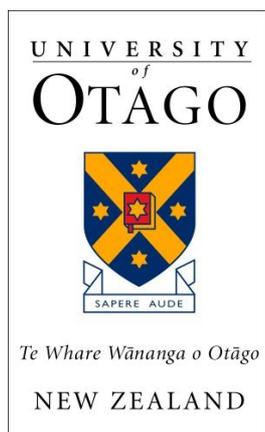




2013 Concert

Conducted by Mark Hodgkinson
Featuring soloist David Choi

Sunday June 23, 2pm
Nelson School of Music



*NZDO is proudly supported by
the University of Otago and
Medical Assurance Society Ltd.*

*All proceeds will be donated to
the Nelson Tasman Hospice.*

Nelson Tasman Hospice
to care always

Programme

Benjamin Britten/Paul Hindmarsh

King Arthur: Suite for Orchestra

*I: Overture: Fanfare – Introduction – The Lady of the Lake
– Wedding March*

III: Variations: Galahad – Graal Music

Jean Sibelius

Violin Concerto in D minor, Op. 47

I: Allegro moderato

Soloist: David Choi

INTERVAL

Camille Saint-Saëns

Symphony No. 3 in C minor, Op. 78

(“Organ Symphony”)

I: Adagio – Allegro moderato – Poco adagio

II: Allegro moderato – Presto – Maestoso – Allegro

Programme Notes

King Arthur (Suite for Orchestra). Benjamin Britten was one of the foremost English composers of the 20th century. Although he is now largely known for his concert works (such as the opera *Peter Grimes*) he also composed a large amount of broadcast music, including that for the 1937 BBC radio drama *King Arthur*. Decades later music producer Paul Hindmarsh rediscovered this broadcast and consequently arranged the music into an orchestral suite (published in 1995), suitable for concert performance. Two movements from this suite will be performed this afternoon.

Sibelius: Violin Concerto. Jean Sibelius had a great love of the violin. Indeed, in his youth he aspired to become a virtuoso violinist, describing a period of ten years in which he practised “from morning to night”. Although he subsequently gave up on this dream and focused his efforts on composition he would continue to play the violin throughout his life.

It is therefore unsurprising that the only concerto he wrote was for violin. He used his own violin extensively to help compose the solo violin part, and it has been suggested that the extreme difficulty of this part reflects his frustration at never achieving his true dream.

This afternoon’s performance is of the substantial first movement. A variation on sonata form, this movement contains three main themes set against a dark orchestral backing, with the traditional development being replaced by a large cadenza for the soloist.

Saint-Saëns: “Organ” Symphony. Although commonly known as the “Organ Symphony”, Saint-Saëns’ actual title was “Symphony Number 3, with Organ” – a title that more accurately summarises the role of the organ in this work (which only appears in two of the four movements).

Despite living for 35 years after its composition (and remaining musically active during this time), this symphony would be Saint-Saëns' last. His decision to write no further symphonies probably reflects his deep satisfaction with this work – of it he said "I gave everything to it I was able to give. What I have here accomplished, I will never achieve again."

The symphony can be thought of as being in four movements, organised into two parts. Part one consists of a sonata form allegro movement, followed by a peaceful adagio where the organ plays an accompanimental role. Part two begins with a scherzo-like section before giving way to loud organ chords, which announce the start of the final movement. Brass and organ feature heavily here, bringing the symphony to a climactic conclusion.

Notes written by Tom Wilkinson

The Soloist

David Choi graduated from Auckland Medical School at the end of last year and is currently working as a junior doctor at Auckland City Hospital.

David moved to Auckland from South Korea in 1995 and grew up in Kohimarama/Mission Bay. He attended Kings College as a music scholar.

He has been playing the violin since the age of 5 and has appeared as a soloist with the St. Matthew Chamber Orchestra and Devonport Chamber Orchestra. In 2006 he won 2nd prize at the national concerto competition (playing Shostakovich's first violin concerto) and he was a semi-finalist at the 2009 Gisborne international music competition.

Outside of work David also enjoys photography and tennis.

The Conductor

Mark Hodgkinson is a Christchurch free-lance conductor and teacher. He studied performance trumpet at Canterbury University and in Sweden, and played with the Auckland Philharmonia for three years before returning to Christchurch.

Mark's conducting experience began with Christchurch School of Music ensembles under Peter Zwartz and continued in Sweden with the Limhamns Brass Band. He gained further experience at the Aspen (Colorado) Music School and Festival, supported by Creative New Zealand and an Arts Excellence Award from the Community Trust. He conducted Tchaikovsky's opera Eugene Onegin for Perkel Opera and was assistant conductor for Mercury Opera's production of The Tales of Hoffmann. He has conducted the Christchurch Operatic, Canterbury Music Theatre, Christchurch Youth Orchestra, Christchurch Symphony Orchestra, Nelson Symphony Orchestra, and Canterbury Opera.

Mark was musical director and conductor of the chamber orchestra Da Capo for ten years, and is now musical director and conductor of a newly formed chamber orchestra, Resonance. He has been the conductor for the Canterbury Philharmonia for over 20 years and for the Christchurch Doctors' Orchestra for several years. Mark conducted last year's successful inaugural NZDO concert.

The Orchestra

First Violin

Kiarash Taghavi ~
Justine Bradley
Roy Knill
Louise Webster
Vivian Yu
Janet Crofts
John Choi
Sharon Park
Bomi Kim
Jing Liu
Natasha Stenhouse
Meg Yen
Albert Wu
Minyan Voon

Second Violin

Cat Graham *
Juno Pyun
Sarah Standring
Annie Roberts
Matthew Farrant
Daniel Chiou
Iain Ward
Lynette Murdoch
Rosemary Bond
Erika Sirisomboonwong
Jay Choi
Daniel Wong

Viola

Katrina Sharples +*
Hugh Townend
John Bonifant
Nicola Austin
Mike Slatter
John Burton
Kati Smith

Cello

Lisa Stamp *
Morag Macpherson +
Jane MacDonald
Katy Brett
Leeyan Voon
Imogene Scott
Clare Woodward
Anita Lala

Double Bass

Tim Wilkinson *
Sam Vennell +
Wayne Morriss
John Blunt +

Flute

Karin Lamb *
Clare Doherty

Flute/Piccolo

Malcolm Carmichael

Oboe

Peter Ou *
Young-Eun Koo

Oboe/Cor Anglais

Lucinda Atkinson

Clarinet

Nigel Harrison *
Andrew Marshall
Fiona Bellamy

Bassoon

Martin Gardner *
Melanie Chua +
Peggy Chen

French Horn

Rhona Sommerville *
Hugh Goodman
Sally Botur
Eleanor Gunn

Trumpet

Michael Plunkett *
Tom Wilkinson *
Brian Ensor
Matt Yang

Trombone

Max Wilkinson * +
Kevin Roberts
Brian Hodges +

Tuba

Paul Taylor

Percussion

Adam Campbell
Sophie Bang

Organ

Jonathan Christiansen

Piano

Adrian Secker
Alan Jenner

* = principal
~ = leader
+ = guest player

About the Orchestra

This is the second year that the New Zealand Doctors' Orchestra has met and we are very pleased to be back in Nelson following the huge success of our inaugural concert here last year.

A doctors' orchestra in Christchurch has performed annually for over 20 years and has provided a strong basis for the NZDO: all the NZDO organisers have played in the Christchurch orchestra and this year's NZDO conductor (Mark Hodgkinson) has conducted it on many occasions. The format and organisation of the NZDO borrows strongly from the Australian Doctors' Orchestra and European Doctors' Orchestra, both of which are well-established.

With the exception of a small number of guest players, all members of the orchestra are current practising doctors or medical students. All members maintain a strong part-time interest in music, with many having very impressive musical CV's.

All costs incurred in running the orchestra, including the venue hire for this concert, have been paid for by orchestra members, and through sponsorship from Medical Assurance (mas.co.nz) and the University of Otago (Division of Humanities Performing Arts Fund and the Faculty of Medicine). As a result, we are proud to be able to donate 100% of revenue from ticket sales to the Nelson Tasman Hospice.

If you would like to receive updates about next year's orchestra, are interested in joining the orchestra, or know someone who may be interested, you can contact us at enquiries@nzdo.org.nz, or check out our website: www.nzdo.org.nz.

Finally, we would like to acknowledge the Christchurch School of Music, Waimea College, and the Nelson Symphony Orchestra for the loan of their instruments, and Chester Music for the parts and score for the King Arthur Suite.