

Radcliffe Orchestra

Autumn Concert

In Memory of
Dr Donald Lane 1935-2022

In aid of the
Osler Chest Unit Education Fund

St Andrew's Church, Linton Road, OX2 6UG

7:30 Saturday 12th November 2022

Conductor: **Andrew Gray**

PROGRAM

Hebrides Overture
Piano Concerto

Felix Mendelssohn
Robert Schumann

Soloist Ivan Tang

Interval

Symphony no. 3 (Eroica)

Ludwig van Beethoven



Andrew Gray, conductor, started conducting aged 16, with lessons from Graham Reid, Thomas Molloy and Nicolas Cleobury. In March 2011 he won the conductorship of the Oxford University Symphonic band and in October 2011 founded the Gatehouse Appeal Orchestra which performed concerts raising over £1500 for the Gatehouse homeless appeal. In February 2012 he reached the finals of the Oxford University conducting competition and was also appointed conductor of the Burford orchestra a position he held until 2020. Andrew has also conducted performances of 'The Mikado', 'Yeoman of the Guard', 'Iolanthe' and 'Trial by Jury' with Fleet Opera since 2017 and has conducted concerts this season with the Fleet Concert Orchestra. Also, as an oboist, in 2009 he won places to study at the Royal Academy of Music, Royal Northern College of Music, Guildhall School of Music, and a scholarship at the Royal College of Music. In 2010, Andrew took up a place to study music at St Edmund Hall, Oxford, graduating with a BA (Hons) in 2013. Andrew also sings tenor with the choir of Reading Minster and the New English singers. He completed his PGCE in Music at Reading University in 2014 and in 2015 was appointed Head of Music at the Holt School, Wokingham. The Orchestra is delighted that Andrew is conducting them for a sixth time.



Ivan Tang – piano. Ivan began playing piano aged 6, and in 2011 gained a DipABRSM in piano performance. Past solo performances include Mozart’s piano concerto in A major with the Imperial College School of Medicine Orchestra, and Gershwin’s Rhapsody in Blue with the Burford Orchestra. He has performed solo recitals, chamber music concerts, weddings, and accompanied for various opera productions, music degree recitals, and ABRSM examinations. In his childhood, he appeared as an extra in *Harry Potter and the Goblet of Fire* as a violinist in the *Yule Ball* scene! Ivan trains in intensive care and respiratory medicine as part of the Thames Valley school. He is especially interested in respiratory failure, ventilation, and medical education, having set up various simulation-based teaching sessions for clinicians including students, doctors, and nurses. In 2019, he was nominated for the Oxford University Hospitals ‘Doctor of the Year’ award and, soon after, played a significant role in running the COVID non-invasive ventilation unit at Milton Keynes University Hospital. As an amateur musician he is particularly interested in early music, having performed at Stowe School on his 1999 Andrew Wooderson Mietke harpsichord. During his work at Milton Keynes University Hospital, he helped the hospital charity procure a piano which became part of an installation raising awareness for organ donation. Ivan’s link to Andrew Gray stretches back to the early 2000s, both developing their roots in music at Milton Keynes Music Service. Despite diverging career paths, they continued to work together in solo, chamber, and orchestral performances, their most recent collaboration being Gershwin’s Rhapsody in Blue with the Burford Orchestra.

PROGRAMME NOTES

Felix Mendelssohn, 1809 – 1847

Hebrides Overture, “Fingal’s Cave” 1832

Felix Mendelssohn was a German composer, pianist and organist. He composed extensively in many different genres. In 1829, Mendelssohn and a friend, the diplomat Karl Klingemann, journeyed to the Hebrides, the widely scattered group of islands located off Scotland’s northwest coast. On Staffa, they paid a visit to its most famous attraction. The flooded grotto known as Fingal’s Cave (named after a hero of Gaelic mythology). “A greener roar of waves surely never surged into a stranger cavern,” Klingemann wrote. “Its many pillars make it look like the inside of an immense organ, black and resonant, utterly without purpose, completely isolated.” Mendelssohn turned his impressions into a concert overture. He revised it several times, including the title, before it reached its final form and name in 1833. It is one of his most Romantic works, one that draws close to the fantasy world of Berlioz and Liszt. However, it’s an evocation of atmosphere, not a story told in music. A sombre, brooding work, it erupts at times into blustery drama. In its power to evoke the majesty and mystery of the sea it served as a model for many later compositions on similar subjects, such as Wagner’s opera, *The Flying Dutchman*, and Debussy’s symphonic work, *La Mer*.



Sketch of a landscape in Scotland by Felix Mendelssohn, in his letter of 1 August 1829 to his sister Fanny.

Robert Schumann, 1810 - 1856

Piano Concerto 1845

1) Allegro affettuoso, 2) Intermezzo (Andantino grazioso), 3) Allegro vivace.

Schumann was a German composer and pianist, although law was his original choice of profession. His career as a pianist ended due to a hand condition, possibly focal dystonia caused by excessive finger exercises, and hence composition dominated his subsequent career. He married Clara Wieck, a virtuoso pianist, in 1840, and there followed a close partnership for nearly 15 years before his death. Initially he wrote exclusively for piano but later composed songs, orchestral works, and an opera. He probably suffered from manic depression, and some have suggested mercury poisoning as well. Two years before his death from pneumonia he entered a mental asylum and never recovered from his mental illness.

His only completed piano concerto had a long gestation, starting in 1841 as a one movement *Phantasie* which was unsuccessful. Helped by Clara, he expanded the composition into the three movement work we hear today. Interestingly, throughout the concerto there is a short 'cryptogram' three notes (C-B-A in English, C-H-A in German) representing Chiara, Schumann's nickname for Clara. Appropriately, she premiered the final version in 1845. Felix conducted the second performance less than a month later. The first movement starts energetically with a single note from strings and timpani immediately followed by incisive chord progressions by the solo piano. There follows a more dreamlike theme introduced by the oboe and bassoon. There are two main themes that intertwine in different keys until the monumental solo cadenza becomes the climax of the movement. A frenetic conclusion to the movement follows this cadenza with restatements of the main themes. The second movement begins with the piano and strings playing a small, delicate tune, which is heard throughout the opening section. In the second section the cellos and later the other strings and wind instruments display a singing theme which is derived from the piano flourish in bar 7. The piano accompanies the singing theme and interjects but never takes the lead. After a shortened reprise of the first section, the movement closes with small glimpses of the first movement's theme before moving straight into the third movement. The third movement opens with a huge run up the strings while the piano takes the main theme. Schumann shows great colour and variety in this final movement. The movement ends with long timpani roll and a huge chord from the orchestra.

Ludwig Beethoven, 1770-1827. Symphony no.3 "Eroica" 1803-1804

1) Allegro con brio, 2) Marcia funebre, Adagio assai, 3) Scherzo, Allegro vivace, 4) Finale, Allegro molto.

Beethoven was a German composer and pianist and along with Mozart remains one of the most admired composers in the history of Western music; his works rank amongst the most performed of the classical music repertoire and span the transition from the Classical period to the Romantic era. His career has conventionally been divided into early, middle, and late periods. The "early" period, during which he forged his craft, is typically considered to have lasted until 1802. From 1802 to around 1812, his "middle" period (which included the Eroica) showed an individual development away from the "classical" styles of Haydn and Mozart. During this time, he began to suffer increasingly from deafness. In his "late" period from 1812 to his death in 1827, he extended his innovations in musical form and expression. Born in Bonn, Beethoven's musical talent was obvious at an early age, and he was initially harshly and intensively taught by his father Johann van Beethoven. Aged 21, he moved to Vienna, which subsequently became his base, and studied

composition with Haydn. Beethoven then gained a reputation as a virtuoso pianist, and was soon patronized by Karl Alois, Prince Lichnowsky, for compositions.

The third symphony was composed mainly in 1803–1804, the work broke boundaries in symphonic form, length, harmony, and emotional content. It is widely considered a landmark in the transition between the Classical and the Romantic era. The first performance was on 7th April 1805 in Vienna. Beethoven originally dedicated the third symphony to Napoleon Bonaparte, who he believed embodied the democratic and anti-monarchical ideals of the French Revolution. In the autumn of 1804, Beethoven withdrew his dedication of the third symphony to Napoleon when he proclaimed himself Emperor, and Beethoven declared “So he, too, is just a man like the rest!”. A more prosaic explanation was that such a dedication might cost him the composer's fee paid him by a noble patron; thus Beethoven re-dedicated his third symphony to Prince Joseph Franz Maximilian Lobkowitz.



Beethoven's title page which shows his aggressive erasure of the dedication to Napoleon Bonaparte.

The first movement of the symphony is immense. Although Beethoven set the opening of this movement in the then conventional sonata-allegro form, he included several key variations. Furthermore, the middle section of the movement is significantly larger due to the composer's emphasis on thematic development. The second movement is equally large in size and innovation. Traditionally a slow movement, Beethoven gives us a very slow and macabre funeral march starting in the minor and moving to the major. The movement features a recurring theme first presented by mournful strings. In contrast to the second movement, Beethoven's third movement is a lively scherzo. The lively dance, that opens the movement, develops into a trio, this transition is indicated by hunting horns that call to mind a pastoral scene. After the trio, the dance returns to vigorously end the movement. The fourth movement is the climax, towards which Beethoven built the entire symphony. Beethoven's recalls previous melodies (specifically, two country dances) from his ballet Prometheus in a dramatic theme and variations.

ORCHESTRA

Violins: Sky Jaskutelyte (leader), Helen Stradling, Samantha Cragg, Gail Pittam, Carol Stone, Severine Gregory-Smith, Tom Gregory-Smith, Kate Wheeler, Alistair Batey, Soonyiu Yau, Hannah Rivers, Derek Jewell, Megha Agarwal, Clare Rees-Zimmerman, Clare Pollard, Judith Cossins, Hannah Yang.

Violas: Peter McElwaine-Johnn, Jill Elliott, Isaac Westwood, Jane Armitage, Jacqueline Mackenzie.

‘Cellos: Matthew Gretton-Dann, Rosie Adams, Emma Fergusson, Lisa Rees, Bernadette Lavery, Andrew Whitehead, Rosie Powell-Davies.

‘Basses: Esther Ng, Alicia Churchill-Angus, Felicity Fletcher-Campbell.

Flutes: Andrew Turberfield, Pip Kemp.

Oboes: Sarah Pendlebury, Henry Bettinson.

Clarinets: Steve Guard, Simon Kroll.

Bassoons: Alison Matthews, John Clark.

Horns: Bill Child, Amy Thakurdas, Ken Craig.

Trumpets: Moira Westwood, John Stradling.

Timpani: Justin Rhodes

Orchestra chairman: Rosie Adams.

Orchestra librarian: Andrew Turberfield.

Program and program notes: John Stradling and Mr Wikipedia.

Charity liaison: Kate Wheeler.

Advertising: Sarah Pendlebury.

Thanks to Chris Fletcher-Campbell for the loan of some of the music.

Osler Chest Unit Education Fund. This fund is part of the Oxford Hospitals Charity and exists to provide training support, particularly for nurses and other professions allied to medicine, for whom it is often very difficult to fund educational opportunities. This fund was thought particularly apposite since Donald Lane was a keen advocate of training nurses in the field of asthma and other respiratory diseases. He helped set up the National Asthma Training Centre in Stratford on Avon in 1986 (now the National Respiratory Training Centre in Warwick), which train thousands of health care workers looking after patients with respiratory diseases. In addition, it is very appropriate that tonight's soloist is a respiratory specialist registrar and has recently worked in the same unit that Dr Lane ran.

The Radcliffe Orchestra. Concerts have been given by musicians on the staff of Oxford's Health Services and their friends for 44 years. The orchestra holds three concerts each year in aid of medical charities and is generously supported by the Oxford Radcliffe Hospitals Charitable Funds.



The Radcliffe Orchestra is always looking for charities to support, that are prepared to sell tickets and, hopefully soon, provide light refreshments for the audience at the end of the concert, when we return for our performances to Tingewick Hall at the JR. If you would like the Radcliffe Orchestra to raise money for a charity with which you are involved, then please contact Kate Wheeler via kate.wheeler@ouh.nhs.uk. Anyone interested in playing in the orchestra, especially upper strings and trombonists, should contact Rosie Adams via rosie.adams@ouh.nhs.uk

Next Concert. 7.30pm, Saturday, 11th March 2023. This concert is raising money for Guide Dogs for the Blind. Conducting us again will be George Caird. Lalo's *Symphonie Espagnole* (solo violin, Edgar Bailey) and Tchaikovsky's 5th Symphony will be among the pieces.



Dr Donald Lane

1935 – 2022

Donald Lane was born on the 19th February 1935 in Charing Cross Hospital. The war affected his primary education, and he was often sent to his grandfather's farm in Devon, to avoid the London bombings. This fostered a love of animals which later meant that his own children were exposed to a variety of domesticated animals in their garden. He played the piano from the age of 7 and attended Trinity College of Music on Saturdays, entering many piano competitions. This excellence in music, and also in the sciences, gained him a scholarship to Christchurch College, Oxford, to study chemistry.

Another major and formative part of his childhood was that his younger brother Robert had cystic fibrosis. Despite Robert's severe limitations, Donald encouraged him to participate in many activities. They both loved cricket and would often watch the games at Lord's.

The summer before going up to Oxford aged 17, his younger brother Robert died from the complications of cystic fibrosis, aged 15. He often recalled his first day with his tutor when the freshers were asked, "Is everyone happy with what they are reading? Does anyone want to change their course?" - "Yes, I'd like to change to read Medicine please". The tragedy of his brother's death had clearly provoked this spontaneous change of plan. Throughout his life he would mention his brother's death, which clearly still affected him considerably.

Donald's subsequent move to his specialty of respiratory medicine was very much influenced by Robert's battle with cystic fibrosis. Donald's time as a junior doctor consisted of a good general medical background and experience with patients suffering from tuberculosis at the old Osler pavilion, where the John Radcliffe Hospital is now. There followed several general junior jobs in Redhill, Oxford, and Manchester. A DPhil with Jack

Howell in Manchester in 1970, on ventilatory control in patients with lung diseases, cemented his academic credentials. Donald was appointed a consultant in general medicine at the Radcliffe Infirmary, and a respiratory consultant at the Churchill Hospital, in Oxford, in 1971, the latter until his retirement in 2000.

He developed a particular interest in asthma and, not surprisingly, cystic fibrosis. He wrote a patient's guide to asthma (Asthma, The Facts), with psychiatrist Dr Anthony Storr. He built a highly cohesive unit, and the Wednesday lunchtime meetings, combining medicine and food, were the highlight of the week. Such were his national contributions to respiratory medicine, that he was made president of the British Thoracic Society for 1994. He helped set up the National Asthma Campaign in 1990, amalgamating the Asthma Research Council, the Asthma Society, and the Friends of the Asthma Research Council, becoming its vice-president for many years from 1993. He greatly assisted Greta Barnes in setting up the National Asthma Training Centre in Stratford on Avon (now the National Respiratory Training Centre in Warwick), which trains thousands of health care workers looking after patients with respiratory diseases. Donald also supervised several doctors doing their higher degrees, including me.

Personal Recollections and the formation of the Radcliffe Orchestra

I moved to Oxford as a very junior doctor in 1978 and first met Donald as a senior house officer on Rowney ward at the Radcliffe Infirmary. It was at this point that our musical interests coincided. I had embellished my CV by stating that I played the trumpet. This was sort of true, but only up until some years earlier, having given up during busy house jobs. **That same year, in 1978, Donald had been asked, by the parents of a nurse (Jill Broadis), who had died of a melanoma, to organise annual memorial concerts to raise funds for the Nuffield Department of Surgery.** Five days before the second concert, he told me that he needed a trumpet and that I was to join the orchestra for the final rehearsal and concert that Saturday. Not wishing to prejudice my future reference, I duly complied with some trepidation. My wife Helen was also drafted in to play string quartets with Donald, his wife Audrey, and David Small a neurologist. These Jill Broadis concerts grew from strength to strength and evolved into three a year, with ever increasing forces involving health care professionals, their families, and friends. Donald ran and conducted the Radcliffe Orchestra for over 26 years until 2005, raising money for many medically related charities. These concerts inspired

a loyal following of both musicians and audiences, largely due to Donald's kindness and enthusiasm. My children all remember an occasion when they surreptitiously substituted a fairy wand for Donald's baton. He carried on without blinking, even when the star came off and flew into the air, much to the amusement of the audience (and orchestra). In addition to conducting the orchestra, Donald played some piano concertos with the orchestra, and occasionally the viola, but only when he could entrust the occasional piece to a locum conductor!

In an interview with his Oxford contemporary, Dr Derek Hockaday, in 2013, Donald said that he would most like to be remembered for establishing and running the hospital orchestra, pointing out correctly that the 100th concert would come up in 2016. Many musical medics in Oxford are grateful that Donald kept their musical interests going during a very busy time in their lives, through the medium of the orchestra and its friendly rehearsals. And of course, the orchestra is still performing three concerts a year, some 44 years later, raising money for medically related charities.

On moving to Deddington in 1996, Donald continued to organise many musical events, especially encouraging young talent. He had always been interested in composing, but it was only on retirement that he was able to take composition lessons from Cecilia MacDowell, allowing him to compose in earnest; and the Radcliffe Orchestra performed some of his pieces. In February 2011, coincident with his 76th birthday, he organised a concert in Oxford's Holywell Music Room performing some of his and MacDowell's songs; and for his 80th birthday in 2015, he initiated a concert of his and others' works in Deddington Church. In all, he composed over 75 pieces.

This concert is dedicated to Donald Lane. Some of his family are here tonight, and many players in tonight's orchestra played under his baton during the years he was in charge (1978-2005). The charity we are supporting, an educational fund for respiratory nurses, is highly appropriate as this was a cause dear to Donald's heart.

John Stradling
Emeritus Prof of Respiratory Medicine,
Oxford University.
Trumpet in the orchestra since 1979.