



*corpus
medicorum*

FINE MUSIC BY PROFESSIONALS

FANTASTIC

2024

CONCERT SERIES

19 MAY

MELBOURNE RECITAL CENTRE

CONCERT #2



02

CONCERT
PROGRAMME

BEETHOVEN

Violin Concerto

SOLOIST

Sophie Rowell

MOZART

Symphony No.41 "Jupiter"

DIRECTED BY

Keith Crellin OAM

WELCOME TO THE
CORPUS MEDICORUM 2024 SEASON

FANTASTIC

Fantastic Mozart and Beethoven awaits our audience and players alike for this super concert of two of the giants of the classical period. Keith Crellin returns to the podium with none other than Melbourne's favourite violinist Sophie Rowell. Mozart's Jupiter symphony is his final symphonic statement and considered to be well ahead of its time. And these mighty giants of the orchestral repertoire are. . . . Fantastic!

A/Professor Phillip Antippa OAM

MBBS MPH FRACS

Director, Corpus Medicorum
Head of Thoracic Surgery
The Royal Melbourne Hospital

“Lung cancer remains the leading cause of cancer death in Australia. Although not the commonest cancer, we continue to be challenged by this deadly disease. We are seeing an increase in Lung Cancer despite a declining smoking rate.”

All profits from the Corpus Medicorum's concerts are donated to Lung Cancer Services and research in lung cancer at The Royal Melbourne Hospital.

Over the past 15 years, Corpus Medicorum has raised over \$1 million dollars to The Royal Melbourne Hospital Lung Cancer Services.

LUDWIG VAN BEETHOVEN

(1770 – 1827)

Violin Concerto in D major, op. 61

I **Allegro ma non troppo**

II **Larghetto**

III **Rondo. Allegro**

'Beethoven Violin Concerto': three gigantic words in classical music. Beethoven: one of the Big Three, along with Bach and Mozart (and yes, your programme note writer will fight you on this!); Violin: the dominant instrument of the symphony orchestra by sheer weight of numbers (pace brass players, not dominant in volume!); Concerto, the big swanky show-off piece that reveals both the pyrotechnics and the emotion of an instrument and a player.

All three items have been analysed, documented, shredded, and overanalysed again and again: The New Grove twenty volume Dictionary of Music and Musicians deals with Beethoven in sixty-one pages of close-spaced double columns, Violin in eight, and Concerto in fourteen pages. In one sense, there is nothing more to be said, but simply to listen.

There are variant editions, especially in cadenzas, there are choices in tempi - the one device that might have settled those disputes, the metronome would not cross Beethoven's path for another seven years, and there are many stylistic possibilities in interpretation, but no more so than with any concerto, even one written last week. And let's put paid to another myth, that Beethoven didn't hear any of his masterpieces, due to deafness. This concerto was written in 1806 and although Beethoven knew he had substantial hearing problems, he could still hear somewhat.

Perhaps most astonishingly, it wasn't a success in Beethoven's lifetime, partly due to Beethoven: he was, as usual, late in finishing it! It is rumoured that the soloist Clementi was sight-reading parts of the last movement in the concert, as Beethoven was still revising up to the last moment. After what can be politely termed a mild fiasco - Clementi pacified the crowd in the second half of the concert by improvising a tune on his violin held upside down - the Violin Concerto was dropped and forgotten, and not reinstated into the repertoire until some years after Beethoven's death. The twelve-year-old violin virtuoso Joseph Joachim revived it in 1844, since when it has simply grown and grown in popularity.



SOPHIE ROWELL

Violinist

Recently appointed as the Artistic Director of the Melbourne Chamber Orchestra, violinist Sophie Rowell has had an extensive performing career as a soloist, chamber musician and principal orchestral violinist both in Australia and abroad most recently as the co-concertmaster of the Melbourne Symphony Orchestra,

After winning the ABC Young Performer's Award in 2000, Sophie founded the Tankstream Quartet which won string quartet competitions in Cremona and Osaka.

Having studied in Germany with the Alban Berg Quartet the quartet moved back to Australia in 2006 when they were appointed as the Australian String Quartet. During the six seasons of their tenure, the ASQ performed and recorded at chamber music festivals all over the world.

Sophie has played in principal violin positions with orchestras including the Scottish and Mahler Chamber Orchestras, and the Vancouver, Sydney, Adelaide and Tasmanian Symphony Orchestras.

Sophie studied with Beryl Kimber in her hometown of Adelaide, then with Alice Waten in Sydney. She is the Head of Chamber Music (Strings) at the Australian National Academy of Music.

WOLFGANG AMADEUS MOZART

(1756 – 1791)

Symphony No. 41 in C major, K. 551 “Jupiter”

If I told you that this symphony was written in six weeks in 1788, you'd probably be astonished that something so beautiful, so majestic could be written in such a short time. But not only did he write this symphony, he wrote two others in that short space of time! Yes, six weeks total to write the final three symphonies of his life. And it's not as if his life was hunky-dory: both his father and his fourth child had died the year before; war was declared between Austria and the Ottoman Empire; he had had to move house out into the suburbs of Vienna; and theatres in Vienna were closing. Mozart was obliged to yet again write begging letters to friends asking for financial help.

Yet in the middle of all this, he wrote three perfect symphonies in six weeks. Not written on commission as was usual at the time, not written with any particular performance opportunity in mind, just written because he wanted to write. The three symphonies are very different in character, and are a summation of the evolution of his compositional style, reaching the pinnacle of elegance and precision in the final symphony, no 41. It is not even known if they were performed in his lifetime, although it seems unlikely.

The title 'Jupiter' was not of Mozart's giving, probably by one of his publishers some years later, looking to spice up sales.



KEITH CRELLIN OAM

Conductor

Associate Professor Keith Crellin OAM held the position of head of the String Department and conductor in residence at the Elder Conservatorium of Music at the University of Adelaide from 2001 – 2016.

As the first violist to win the ABC Young Performers Award in 1972, Keith Crellin soon established himself as one of Australia's leading soloists and chamber music players. Having studied violin initially with Gretchen Schieblich, and then Ladislav Jasek at the Queensland Conservatorium of Music, he completed his tertiary studies at the Tasmanian Conservatorium of Music under noted pedagog Professor Jan Sedivka.

In 1974 he was appointed Lecturer in Viola and Chamber Music at the Tasmanian Conservatorium of Music, Director and Principal Conductor of the Conservatorium Orchestra and Artistic Director and chief conductor of the Tasmanian Youth Orchestra.

In 1985, he became a founding member of the Australian String Quartet based in Adelaide, a position he held for sixteen years and with which he performed in many countries, travelled widely throughout Australia and made numerous recordings.

In 2002, he took up the position of Artistic Director and conductor of the Adelaide Youth Orchestra a position he retains to this day. In 2008 he was awarded the Order of Australia medal for his contribution to music and education.

He retired from his position at the University of Adelaide in 2016 in order to concentrate more fully on his role as Artistic Director of the Adelaide Youth Orchestra as well as pursuing further teaching, performing, conducting and composing.

THE ORCHESTRA

* Denotes Principal Player

VIOLIN 1

Sarah Chang*
Michael Poulton
Tian Tian Lan
Enoch Fan
Marissa Loh
Shion Yoshimoto
Ying Suet Kristy Pang
Julie Panetta
Mary Muirhead
Bronwyn Francis
Jo Beaumont
Jessica Irwin
Quynh-Chi Nguyen
Michelle Lin

VIOLIN 2

Sonia Baldock*
John Britton
Jarrod Hepburn
Lauren Chiu
Hannah Leney
Viviane Dubosq
Xavier Yu
Rebecca Tai
Janine Manwaring
Meredith Barrett
Marcus Choi
Deepak Subramanian

VIOLA

Phillip Antippa*
Alex King
Jean McMullin
Danny Neumann
Yota Yoshimitsu
William Chiang
Rod Hunt
Natasha Holmes
Catherine Cherry

CELLO

Tony Prochazka*
Rachel Lind
Julie Lokan
Vincent Wang
Barbara Manovel
Anita Vinton
Charlotte O'Leary
Kate Robson

DOUBLE BASS

Michael Fortescue
Mark Bowman
Moya Molloy
Douglas Rutherford

FLUTE

Irena Laska*

OBOE

Stephen Robinson*

Andrew Kawai

CLARINET

Jeffrey Rosenfeld*

Linda Mileshekin

BASSOON

Matthew Maiden*

Thomas St John

FRENCH HORN

Brendan Jubb*

Jams Barber

TRUMPET

Paul Laidlaw*

Grace Went

PERCUSSION

Erica Rasmussen*

ADMINISTRATION

William Evans (stage manager)

Janine Manwaring (librarian)

Chris Hughes (librarian)

Allen Gu (webmaster)

Trish Koomen (treasurer)

Ruth Prosser (finance officer)

Vicky Gouvousis (secretary)

FANTASTIC

2024 SEASON

All performances will be at 5pm at the Melbourne Recital Centre.

Tickets for auditorium seats are available through melbournerecital.com.au

SAVE THE DATES

CONCERT 03

SUNDAY 4 AUGUST

RAVEL

Le Tombeau de Couperin

BEETHOVEN

Piano Concerto no.3

Soloist Stefan Cassomenos

BRAHMS

Symphony no.3

Directed by Fabian Russell

CONCERT 04

SUNDAY 1 DECEMBER

PÄRT

Cantus in Memoriam

Benjamin Britten

RAVEL

Piano Concerto

for the Left Hand

Soloist Benjamin Martin

BERLIOZ

Symphonie Fantastique

Directed by Fabian Russell

CORPUS MEDICORUM SWITZERLAND TOUR 2024

31 AUGUST - 08 SEPTEMBER

CONCERTS

07 SEPTEMBER

VICTORIA HALL, GENEVA

08 SEPTEMBER

BERN CASINO, BERN

STRAUSS

Eine Alpensinfonie

WORLD DOCTORS ORCHESTRA AUSTRALIA TOUR 2024

CONCERTS

31 OCTOBER

MELBOURNE TOWN HALL

02 NOVEMBER

SYDNEY OPERA HOUSE

MAHLER

Symphony no.2

INFORMATION

corpusmedicorum.org.au

RMH Foundation

Phone +61 3 9342 7111

www.rmhfoundation.org.au

All profits from Corpus Medicorum's concerts help patients at The Royal Melbourne Hospital in their journey with Lung Cancer by funding research and patient services.

Fabian Russell

THE MILAN KANTOR
CHIEF CONDUCTOR

PATRON

Mrs Barbara Haynes OAM

ORCHESTRAL SUPPORTERS

Gordon Legal

McDermott Richards Lawyers

Maurice Blackburn Lawyers

Dara Foundation

Pilkington Jewellers

Sylvia Gabriel Photography

Mykonos Restaurant & Bar

Dr Mikhail Nefedov

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