonic, Bergen Philharmonic, Danish National Radio Symphony, Collegium Musicum Copenhagen and various orchestras in Australia and New Zealand.

He is regarded as an outstanding Wagner conductor, having conducted all of that composer's works including 7 Ring Cycles, and held appointments conducting the Sadler's Wells/English National Opera, Glyndebourne Touring Opera, and Musiksjef of Gothenberg's Stora Teater, amongst others.

With Lyrita Recorded Edition he has released more than 30 CDs of music by English composers, conducting the London Philharmonic, London Symphony, Royal Philharmonic, and Philharmonia Orchestras, championing lesser-known nineteenth and twentieth century British composers, including Bennett, Berkeley, Bridge, Holst, Rawsthorne, and Stanford.



Solo Cellist
GREG TÜSKE

Greg Tüske was born in South Australia, Adelaide to Hungarian parents who are both musicians in 1990. He studied cello privately with Barbara Yelland and later on with Niall Brown who is a former Australian String Quartet cellist. At the age of 11, he received a single studies scholarship at the University of Adelaide. During his Australian years, he won lots of competitions as a solo cellist, and received a number of bigger awards including the David Bishop cello medallion, the Royal Annual Award of "Recitals Australia" for the most outstanding young performer in 2005.

He and his family moved to Hungary, where continued his musical studies at the Franz Liszt Academy under Perényi Miklós, and the International Menuhin Music Academy studying with Pablo Naveran, Stanimir Tudorov, and Niall Brown.

Greg worked with the MÁV Symphony Orchestra as a leader of the cello section from 2015 to 2017 in Budapest and from 2018, he moved on to work with the Hungarian National Philharmonic as a tutti cellist, where he worked until the end of 2018. Currently Greg is developing his career in Adelaide as a soloist, a chamber musician, and an orchestral cellist.



WELCOME FROM THE ADO PRESIDENT

Live for the Moment. Love for a Lifetime.

What a fitting reminder this is to us all after the last two years. This is the motto of our charity partner for this concert, the HAS Foundation. Although they are a group supporting palliative care for children and their families, the sentiments apply just as much to everyone. We have all come to realise the importance of enjoying those moments of fun and laughter, in order to sustain us through difficult times, and create lasting memories and hope for the future.

Our last concert was in Orange, in regional NSW, in March 2020 - just as it seemed the whole world was starting to shut down. Over the past two years we have all been extremely busy with our day jobs, but for many of us this was made even harder but not having the ability to balance the stress and anxiety of work by playing music together. We have tried to keep up the connections and morale of our group with online seminars, and local events in various states, but it is not the same as coming together for a weekend to share the joy of making music with colleagues and friends. So thank you for welcoming us to your beautiful city, and helping us reinvigorate ourselves, and hopefully you, our audience, as well.

This is the 30th year of the Australian Doctors Orchestra, although having missed a concert last year we will hold off celebrations for the 30th Annual Concert until next Year. The orchestra was founded in 1993, by plastic surgeon, Dr Miklos Pohl (hiding in the viola section today!) with the first concert held in Melbourne that year. Since then we have performed annual concerts in every state and territory (except 2021 - for obvious reasons!), in all capital cities, and many regional towns. Our members come from all medical specialties, and all levels of training - from medical students to retired practitioners, and all are united in their passion for playing music together.

Each concert also supports a local charity - and as our members pay all their own expenses and a registration fee to play, we can maximise the donation to our nominated charity. We are delighted this year to be supporting the HAS Foundation, which provides support for children living with life threatening illnesses and their families, giving them opportunities to create memories that will last a lifetime. They have a small and enthusiastic team, who has assisted with ticketing, publicity, and morning and afternoon teas for the players - very much appreciated.

I would also like to thank the local Adelaide organising committee (Drs Simon Chu, Caroline Wells, Janis Svilans, Bonnie Fraser, Lusa Li and Michelle McIntosh) as well as the national committee for all their efforts and hard work in getting this concert up and running, after such a long hiatus.

So sit back, relax, enjoy the music, and create a few memories of your own.

Dr Anna Glue

President, Australian Doctors Orchestra

PROGRAM *Notes*

OTTO NICOLAI

OVERTURE TO THE OPERA *DIE LUSTIGEN WEIBER VON WINDSOR*

One wonders to what lofty realm the compositional achievements of Otto Nicolai might have ascended if Fate had not decreed that he be added to the list of well-known composers who died before the age of forty – a list which includes Mozart, Schubert, Weber, Mendelssohn, Bellini, Chopin, Bizet, Gershwin, and Purcell. Who can tell what insights and enrichment his music might have brought us, had the breath of fate not eased him into oblivion just a few weeks short of his 39th birthday?

As a result, he is commonly known outside his world of Germany and Vienna for two things only – the historic role he played in the establishment in 1842 of the Vienna Philharmonic Concerts, which eventually gave rise to the formation of the Vienna Philharmonic Orchestra; and the last of his five operas – *Die Lustigen Weiber von Windsor* (The Merry Wives of Windsor). The libretto of this opera was written by Hermann von Mosenthal, and was based on Shakespeare's eponymous comedy. It was the only one of Nicolai's operas whose libretto was in German rather than Italian.

Nicolai's early life was an unhappy one. He was born in 1810 in Königsberg, then part of the Prussian empire, now in Russia and renamed Kaliningrad; but his parents were in a loveless marriage, and Otto attempted to run away from home on a number of occasions. However, he displayed prodigious talent on the piano, and with help from a kindly mentor, set off for Berlin where he continued his piano studies, but also took lessons in composition from Carl Zelter, a well-known composer of

the time. He struggled to make a living from music, despite successful performances of some of his compositions, until he gained the position of organist at the Prussian Embassy in Rome.

Here he developed a fond admiration for Italian culture – music, literature, and painting – and it greatly influenced his own compositional style. After Rome, he moved on to various appointments, first in Vienna in 1837, then back in Italy from 1838 to 1840, and eventually returning to Vienna in 1841 as conductor of the Hofoper – the forerunner of the current Vienna State Opera. When the Hofoper declined his application to produce *The Merry Wives*, he resigned, and in 1848 accepted the position of Kapellmeister to the Berlin Opera. *The Merry Wives* was premiered there in 1849, and was a great success. Unhappily, Nicolai did not live to enjoy its subsequent popularity. He died of a stroke, just months after the opera's first performance.

The Merry Wives is authentic comic opera, with infectious melodies and colourful orchestration highlighting the exuberant wit of the text, and the misfortunes of the chief protagonist, the irrepressible Falstaff. The overture is based on the music of the final scene of Act 3. The opening refers to the magic moonlight scene and the entry of the elves. The ensuing revelry foreshadows the merriment of the opera's finale, and the overture careens to an exciting conclusion.

ROBERT SCHUMANN

CONCERTO IN A MINOR FOR VIOLONCELLO AND ORCHESTRA OPUS 129

On June the 8th, 1810, in Zwickau, Saxony, Johanna Christiana Schumann, daughter of a clergyman and wife of August Schumann, bookseller, publisher, and author, gave birth to her fifth and last child, who was named Robert by the parents. (Incidentally, Robert was just two days older than Otto Nicolai, who was born on the 10th.) Both Robert's parents suffered mental disorders. Father was reclusive, and prone to anxiety and panic attacks, while mother was prone to unpredictable and violent temperamental outbursts. When Robert was just sixteen, his sister committed suicide; so it was little wonder that he spent his life haunted by fears of impending insanity – fears which ultimately came true.

In 1828, under serious maternal pressure, he moved to Leipzig to study law, which he intensely disliked; but he also began piano lessons with Friedrich Wieck, and thus came to know Wieck's young daughter, Clara. A permanent injury to Robert's hand abruptly terminated his ambition to be a concert pianist; but, meanwhile, he and Clara, now a brilliant performer herself, had fallen in love, and in 1840, over the vigorous objections of her father, they were married. Their marriage was a happy one, and Clara produced seven daughters in the space of ten years, while still maintaining for herself a career as a concert pianist – a career that was unusual for a woman in that era.

Schumann was, at that time, editor of an influential and critical magazine called "New Directions in Music", in which he encouraged and supported – very generously at times – the work of other composers, including Chopin and Brahms. Robert and Clara soon settled in Leipzig, where Robert was Professor

of Composition at the University; but, in 1845, they moved to Dresden, one of the main musical centres in the German states. There, Clara gave the first performance of Robert's piano concerto in A minor, and Mendelssohn conducted the first performance of Robert's second symphony.

The Schumann family then moved to Dusseldorf, where Robert was appointed to conduct the orchestra and choir. After initial joy at living in the Rhineland, he suffered a steady mental decline, and lost his position as conductor. His friendship with the young Brahms grew, notwithstanding, and as Robert's mental health failed, Brahms did baby-sitting duty for the Schumann daughters on many occasions. This sorrowful period saw a burst of creative activity from Schumann, despite the difficulties he was experiencing. This was the time of the third and fourth symphonies and the cello concerto. But his mental decline was rapid and all-encompassing, and, after a failed suicide attempt in 1854, he committed himself to an asylum, and died there on July the 29th, 1856.

His cello concerto in A minor was written, from first sketches to absolute completion, in ten days – yes, ten days – from the 10th to the 20th of October, 1850. In March 1851 it was given a private run-through by Christian Reimers, first cellist of the Dusseldorf orchestra, with Clara at the piano. As a result, Schumann made extensive revisions to the score and solo part. (Incidentally, Reimers later migrated to Australia, and played an influential role in establishing a culture of musical performance in Adelaide, as well as elsewhere.)

Sadly, Schumann never heard his concerto performed. Its premiere was given four years after his death – in April 1860, in Oldenburg, with Ludwig Ebert playing the solo part. It is a lovely lyrical work in three movements, which are played with no break between them. Schumann explores the singing capabilities of the cello to its fullest extent. There is a sense of poignant nostalgia about it all; but there

is also gaiety and high spirits, and its overall impression is one of its being a masterwork for the instrument.

The first movement is in sonata form, but the ending is altered so as to ease the music into the slower second movement. Whispered pizzicato strings with occasional interjections from the woodwind accompany a finely-crafted lyrical melody for the solo cello. This movement, in turn, eases into the Finale, which is energetic and outgoing, and brings the concerto to a rousing conclusion.

While popular acceptance of this concerto took many years to be achieved, it now is seen as standing alongside the Dvorak and Elgar concertos as one of the great Romantic concertos of the cello repertoire.

EDWARD ELGAR

PRELUDE TO THE ORATORIO THE KINGDOM OPUS 51

The life and work of Edward Elgar tell the story of a self-made composer, whose work was steeped in the late Romantic and English traditions. Born in 1857, he spent his childhood in Broadheath, near Worcester. His parents ran a music shop, and this enabled him, as he said himself, to “read everything, play everything, hear everything”. As a result, he became a very proficient violinist, and could play to some level the piano, cello, double bass, bassoon, and trombone. He also taught himself harmony, counterpoint, and musical form, and studied scores of the great composers.

As a young man, he went through a series of menial musical positions, playing, conducting, and teaching. At one time, he played bassoon in a wind quintet. On another, he was the conductor of an asylum band. Teaching brought him a necessary trickle of income. One of his students was Alice Roberts, nine years his senior. Romance blossomed, and, in 1889, they married, and moved to London.

Elgar’s early compositions received scant attention from concert promoters and music publishers, although a few relatively minor works were accepted for performance. However, in 1899, his reputation as an important composer was thoroughly established with the first performance of his Enigma Variations for orchestra. In the next two years, his Sea Pictures for contralto and orchestra, his oratorio The Dream of Gerontius, and the ever-popular Pomp and Circumstance Marches brought him recognition as the leading English composer of his era. He was knighted in 1904, and his violin concerto and two symphonies followed.

But life is all about change, and two major events brought Elgar sorrow and a sense of loss. The first was the Great War of 1914-1918, which reduced performance opportunities and brought enormous social and political changes. Elgar felt that the world in which he had flourished was now gone and that he was relevant no longer. Disillusionment set in. His elegiac cello concerto of 1919 expressed that sense of loss, and he sensed a loss of public interest in his work.

The second event was the death in 1920 of his beloved wife, Alice. She had been a firm believer in Edward’s genius, and offered him everything – personal love and support, and artistic and musical advice. She spurred him on when his creative energy flagged and carried out organizational and secretarial work to free him from day-to-day worries. Elgar outlived her by fourteen years; but he wrote very little in that time. He did write a few small pieces, and prepared sketches for an ultimately unfinished third symphony; but his interests turned to science, horse racing, and a modicum of recording-studio work. Sir Edward Elgar died in 1934, with no major works to his name after the 1919 cello concerto.

In 1903 and 1906 respectively, Elgar completed the first two oratorios of a planned trilogy. These were The Apostles and The Kingdom. Inspired by his Catholic faith,

Elgar used biblical texts from the book of Acts to draw a narrative depicting the lives of the Apostles after the crucifixion. Elgar did have something of a crisis of faith late in life, so his intended third oratorio was never written; perhaps he lost sufficient religious conviction to complete his trilogy. He told his doctor as his life approached its end – “I believe there is nothing (beyond death) but complete oblivion.” But in 1906 he was living in the full glow of public esteem; and the first performance of *The Kingdom* took place to great acclaim on October the 3rd at the triennial Birmingham Music Festival, with Elgar himself conducting. *The Kingdom* is scored for double chorus, four vocal soloists, and large orchestra. It has five sections, preceded by a *Prelude*, which introduces the main musical themes Elgar uses in the oratorio, and establishes the mood of the work. The music is variously impassioned – even rapturous at times – but also on occasion reflective and introverted. It is centred on a motif the composer called “*New Faith*” – a march tune which climbs to a magnificent climax. Thus did Elgar declare his faith and optimism to the world, and it is for us to respond to it as we will.

RICHARD STRAUSS

TOD UND VERKLÄRUNG (DEATH AND TRANSFIGURATION) OPUS 24

“Dying is just as I composed it in *Tod und Verklarung*” declared Richard Strauss in 1949 to his daughter-in-law Alice, as he lay on what became his death bed. But what did the 85-year-old mean?

We need to go back sixty years for the answer. Strauss was born in 1864, the son of a conductor who was also a professional horn player in Munich. Surrounded by music, he learned much about instruments and orchestras from his father. As he grew, so did his talent, and he was sent to Berlin to study violin, piano, conducting, and composition. He

was immediately successful as a conductor, and quickly found himself working with prominent orchestras such as Meiningen, Munich, Bayreuth, Berlin, Dresden, as well as many others. Tours followed to other countries in Europe, and then to Britain and the Americas – both North and South.

He had started serious composition in his adolescent years, and his first enthusiasm was for orchestral tone poems. The first of these to receive public acclaim was the spectacular orchestral showpiece *Don Juan*, written in 1888, when Strauss was only twenty-four years old. Other works quickly followed; and in the ten years to 1898, he wrote *Death and Transfiguration*, *Till Eulenspiegel's Merry Pranks*, *Thus spake Zarathustra*, *Don Quixote*, and *A Hero's Life* (with himself as the hero, of course). But, in 1905, he turned his attention to opera. His first opera was a ‘blockbuster’ – the then-scandalous *Salome*. He followed this in 1909 with *Elektra*. His other truly famous opera was *Der Rosenkavalier*, written in 1911 in the more popular Viennese style of his famous but unrelated namesake, Johann Strauss the Second.

In the 1930s, and then through the 1939-1945 world war, Strauss was obliged to manoeuvre his way around the Nazi political establishment in order to save the lives of his Jewish daughter-in-law Alice and her children. Immediately after the war, and now in his eighties, Strauss enjoyed a wonderful late flowering of creative inspiration, including his *Metamorphosen* for 23 solo strings, his oboe concerto, and the poignantly nostalgic and resigned *Four Last Songs* for soprano and orchestra – his last work, and truly his final farewell to the world.

But, to get back to the original question – what did his death-bed statement refer to?

Back in 1888 and 1889, he had composed an orchestral tone poem called *Tod und Verklarung* (*Death and Transfiguration*). Its mature perspicacity and its vision of his future gave the lie to Strauss's tender age of twenty-

five. Depicting "the death of an artist", it is in four parts.

Largo – the artist becomes aware his life is ending.

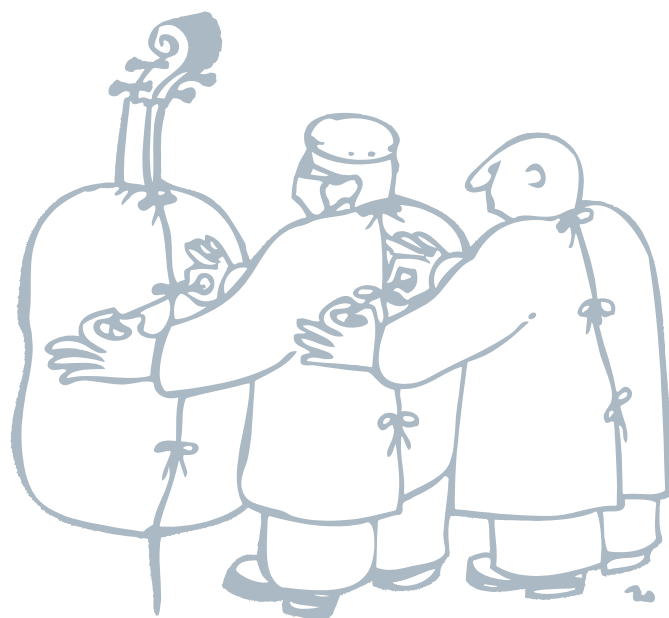
Allegro molto – he has no respite from the battle between life and death.

Meno mosso – the dying artist's life passes before him, with visions of childhood innocence and the struggles of manhood.

Moderato – the long-awaited transfiguration of the soul after death comes "from the infinite reaches of heaven."

The first performance of this work was on June the 21st, 1890. It took place at the Eisenach Festival, with Strauss himself conducting. And so, with this work, did the young Strauss peer into the future, understand what lay in wait for him, and express his yearning for his soul's transfer at death. *Tod und Verklarung* is an astonishing premonition of fear, acceptance, wisdom, and then the ecstasy of fulfilment. Sixty years later, he reminded himself of his youthful prophecy. As we listen to this remarkable work, we can only wonder at the young man's extraordinary prescience.

Peter Webb. July 2022



AUSTRALIAN DOCTORS ORCHESTRA *2022*

VIOLIN 1

Richard Keuneman
(concertmaster)

Sonia Baldock

Annie Chen

Marie Dreux

Carrie Wang

Nicholas Adams

Vivian Yu

Bronwyn Francis

Xavier Yu

Lara Fuller

Keira Hazen

Igor Jakubowicz

Carol McCabe

Anna Hadgraft

Clinton Roddick

Philippa Kirby

VIOLIN 2

Rowan Thomas *(lead)*

Emily Down

Gu Cheng Jie

Joanne Eng-Frost

Grace Aw

Rebecca Hopkins

Lynne Cunningham

Kianan Lim Joon

Peter Purches

Alanna Horadam

Grace Kim

George Wells

Deepak Subramanian

Cameron Marshall

Lusa Li

VIOLA

Jean McMullin
(lead)

Mary Frost

Phillip Antippa

Yota Yoshimitsu

Miki Pohl

Phil Griffin

Mary Self

Damien Thomson

Caitlyn Sun

Linh Ly

Amanda Hume

Graeme Croft

John Eather

VIOLONCELLO

Michael Lam *(lead)*

Janis Svilans

Georgina Duncan

Charlotte O'Leary

Lindy Clarke

Carmen Mendez

Travis Perera

Mike Eaton

Janet Widmer

Simon Chu

Michelle McIntosh

Anna Glue

Julie Crozier

Barbara Manovel

DOUBLE BASS

Caron Jander *(lead)*

Keith Bender

Mark Bowman

Geoff Kilminster

Ron Murley

Tegan Murley

FLUTE

Louanne Ebert

Cathy Fraser

Bronwen Needham

Caroline Wells

Wendy Zerk

PICCOLO

Wendy Zerk

OBOE

Rafaella Barratt

Jenny Kerswill Crane

Anna Kuchel

COR ANGLAIS

David Fulcher

CLARINET

Luci Ferrier

Tom Turnbull

Antony Veale

Geoff Wu

BASS CLARINET

Meredith Arcus

BASSOON

Carl Bryant

Andrew Muthurajah

*Tim Rosen

CONTRABASSOON

Carl Bryant

FRENCH HORN

Noah Cass

Nicola Chadbourne

*Kevin Jones

Rachel Yee

TRUMPET

Cath Brennan

Christopher Burton

Annie Wang

TROMBONE

Duncan Austin

Hugh Brigden

Tim Goldsmith

TUBA

Rita Moore

TIMPANI/ PERCUSSION

Bonnie Fraser

Jenaya Shelton

John White

Philip Wong

HARP

*Philippa McAuliffe

*Liesl Warner

WHO WE *Are*

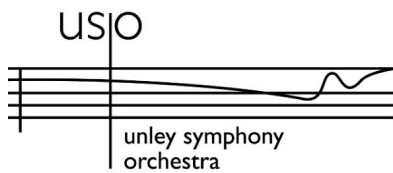
The Australian Doctors Orchestra (ADO) is a unique national fellowship of medical professionals who are also classically trained musicians. Since our first concert in 1993, the orchestra has played a concert every year (except 2021) and in every state, using each occasion to raise funds for medical charities.

Up to 100 medical professionals from all around Australia share two days of final rehearsals culminating in a performance on a Sunday afternoon, featuring acclaimed soloists and providing exciting orchestral performances.

For further information, please see our website ado.net.au

ACKNOWLEDGEMENTS:

Numerous organisations have volunteered their support in the production of this concert. Thank you:



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AUSTRALIAN DOCTORS
ORCHESTRA

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