corpus medicorum

FINE MUSIC BY PROFESSIONALS

FANTASTIC

2024

CONCERT SERIES

CONCERT #1

17 MARCH

MELBOURNE RECITAL CENTRE

01

CONCERT PROGRAMME

BRAHMS

Violin Concerto

SOLOIST

Natsuko Yoshimoto

MAHLER

Symphony No.4

SOPRANO

Rebecca Rashleigh

DIRECTED BY

Fabian Russell

WELCOME TO THE

CORPUS MEDICORUM 2024 SEASON

FANTASTIC

Fantastic begins our season with Brahms and his violin concerto - it is such a joy to welcome back the incredible violinist Natsuko Yoshimoto to our Corpus Medicorum family. And then we perform quite possibly the most beautiful piece of music ever written - Mahler's 4th Symphony. Together with Maestro Fabian Russell this evening will no doubt be 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.

JOHANNES BRAHMS

(1833 - 1897)

Violin Concerto in D major, Op.77

I Allegro non troppo
II Adagio
III Allegro giocoso, ma non troppo vivace

Ah yes, a violin concerto, lovely! Time for a good snooze accompanied by nice gentle music as a lullaby? Not with Brahms you won't! Sure, Brahms is known for being a TuneMeister, and did indeed write the famous Brahms' Lullaby, but that was for littlies. This is not music for littlies; this is powerful, vigorous violin writing.

Written in 1878 and premiered in early 1879 by Brahms' close friend Joseph Joachim, it took a while to gain popularity with both audiences and violinists. A few violinists claimed it to be unplayable, which it clearly wasn't; just not playable by them; however, Brahms did admit that his work could be challenging for the violinist when he wrote to Joachim, ' My things really are written with an appalling lack of practicability'.
A choice bit of self-deprecation, there!

It could be claimed that Brahms had taken the evolution of the concerto backwards, as orchestral introductions had already been dispensed with by Beethoven, Mendelssohn and Bruch. But here we hear a sweeping statement of the theme by the orchestra, and then, most unexpectedly, the soloist enters in a minor key.

Also conservative is the concerto's structure: it is the standard 'fast, slow, fast'.
But no one expected gypsy-style tunes in the third movement, reminiscent of Brahms' own Hungarian Dances, and memorably described by Conrad Wilson, the Scottish music and food critic, as possessing a 'jocular exuberance'.

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GUSTAV MAHLER

(1860 - 1911)

Symphony no. 4

Forget the wild bombast and swinging emotions. the extremely long movements, this is a different Mahler. This is a Mahler working within the constraints of a reduced orchestra, a Mahler of brevity and concision, a Mahler who is connecting the dots, connecting his past while creating his future. The fourth symphony is a bridge between the symphonies inspired by the world of the Wunderhorn lieder, and the world of extended chromaticism that characterises the later symphonies. The final movement of this symphony was originally composed as the final movement of the Third Symphony; yet there are surprising moments anticipating the Fifth. This is a symphony of disguise: the innocence of the Wunderhorn text disguises vehemence, slaughter; the devil himself appears, playing the fiddle, devilishly retuned, in the second movement, yet the piece ends with the simplicity and purity of a single voice and orchestra.

Completed in 1900 and premiered in 1901, the symphony underwent substantial revisions, and is the final symphony to directly use the song material derived from Des Knaben Wunderhorn, an early nineteenth century collection of German folk songs and poems that was a source of inspiration for many composers, including Weber, Mendelssohn, Schumann and Brahms, as well as Mahler.

The ideas flowed easily as he composed the Fourth Symphony. There is a clarity and innocence in the Wunderhorn songs and Mahler allows this full rein in the Fourth Symphony, whilst taking care to acknowledge that the darker side of nature is always present.

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NATSUKO YOSHIMOTO

Violinist

Natsuko Yoshimoto joined Queensland Symphony Orchestra as Concertmaster in 2021, after serving as Concertmaster at Adelaide Symphony Orchestra for 12 years.

Born in Japan, Natsuko Yoshimoto began playing the violin at the age of three. She studied at the Yehudi Menuhin School and Royal Northern College of Music in England and the Curtis Institute of Music in Philadelphia. She received direct guidance and teaching under Lord Menuhin and Wen Zhou Li.

She has won many awards and prizes in international competitions including the Gold Medal in both the prestigious 1994 Shell/London Symphony Orchestra Competition and the Orchestra Ensemble Kanazawa Award and the Iwaki Award for outstanding achievement as a Japanese artist.

In great demand as a soloist, she has appeared with many world renowned orchestras including the London Symphony Orchestra, Philharmonia (London), Halle Orchestra, Odense Symphony (Denmark), Tokyo Symphony Orchestra, Tokyo Philharmonic, Orchestra Ensemble Kanazawa, Hong Kong Sinfonietta, Melbourne Symphony and Adelaide Symphony Orchestras.

Natsuko is also a member of highly acclaimed chamber group, Ensemble Q. She has been the leader of both the Australian String Quartet and the Grainger Quartet as well as the Concertmaster of the Adelaide Symphony Orchestra. Natsuko frequently guests as a Concertmaster with many major orchestras in Australia and Asia and continues to perform chamber music as a guest artist with various groups and musicians in many of the festivals.

Natsuko is also a passionate teacher and is a staff member at the Conservatorium of Music in Queensland teaching violin and chamber music.

She has given many world premieres of works by Australia's most prominent composers and has recorded for Virgin Classics, ABC Classics, Melba Records and Tall Poppies.

Natsuko plays on Nicolo Amati from 1650.

REBECCA RASHLEIGH

Soprano

Born in Melbourne and a graduate of the Victorian College of the Arts and Music, Rebecca has performed with several opera companies within Australia. She has performed such roles as Adina (L'Elisir d'Amore), Clorinda (Cenerentola), Woglinde and the Woodbird (Der Ring des Nibelungen), Marzelline (Fidelio), Blonde (The Abduction from the Seraglio), Susanna (Le Nozze di Figaro), Pamina (Die Zauberflote) , Liu (Turandot), Lauretta (Gianni Schicchi), Rosina (The Barber of Seville), Gretel (Hansel and Gretel) and Poppea (L'incoronazione di Poppea).

Rebecca has also received several awards such as The More Than Opera Development Grant (The German Australian Opera Grant), The Boroondara Eisteddfod Aria and The West Gippsland Drama and Music Eisteddfod Aria

In 2015, Rebecca was awarded Opera Scholar of the Year, and in 2018, Rebecca won the very prestigious Herald Sun Aria. Rebecca has also been nominated for a Greenroom Award in her portrayal of Marzelline in Fidelio.

FABIAN RUSSELL

Conductor

Fabian Russell is a multi-award-winning conductor, artistic director, pedagogue, orchestral musician and solo performer.

Orchestras he has conducted include the Melbourne Symphony Orchestra, Sydney Symphony Orchestra, Queensland Symphony Orchestra, Adelaide Symphony Orchestra, Tasmanian Symphony Orchestra, Victorian Opera, Malaysian Philharmonic Orchestra and Orchestra Victoria. He has also served as Associate Conductor of the Australian Youth Orchestra for twenty six seasons and is currently Principal Conductor and Artistic Director of The Orchestra Project that he founded in 2002

Fabian has a particular interest in commissioning new music and has conducted the Australian premieres of more than thirty works by composers such as Gordon Kerry, Brett Dean, James Ledger, Mary Finsterer, Harry Sdraulig and Kate Moore.

Born in Sydney, Fabian had a twenty-year career as an orchestral musician including Guest Principal Tuba of the Sydney Symphony for three years from the age of nineteen. In 1993 he was appointed to the MSO where he remained until the end of its 2006 season, as well as performing as a soloist across Australia. He was awarded the Elton John Melbourne Symphony Orchestra Scholarship in 1999.

In 2012 Fabian was the recipient of a Sir Winston Churchill Fellowship to research international orchestral training programs. In 2014 he received a Helpmann Award nomination and a Green Room Award for Outstanding Conductor for his critically acclaimed performances of Nixon in China for Victorian Opera. In 2022 Fabian conducted Franz Schubert's Singspiel Friends of Salamanca also for Victorian Opera, as well as engagements with the SSO, ASO, AYO and The Orchestra Project.

THE ORCHESTRA

** Denotes Principal Player*

VIOLIN 1

Jo Beaumont*
Charles Su
Bruce Campbell
Marissa Loh
Emily Sun
Enoch Fan
Tian Tian Lan
Sarah Chang
Shion Yoshimoto
John Britton
Bronwyn Francis
Mary Muirhead
Celine Ng
Chantal Roddy

VIOLIN 2

Sonia Baldock*
Florence Ho
Shu Su
Julie Panetta
Wendy Fang
Simone Gong
Edwina Sekine
Viviane Dubosq
Allen Gu
William Hoang
Marie-Louise Dreux
Janine Manwaring

VIOLA

Phillip Antippa*
Alex King
Jean McMullin
Danny Neumann
Ely Ruttico
Yota Yoshimitsu
Rod Hunt
Natasha Holmes
Garry Zhu
Cindy Watkin
Catherine Cherry

CELLO

Tony Prochazka*
Nicholas Jensen
Rachel Lind
Michael Lam
Anita Vinton
Barbara Manovel
Sebastian King
David Ward

DOUBLE BASS

Douglas Rutherford*
Chris Hughes
Malcolm Grenness
Zoe Gladstones
Michael Fortescue
Mark Bowman

FLUTE

Ajay Iyengar*
Irena Laska
Bronwen Needham
Lisa Orme

OBOE

Stephen Robinson*
Nathan Chua
Heather Siddons
Annie Yu

CLARINET

Kate Stockwin*
Jeffrey Rosenfeld
Linda Mileshkin
Sharon Chao

BASSOON

Matthew Maiden*
Thomas St John
Elizabeth McGrath

FRENCH HORN

Brendan Jubb*
Robyn Smiles
James Barber
Julien Robinson

TRUMPET

Paul Laidlaw*
Grace Went
Catherine Brennan
Elliott Cope

PERCUSSION

Erica Rasmussen*
Edward Cliff
Wallace Jin
Philip Wong
William Evans

HARP

Erica Chan*

ADMINISTRATION

William Evans (stage manager)
Janine Manwaring (librarian)
Chris Hughes (librarian)
Allen Gu (webmaster)
Trish Koomen (treasurer)
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 02

SUNDAY 19 MAY

MOZART
Symphony no.41 "Jupiter"

BEETHOVEN
Violin Concerto

Soloist Sophie Rowell

Directed by Keith Crellin OAM

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 DIRECTOR of ORCHESTRA

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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