

**NZDO** New Zealand  
**Doctors Orchestra**

**presents our...**

# **Inaugural Concert**

**Conducted by Mark Hodgkinson  
with soloists Adrian Secker and Tara Martin**

**24 June, 2pm  
Nelson School of Music**



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# Programme

**Douglas Lilburn:** *Overture: Aotearoa*

**Robert Schumann:** *Piano Concerto in A minor,*  
*Op. 54*  
*Movement I: Allegro affettuoso*  
(Soloist: Adrian Secker)

**Giacomo Puccini:** *Two Arias*  
*Chi il bel sogno di Doretta* from *La Rondine*  
*O mio babbino caro* from *Gianni Schicchi*  
(Soloist: Tara Martin – soprano)

INTERVAL

**Pyotr Ilyich Tchaikovsky:** *Symphony No. 5 in E*  
*minor, Op. 64*  
*I: Andante – Allegro con anima*  
*II: Andante cantabile con alcuna licenza*  
*III: Valse: Allegro moderato*  
*IV: Finale: Andante maestoso – Allegro vivace*

## Programme Notes

**Overture: Aotearoa.** This work dates from Lilburn's days as a student in London. It was commissioned for, and premiered at, a 1940 concert in London to celebrate the centenary of the signing of the Treaty of Waitangi. This evocative work has since grown to become one of the most beloved orchestral pieces from a New Zealand composer.

**Schumann: Piano Concerto.** This afternoon's performance is of the first movement of this concerto only. However, this is far from unusual: this movement was written (and performed) years before the remainder of the concerto, as a stand-alone *Fantasia*. Both the *Fantasia* and eventual concerto were composed for Schumann's wife, Clara, and grew in popularity to become highly influential. (Indeed, Grieg's famous piano concerto was based heavily on this work).

**Chi il bel sogno di Doretta ("Doretta's beautiful dream").** This aria occurs at the start of the opera *La Rondine*. In the opera it is composed and sung by the poet Prunier, and completed by the central character Magda. A discourse on the nature of love, it tells the story of a fictional young woman called Doretta, concluding that love cannot be bought.

**O mio babbino caro ("Oh my beloved father").** This extremely well known aria comes from *Gianni Schicchi*, Puccini's only comedic opera. It is sung by the character Lauretta as a plea to her father Schicchi to work with the family of Rinuccio, the boy she loves – lest a feud keep the two lovers apart.

**Tchaikovsky: Symphony No. 5.** One of the most striking elements of this symphony is the central theme that broodingly opens the first movement, appears in all subsequent movements, and forms the finale of the work, magnificently transformed. Although the associated idea of "triumph over adversity" has been interpreted in many ways by critics and musicologists, in its simplest form it has won

over countless audiences and serves to effectively unify the overall symphony. This aside, the remainder of the work is full of lyrical drama and contrast – from the sonata form first movement, through the gorgeous horn solo of the second movement and graceful waltz of the third, to the fast, very Russian finale.

*Notes written by Tom Wilkinson*

## The Soloists

**Adrian Secker** is a general surgeon who has been practicing in Nelson since 1998. An Otago graduate, he completed his postgraduate qualifications in 1996. He was born in Christchurch and studied piano to LTCL with Rosemary Stott. Nowadays he plays for pleasure and for fundraising concerts, and is passing the joy of music making onto his four children.

**Tara Martin** grew up in Texas, and gained a bachelor of music performance from Southwest Texas State University in 1995, majoring in vocal performance. In 1995 she moved to London with her English husband, where she pursued a professional music career, before deciding to retrain as a physiotherapist a few years later. She moved to Christchurch in 2007, where she is currently working as a private physiotherapist. Although singing has very much taken a backseat at the moment, she has enjoyed brushing up her vocal cords to perform with the Christchurch Doctor's Orchestra on multiple occasions.

# The Conductor

**Mark Hodgkinson** is a Christchurch free-lance conductor and teacher. Following study towards a performance degree in trumpet at Canterbury University, he travelled to Sweden to learn from Bo Nilsson, an internationally recognized trumpet pedagogue. His three years there were supported by the Swedish Institute with a Guest Scholarship. On his return to New Zealand, he joined the Auckland Philharmonia and played with them for a period of three years before returning to Christchurch.

Mark had already received conducting tuition in his teens from Peter Zwartz at the then Christchurch School of Instrumental Music (now CSM), and had conducted some of their ensembles. This work continued in Sweden with opportunities to work with Limhamns Brass Band, and on his return to Auckland, he conducted a production of Tchaikovsky's opera *Eugene Onegin* for Perkel Opera and was assistant conductor for Mercury Opera's production of *The Tales of Hoffmann*.

Back in Christchurch, he was soon re-engaged by the CSM, and was soon receiving engagements with amongst others Christchurch Operatic, Canterbury Music Theatre, Christchurch Youth Orchestra, Christchurch Symphony Orchestra, Nelson Symphony Orchestra, and Canterbury Opera. Particular highlights included successful productions of *Les Miserables* for Christchurch Operatic and *Christmas Carol* by Philip Norman for Canterbury Opera. A study trip to the Aspen (Colorado) Music School and Festival in 1995 was supported by Creative New Zealand and with an Arts Excellence Award from the Community Trust. It was a particularly enriching and inspiring experience.

Mark's first love is orchestral music and shortly after his return to Christchurch he began conducting for the Canterbury Philharmonia. He has been with them for over 20 years. He was also music director of the chamber orchestra Da Capo for some ten years, and has been the conductor for the Artist Doctors Orchestra in Christchurch for several years. He programs music of New Zealand composers whenever he can and has been responsible for the commissioning of many new works.

# The Orchestra

## **First Violin**

Kiarash Taghavi ~  
Justine Bradley  
Dickson Fung  
Roy Knill  
Janet Crofts  
Julia Christie  
Shyam Sankaran  
David Choi  
Anne Jaquierey  
Stewart Mann  
Jing Liu  
Jason Park

## **Second Violin**

John Choi \*  
Anne Yu  
Sarah Standring  
Johnny Wu  
Albert Wu  
Emma Laing  
Rosemary Bond  
Matthew Farrant  
Iain Ward  
Lynette Murdoch

## **Viola**

Hugh Townend \*  
Nicola Austin  
John Bonifant  
John Burton  
Michael Slatter

## **Cello**

Peter Fleischl \*  
Clare Woodward  
Lisa Stamp  
Morag Macpherson  
Antonio Fernando  
Tim Prickett  
Lisa Chung

## **Double Bass**

Tim Wilkinson  
John Blunt  
Robyn Bissett

## **Flute**

Karin Lamb \*  
Nancy Wang

## **Flute/Piccolo**

Malcolm Carmichael

## **Oboe**

Peter Ou \*  
Ruth Moore

## **Oboe/Cor Anglais**

Lucinda Atkinson

## **Clarinet**

Nigel Harrison \*  
Ryan Cha  
Andrew Marshall

## **Bassoon**

Martin Gardner \*  
Liza Lack

## **French Horn**

James Liley \*  
Courtney Sherk  
Rhona Sommerville  
Eliza Wong

## **Trumpet**

Michael Plunkett \*  
Tom Wilkinson \*  
Brian Ensor  
Crystal Diong

## **Trombone**

Kevin Roberts \*  
Peter Purches  
Max Wilkinson

## **Tuba**

Paul Taylor

## **Timpani**

Adam Campbell

## **Percussion**

Sarah Masterton

## **Keyboards**

Sarah Masterton  
Max Wilkinson  
Emma Laing

\* = principal  
~ = leader

# About the Orchestra

This is the first year that the New Zealand Doctor's Orchestra has met – and this afternoon is the first concert ever given by the orchestra!

However, the concept of a doctor's orchestra is far from new. A doctor's orchestra in Christchurch has performed annually for over 20 years, to great success. In fact, the Christchurch orchestra has provided a strong basis for the NZDO: all the NZDO organisers have played in the Christchurch orchestra for many years, while this years NZDO conductor (Mark Hodgkinson) has conducted it on many occasions. Furthermore, the format and organisation of the NZDO borrows strongly from the Australian Doctor's Orchestra and European Doctor's Orchestra, both of which are well-established.

With the exception of a very small number of guest players, all members of the orchestra are current practicing doctors or medical students, mostly from New Zealand (although a small number have come over from Australia for the event). All members maintain a strong part-time interest in music, with many having very impressive musical CVs.

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](http://mas.co.nz)). As a result, we are proud to be able to donate 100% of revenue from ticket sales to the Nelson Regional Hospice.

If you would like to receive updates about next years orchestra, are interested in joining the orchestra, or know someone who may be interested, you can contact us at [enquiries@nzdo.org.nz](mailto:enquiries@nzdo.org.nz), or check out our website: [www.nzdo.org.nz](http://www.nzdo.org.nz).