

Auckland  
Philharmonía,

SUMMER 2024 VOL.49 NO.1

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# Phí News,



**DIANA WEIR**  
MEET THE  
NEW BOSS

**LITTLE  
DRUMMER BOY**  
STEVEN LOGAN'S  
CHRISTMAS GIFT

**WHEN IN ROME**  
RESPIGHI'S  
ROMAN TRILOGY

**LET TRUMPETS RING!**

*Tine Thing Helseth  
talks music, fame, and  
surviving cancer*



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> **Front cover image** Tine Thing Helseth photographed by Anna-Julia Granberg

*All information in this publication was correct at the time of printing.*



# The New Zealand Herald

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## From the Chief Executive



### UPFRONT WITH **DIANA WEIR**

Hello and welcome to the 2024 concert season. It's an exciting time, especially so for me, as I enter my first full year in Auckland.

I'm proud of the music Auckland Philharmonia offers this year, and the musicians we've engaged to perform on our stage, including international stars like Norwegian trumpeter Tine Thing Helseth (who is interviewed on page 12) and violin great Maxim Vengerov. It's a testament to how the orchestra is viewed internationally that we attract musicians of this calibre to perform for Auckland audiences.

But what if we could develop artists like those here in Aotearoa New Zealand? It does happen. We're always glad to welcome home tenor Simon O'Neill, who sings in our August production of *Tristan und Isolde* but is more regularly found in Europe's greatest opera houses.

It's important for us to play our role in uncovering and nurturing talents like Simon's, and supporting the wider ecosystem that lets them thrive. Our Learn & Participate activities aim to do just that, offering programmes for toddlers and teens alike, including fostering aspiring musicians and composers. At the upper end we guide professional-level musicians like Ingrid Martin, our 2024 Assistant Conductor-in-Residence, who will benefit from working closely with our Music Director Giordano Bellincampi. Remember, you heard Ingrid's name here first.

Thank you to everyone who has made my move from Canada so smooth: the players, who bring so much joy with their musicianship and

dedication; the staff here at Auckland Philharmonia, who are as committed to delivering great music as the people on stage; to Barbara Glaser, whose shoes I'm so excited to step into; and most of all to you, the fans and supporters of the orchestra, because without this community, what's the point?

See you in the concert hall.

Diana Weir  
Chief Executive

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# New Zealand Assistant Conductor-in-Residence named

< INGRID MARTIN

The position of New Zealand Assistant Conductor-in-Residence for 2024 has been awarded to Ingrid Martin.

The role sees Martin being mentored by Auckland Philharmonia Music Director Giordano Bellincampi, with professional development opportunities such as conducting rehearsals and concerts across the 2024 orchestral season. She will also learn about the inner workings of season planning and other managerial elements as a member of Auckland Philharmonia’s Artistic team.

Since making her professional conducting debut, Martin has appeared regularly with professional orchestras across Australia. She is artistic director of the chamber wind group Crosswinds Ensemble, and has her own online teaching programme for conductors, Creative Artistry.

Martin took an uncommon career path – training and practising as an emergency doctor before transitioning to a full-time career in conducting and music education.

“I’m excited to play my part in creating relevant, meaningful music for New Zealand’s audiences and getting to know the country’s rich cultural heritage,” Martin says. “The opportunity to observe, rehearse and conduct professional orchestras, under the mentorship of Giordano Bellincampi, is invaluable. I can’t wait to get started!”

Led and initiated by the Auckland Philharmonia, the year-long residency is a collaboration between the Auckland Philharmonia, Christchurch Symphony Orchestra (CSO) and Dunedin Symphony Orchestra (DSO), and funded by Creative New Zealand. Since it began in 2020, the residency has grown to become the leading assistantship of its kind in Australasia.

As well as being mentored by Maestro Bellincampi through a structured development and performance programme, Martin will be supported by the music directors and guest conductors from the CSO and the DSO.

The rigorous selection process saw applicants completing a live audition with the Auckland Philharmonia.

The selection panel included representatives from all three participating orchestras, as well as conductor James Judd, who acted as an independent assessor.

Giordano Bellincampi says: “Ingrid stood out with her talent and passion for conducting. It was a very impressive audition, and we are excited to have such a rising star step into this role.”

“I’m excited to play my part in creating relevant, meaningful music for New Zealand’s audiences and getting to know the country’s rich cultural heritage”

# More than Friends

The Auckland Philharmonia Friends are vital members of the Auckland Phil family (see page 35 of this issue to see the extraordinary lengths the Friends will go in their support). Now there's a new Friends membership scheme that'll bring you even closer to the orchestra.

Friends+ gives you all the perks you expect from Friends membership: regular catch-ups, meet the artist events, and Philharmonia player and young musician performances.

Additionally, you'll be welcomed into the Town Hall supper room during mainstage concert intervals – with supper room drink vouchers included – as well as invitations to exclusive cocktail events featuring the orchestra's musicians, plus reciprocal membership benefits with other arts organisations here and abroad.

And, of course, Friends+ lets you mix and mingle with people who feel the same way about orchestral music as you do, all while helping Auckland Philharmonia to carry on its great work on stage and in the community.

To join or find out more, head to the Friends page on our website:

[aucklandphil.nz/friends](https://aucklandphil.nz/friends)



▲ FRIENDS PRESIDENT DELYSSE GLYNN CHATS TO BASS-BARITONE BENSON WILSON AT A MEET-THE-ARTIST EVENT. (IMAGE: ADRIAN MALLOCH)

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HAVE 3D CAMERA, WILL TRAVEL. (IMAGE: ROBIN LANE)

# Hi-tech enhances concertgoing experience

By the time you read this, Auckland Philharmonia will have introduced a new online tool to enhance the concertgoing experience. Conceived by web design folk Insight Creative as an add-on for the orchestra's new website, boffins from a company called Wyreframe have 3D mapped Auckland Town Hall.

"It's about giving people a way of experiencing an orchestra if they're unfamiliar with it," says Auckland Phil's digital coordinator, Robin Lane.

Armed with the very latest tech' ("one of the cameras looked like a high-tech zimmer frame crossed with R2D2," reckons Robin) the Wyreframe crew walked through the whole of the Town Hall, including the backstage green room and the corridor leading to the stage. Insight Creative turned

the data into stylised animation ("Pointillism with pixels," is Robin's description), so you get an impression of space, rather than photo-realism.

At the moment, the system has three functions. You can experience what it's like to be at a concert where, accompanied by highlights of the orchestra's 2024 season, you're introduced to different sections of the website. Second, a virtual tour of the orchestra shows you which instruments go where on stage. Hover your mouse to highlight orchestra sections, and click to drill down to player bios. Finally, and the coolest bit, you can plan your visit to the Town Hall. Beginning at the Queen St entrance, you'll see where to pick up your tickets, where to go for the pre-concert talk, and there are 'did you know?'

factoids that make concertgoing more welcoming for newcomers. We'll even pinpoint where we think the best acoustic is \*whispers\* it's in the stalls.

Robin says this is just the start. Future uses might include looking at how to turn this information into an educational tool for teachers in the classroom. Or, showing ticket buyers the view from different parts of the Town Hall, so they can make a fully informed decision about where they sit. Robin hopes to push the technology even further.

"We'd love to add things like: if you're going to a concert that has a piano soloist and you want to see the pianist's hands, this is where to sit," he says. "We're looking forward to exploring the wild possibilities."

## Auckland Philharmonia hosts music workshop for amputees



Auckland Philharmonia recently offered people who have upper limb amputations the chance to play with musicians from the orchestra. Five members of the Phil teamed up with Peke Waihanga Artificial Limb Centre and 20 amputees for a two-hour percussion workshop.

"Music just doesn't have to live on the stage... it can also live in the community and can address the needs of communities," Thomas Hamill, Director of Auckland Philharmonia's Learn & Participate programme, told Stuff.

"We're kind of aware that some of the people coming may have experienced trauma or, if they're new to being an amputee, probably are facing some kind of emotional or physical challenges," he said.

"That's where we believe that the sort of sensory impressions and connection that music makes can make a big difference to them."

If you're wondering how an amputee holds a drumstick: gaffer tape.

ERIC RENICK WITH WORKSHOP PARTICIPANTS (IMAGE: SAV SCHULMAN)



# Jennifer Yuan named Young Composer-in-Residence

Auckland Philharmonia's 2024 Young Composer-in-Residence is Jennifer Yuan. This annual residency programme, a partnership between Auckland Philharmonia and the University of Auckland, supports New Zealand tertiary students to launch their professional careers.

Yuan completed her Bachelor of Music in composition and conducting at the University of Auckland in 2023. Her pieces have been workshoped by the Auckland Philharmonia, Auckland Chamber Choir, and the Nelson Composers Workshop, and she has provided orchestrations for the University of Auckland Opera Scenes concert. Yuan currently sings in the Auckland Youth Choir and also does some conducting.

During the residency, Yuan will compose two works, one full orchestral piece and another for chamber ensemble, under the mentorship of New Zealand composer – and long-time friend of the Auckland Phil – Ryan Youens. The works will be performed at Learn & Participate events this year.

The residency provides students with opportunities to hear their works performed in concert settings by a professional orchestra. The experience is a valuable stepping stone for early-career composers looking to build their portfolios.

Yuan says she is excited about beginning the residency and the knowledge and experience that she will gain through the year-long programme.

"This is a fantastic opportunity for me to progress my career as a composer and I hope to gain further knowledge about writing for an orchestra, increase my rehearsal experience as a composer with different ensembles, and create enjoyable and impactful music," Yuan says. "I'll also have the opportunity to connect with musicians and others involved in the music industry."

Congratulations, Jennifer, and welcome aboard.

< JENNIFER YUAN (IMAGE: THOMAS HAMILL)



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(IMAGE: SAV SCHULMAN)

# Picking up the baton

New CEO Diana Weir tells Richard Betts about hating piano lessons, loving Britten, and her vision for the orchestra.

Diana Weir is poised, articulate, and not quite settled in.

“As you can see from the boxes behind you,” she says, “I’ve been living in AirBnBs for the past two months.”

She’s not complaining; it is said with a smile, as is much of our conversation, and she has a wry sense of humour that will fit nicely in her new surroundings. But it’s been a whirlwind few months for Diana, who has relocated from the Canadian city of Hamilton, Ontario to become Auckland Philharmonia’s new CEO, the result of an exhaustive international search to bring the best of the best to Aotearoa.

**Phil News: Where does your love of music come from?**

**Diana Weir:** My mom bought a piano when I was five. I came home from school and she said, “Look at this beautiful piano!” I said, “But I can’t play it.” She said, “You will.” Then it was the torture of piano lessons. I mostly hated it. Everyone told me that one day I’d be grateful that my mother forced me to take lessons, which I didn’t believe but, of course, they were right. It instilled this care for music, and I became a professional church musician for the better part of a decade. I didn’t experience a symphony orchestra until I was in my early 20s. I went through a period of buying these cheap tickets and experienced some fantastic performances in that way. The most memorable one was a performance of Britten’s *War Requiem*. It was incredibly moving, and that is what got me interested in symphony orchestras.

**PN: Your entire career has been in performing arts: opera, youth orchestras, symphony orchestras, contemporary dance.**

**DW:** I have such respect for the arts in general and particularly performing arts. I like arts that don’t tell me what to think. With a symphony orchestra I can take my own meaning. That gives a listener the freedom to explore their own senses and creativity and I think that’s special.

**PN: What made you accept the role at Auckland Philharmonia?**

**DW:** I worked at the Hamilton Philharmonic in Ontario, Canada, where [Kiwi conductor] Gemma New was music director, and I learnt about New Zealand through her. She gave me a

book about scenery in New Zealand, which sat on my coffee table. When this opportunity came up, I spoke to her and she thought highly of the Auckland Philharmonia, because of course she has guest conducted here. I spoke a couple of times with the hiring committee, and came out to Auckland for an in-person interview in the middle of winter. It rained the whole time and I mostly stayed in my hotel room [laughs]. But when I sat with the committee to talk about the orchestra, when I met with [Music Director] Giordano Bellincampi, when I heard from the musicians, it gave me a sense of possibility. There’s wonderful infrastructure and support for the orchestra, and a real desire to serve Aucklanders inside and outside the concert hall. I thought, “Oh yeah, I could get into this. I have something to contribute, and if I get to work with the people sitting around the table, then great.”

**PN: Why do you think the committee chose you?**

**DW:** I think people can tell I care about this artform. I think people can tell that I think life is better when you have broad experiences with the arts, but specifically when you can experience the power of hearing and feeling 100 musicians being led by a conductor to interpret this work in a way that can only happen on this stage in that

moment, in this venue, with 1200 people around me. It’s unique. I want every person to have that moment where they hear that culminating brass chorale of a symphony and have the hair on the back of their necks stand up. It’s that desire to share that with others that makes me good at my job. You find this a lot with people who work in the arts; their personal and professional values are tied together.

**PN: Was there any area you thought: This is something I can bring my knowledge and experience to?**

**DW:** A lot of the work I did in Canada was creating partnerships and expanding the expectation of what a symphony orchestra can do. I think the success of a contemporary orchestra is how well it integrates with the broader community. How it continues to show its citizens that it’s a public asset worthy of civic pride and that yes, we play fantastic, high-calibre, artistically significant and relevant music on the mainstage, but we also find ways to intersect with the other priorities of our city. That means building relationships with fellow arts organisations and businesses, but also civic, social, health and well-being community organisations, and finding ways to serve one another in mutually beneficial partnerships, relationships, collaborations. If we can continue to find ways to welcome more people into



BENJAMIN BRITTEN: EARLY INSPIRATION



DIANA WEIR AT THE 2024 SEASON LAUNCH (IMAGE: ADRIAN MALLOCH)



“In addition to the basics of living, we need to have things that make life great. That’s where the arts come in.”

▲ DIANA WEIR AT THE 2024 SEASON LAUNCH (IMAGE: ADRIAN MALLOCH)

our space, but also take our artists into the community and contribute to those areas of Auckland that make it a fantastic place to live and work, I think that’s an exciting opportunity for us.

**PN: You’re coming into a role that has been filled by one person for many years. How is that?**

**DW:** I’ve found great comfort in the strength of the leadership here over the last 17 years, and the work [former CEO] Barbara Glaser put in and what the whole team created. She was so well regarded and respected, and Barb is still a wonderful supporter and now patron of the orchestra. We’re so grateful for her impact in our city and continued support of the orchestra.

**PN: The arts in New Zealand are not self-sustaining, and you come to the orchestra at a time when local and central government funders are reassessing how they support the sector. What are your views on the role of public support in the arts?**

**DW:** We understand that governments have lots of priorities, and we believe that infrastructure and healthcare and housing should absolutely be the first-level priorities. But we also know that in addition to the basics of living, we need to have offerings in our city that make life great. That’s where the arts come in. I think local and central governments here have provided incredible support to ensure there’s a stable arts community. That allows us to keep 100 artists and creative-class workers employed in the country’s biggest city. We are the largest employer of full-time artists in Auckland. So without that support we’d be a very different orchestra, one with less impact on the tens of thousands of people we reach every year. As arts institutions we need to keep communicating the message

to funders about our role in the lives of New Zealanders. I’m excited to do that work.

**PN: Philanthropy has traditionally been less prominent here than in North America. Is that an area to work on?**

**DW:** Philanthropy has a different flavour here to North America, but there is a shared passion for supporting organisations that are meaningful to people. Aucklanders are dedicated to making this city a great place to live and philanthropy has a significant role to play in enhancing and enabling culture, art and beauty. And it’s refreshing and humbling to witness the bonds that form in supporter circles. Auckland Phil donors are part of our wider family and they relate to each other that way, finding friendship through like-minded support. At the same time, they inspire us to be the best we can be and provide the financial support we need to dream big and reach as many people as possible.



**PN: What role might business play?**

**DW:** What do people want when they move to a city? They want to know they can find a good place to live, that they can do fun things in their free time. What is an opera company or theatre company or symphony orchestra or sports team but an attraction for people to feel that where they're moving to is vibrant? We play a role in the economic health of the community but also in attracting and retaining talent not just in the orchestra but the city. So we can continue to work with our corporate partners to show them how they can use us as an asset to reward, retain and cultivate employees and clients.

**PN: The Auckland Philharmonia has for many years stood out for its support of local music and musicians. What are your thoughts on the role of an orchestra in supporting the musical community it's part of?**

**DW:** I think it's important for orchestras to bring the best of the world to their cities. It contributes

to a global understanding and respect for where we are, as artists from around the world come to Auckland, have a positive experience and then spread that message with their colleagues who are also on the global touring circuit. At the same time, we need to reflect the communities where we exist. I feel very strongly that one of our responsibilities is to cultivate New Zealand talent. You'll see that in our programming on the mainstage, in our commissioning, but also in our Learn & Participate activities and our New Zealand Assistant Conductor-in-Residence programme, which is a partnership between us, the Christchurch Symphony and the Dunedin Symphony. We want to raise the tide so these boats can come up and this talent can be cultivated, go on to be successful and represent New Zealand on the world stage. 🎵

For more about Diana Weir, visit [aucklandphil.nz/qa-diana-weir](https://aucklandphil.nz/qa-diana-weir)



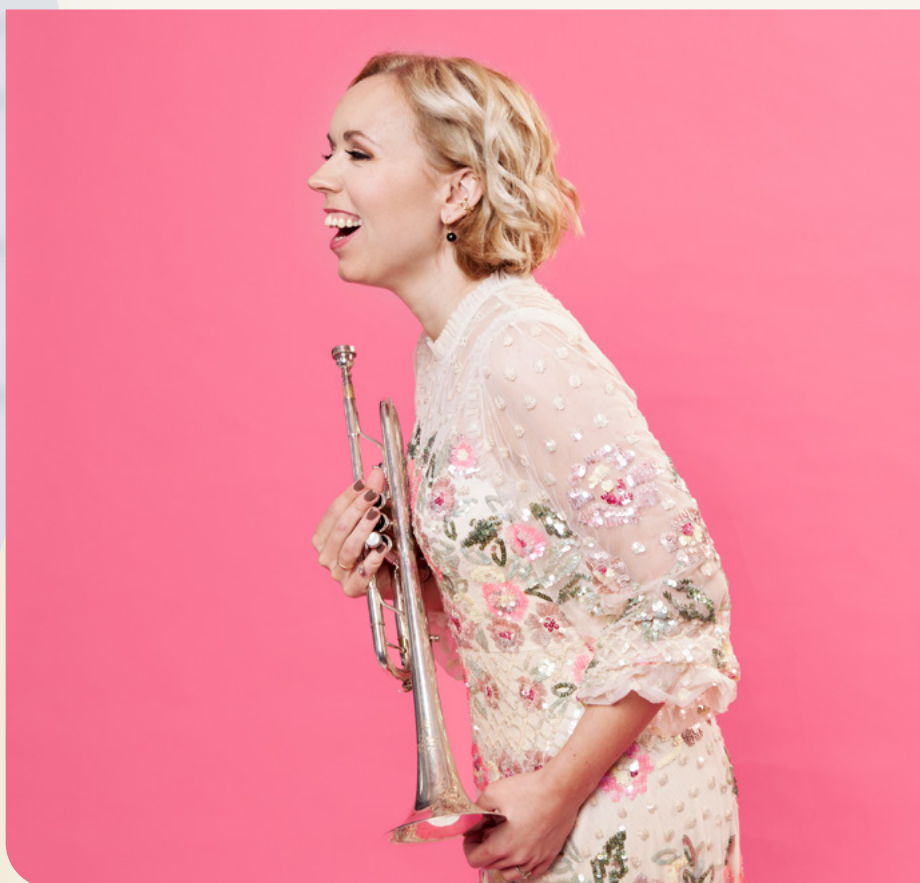
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# BOLD AS BRASS

Trumpet sensation Tine Thing Helseth talks to Richard Betts about life as a prodigy, choosing to play and surviving cancer.



TINE THING HELSETH  
(IMAGE: ANNA-JULIA GRANBERG)



“Music is my purpose, I get to express myself. Music is the place I get to be me.”

< TINE THING HELSETH IN THE PINK  
(IMAGE: ANNA-JULIA GRANBERG)

Tine Thing Helseth has had an odd day. The evening before we speak, Norway’s main television station screened a documentary about the trumpet star, and since then she’s had strangers greeting her in the street.

With a population only slightly larger than ours, Norway, like New Zealand, is a place where you can become very famous, very fast. But Helseth was a public figure before the documentary. She’s always on TV and radio, and then there’s the small matter of being one of the world’s leading brass players.

“It’s good [the documentary showed] that classical musicians can also be normal people,” she says. “So when people come up to me and say things, it’s because they think I’m famous for what I do, and not just because I’m someone they see on TV; it’s not like I’m a celebrity for being a celebrity.”

It’s rare for a classical musician to be a celebrity at all, but then Helseth is a rare classical musician. From childhood she seemed destined for greatness, and she always dreamed of being one of the few brass players to make it as a touring soloist. When did she know she was good enough?

“I don’t know,” she admits. “I mastered it fast and people said I was good, and at a young age I realised

that not everyone could do what I did. But mostly I remember the feeling I got when I played: this is what I’m supposed to do in life, the sense that this is my purpose and I get to express myself and music is the place I get to be me.”

Right, job done then. Next stop, the BBC Proms. Not quite.

“It’s wrong to say it just happened because it’s a lot of work. You can’t just be a prodigy. I had a lot of great people around me who looked after me and tried to make sure this is what I really wanted to do. You have to master your instrument and know stuff technically, but then you need to have something to say that makes people connect with you or want to listen to you and be part of that communication. I guess I was 15 or 16 when I decided, Yeah, I’ll go for this, but you have no idea what’s going to happen.”

Here’s an example: in 2022, aged 34 and at the peak of her profession, Helseth was diagnosed with Hodgkin’s lymphoma. Thankfully, she is now cancer free, but on top of dealing with the disease, the treatment left her so unwell that she was unable to play.

“It made me really sick,” Helseth says. “I’m travelling and playing [now] but it’s a long journey to come back. It’s important to talk about it because

people are happy when the cancer is gone – and I am happy, of course – but a lot of patients struggle with side effects. I suffer from severe fatigue, just being exhausted in a way that slowly gets better but it’s a kind of exhaustion that sleep and rest don’t fix. You adjust your life.”

Helseth says she is wary of clichés about her brush with mortality causing her to see the world in a new light, but that in many ways it’s true.

“Life will never be the same as it was before. Things change; you realise in a real way that life is fragile and you have to live for now. I balance playing and doing other things. I do one thing every day that feels good: eating good food, watching a movie with my husband, small things. I know there are more important things than trumpet, and that’s a good thing.”

If her illness has given Helseth a new perspective on life, has it changed the way she experiences music?

“Other things are more important than playing, but in a way that makes playing even more important, because I choose to do it. When I started playing again I was, Okay, is being a musician what I want to do? And if I’m to be a musician, I need to play in a way I want to play. It’s hard work and it’s stressful but it’s also the most amazing thing. So it’s even more

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“That’s the key to getting great experiences: to feel you’re welcome.”

special that somehow I still get to travel the world and play with incredible musicians to wonderful audiences.”

May’s Totally Trumpet concert – rescheduled from 2022 after Helseth withdrew to deal with her illness – is the first time New Zealand audiences will see the trumpeter on stage. She’ll bring with her two concertos, but not the ones you’d expect. Like every trumpet soloist, her early career was littered with performances of Haydn and Hummel.

“Those are great pieces and when I do them now, which is not often, it’s fun,” Helseth says. “But there is so much other great music I want to do.”

As a result, in Auckland she’ll play concertos by Pakhmutova and Penderecki, works that will likely be known only to trumpet specialists.

Penderecki was one of the great figures of mid-to-late 20<sup>th</sup> century music, famed for avant-garde masterpieces like the *St Luke Passion* and *Threnody to the Victims of Hiroshima*, a work that shocked and challenged generations of Kiwi School Certificate music students. Ahem. The composer’s *Trumpet Concertino*, a wee thing clocking in at around 12 minutes, is a lighter work.

“There are a lot of rhythmical, talking elements,” Helseth says. “It’s very tonal, with a lovely melody in the second movement with flugelhorn – long lines with soft strings, really magical stuff. The orchestration is cool, it has a bit of an edge, a little bit of rock ‘n’ roll.”

In contrast to Penderecki with his international following, Aleksandra Pakhmutova, still alive at 94, is largely unknown outside Russia, where she is famous for her film and TV scores, and more than 400 songs. Helseth puts Pakhmutova’s trumpet concerto into a similar bracket as Arutiunian’s, a brass staple last played by the Auckland Phil a decade or so ago.

“Trumpet repertoire is a bit limited; we have no solo repertoire from the Romantic period, so we have quasi-late-Romantic pieces like the Arutiunian and the Pakhmutova. It’s a bit folksy, Eastern-European, with a lot of passion; I’ve played it a lot and I’m about to record it.”



▲ IMAGE: ANNA-JULIA GRANBERG

So much for taking things easy. And if touring and recording weren’t enough, Helseth is artistic director of the Risør Kammermusikkfest, which takes place on Norway’s south coast, and is sited around a 450-year-old church.

“It’s a small and big festival at the same time,” Helseth says. “You can walk everywhere but it’s packed with concerts of different genres and has something for everyone, so everyone feels included. With classical music, people often think they need to know stuff to listen. What I hope with the festival is that people might walk into a garden concert and think, ‘Oh, this is cool, perhaps I should go into the church and hear Messiaen’s *Quartet for the End of Time*’, and maybe it’s the most amazing thing they’ve ever heard. The important thing was that they felt they could go and listen to it. That’s the key to getting great experiences: to feel you’re welcome.”

 The New Zealand Herald  
Premier Series

## Totally Trumpet

7.30pm, Thursday 23 May  
Auckland Town Hall

**Conductor** Jonathon Heyward  
**Trumpet** Tine Thing Helseth

**Dvořák** *Carnival Overture*  
**Aleksandra Pakhmutova** Concerto  
for trumpet and Orchestra

**Penderecki** *Trumpet Concertino*  
**Rachmaninov** *Symphony No.3*

[aucklandphil.nz/totally-trumpet](https://aucklandphil.nz/totally-trumpet)





UNSKU CHIN (IMAGE: PRISKA KETTERER)

# The colour of sound

Unsuk Chin is one of the leading composers of our time. [Evie Bamford](#) looks at Chin's life, music and her Violin Concerto No.1, the piece that confirmed her greatness.

Unsuk Chin's childhood wasn't easy. Born in Seoul in 1961, she grew up poor, barely a decade after the war that left Korea devastated and divided. She had music, though. Her father, a Presbyterian minister, brought a piano into his church and she immediately fell in love with it. Without the money to afford lessons, she began teaching herself to play, and by the age of eight she was providing accompaniment at his services.

It was just the beginning. Chin later completed a composition degree in Seoul, before receiving a scholarship to study at the prestigious Hochschule für Musik und Theater Hamburg, where she was drawn into the orbit of the great György Ligeti.

In an interview with her publisher, Boosey & Hawkes, Chin described her move to Germany as a creative liberation; art and inspiration were everywhere. Ligeti, a composer known for his unconventional teaching methods that included the analysis of rock and jazz, encouraged Chin to discover her own identity separate from the aesthetics of her inspirations, Debussy and Stravinsky, without letting go of tradition.

So despite the artistic freedom Chin found in Germany – and the fact that she makes a point of saying her music is free of distinctive cultural characteristics – she believes her Korean heritage, alongside her homeland's historical lack of interaction with Western compositional dogma, enabled her to discover and express her own voice.

She began experimenting with electronic music and by 1988 was working as a freelance composer in a German electronic music studio. The experience prompted her to stop relying on motifs to tell her story; she was now able to think of music in a more abstract way, where colour, timbre and texture conveyed emotion instead.

You can hear it in Chin's First Violin Concerto (2001). It was the work that brought the composer's music to an international audience. The late music critic Alan Rich called it the first masterpiece of the 21<sup>st</sup> century, and it earned Chin the Grawemeyer Award, generally regarded as the Nobel Prize for music composition. More importantly, it transports you to a vibrant, luminous world, where her

playful use of rhythmic and textural imagery creates a work bursting with colour and innovative soundscapes.

Towards the back of the hall lurks an immense percussion section, with at least six players required to tackle 23 instruments. Many of them, such as a Javanese gong and the lithophone, are non-Western and not typically seen in this context, contributing to the work's shimmering, ethereal nature.

For all that, the concerto retains a classical structure, with broadly traditional movements, though four of them instead of three. The first trio of movements explore the tonal relationship between the four open strings on a violin: G, D, A and E. These notes form the basis of the opening theme, which returns towards the end of the fourth movement. This time, the violin is supported by other members of the string section; the collaboration between soloist and orchestra is complete.

The work closes with neither a bang nor a whimper but an exhalation, a meditation focused on the out-breath. Somehow, though, as the last note fades, the concerto is still breathing, as if Chin has much left to say. 🌸

# Introducing: Inmo Yang

Unsuk Chin's Violin Concerto No.1 is not only a beautiful shimmer of an orchestral piece, it's also a work of extreme virtuosity that pushes soloists to their limits.

In Auckland, the person tasked with climbing that mountain is red-hot South Korean violinist Inmo Yang. When in 2015 Yang claimed the Paganini Violin Competition (previous winners include Gidon Kremer, Isabelle Faust and Ilya Gringolts) it was the first time since Ning Feng in 2006 that first prize had been awarded.

In 2022 Yang again took first prize in one of the great violin competitions, this time the Sibelius (previous winners: Viktoria Mullova, Leonidas Kavakos, Sergey Khachatryan).

At the time, jury chair Sakari Oramo said, "The winner was overwhelming. There is so much great about Inmo's playing, both musically and violinistically. There is never anything extra involved in changing the spring, which produces singing and ease."

Still just 28, Yang has performed all over the world, with conductors including Marin Alsop, Myung Whun Chung and Neeme Järvi, and has two albums released by that most venerable of classical labels, Deutsche Grammophon.

< INMO YANG  
(IMAGE: SANGWOOK LEE)

i

 The New Zealand Herald  
Premier Series

## Other Worlds

7:30pm, Thursday 28 March  
Auckland Town Hall

**Conductor** Shiyeon Sung  
**Violin** Inmo Yang

**Mendelssohn** *The Hebrides*  
**Unsuk Chin** Violin Concerto No.1  
**Sibelius** Symphony No.2

 [aucklandphil.nz/other-worlds](https://aucklandphil.nz/other-worlds)



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# Summer School 2024

Images:  
Thomas Hamill

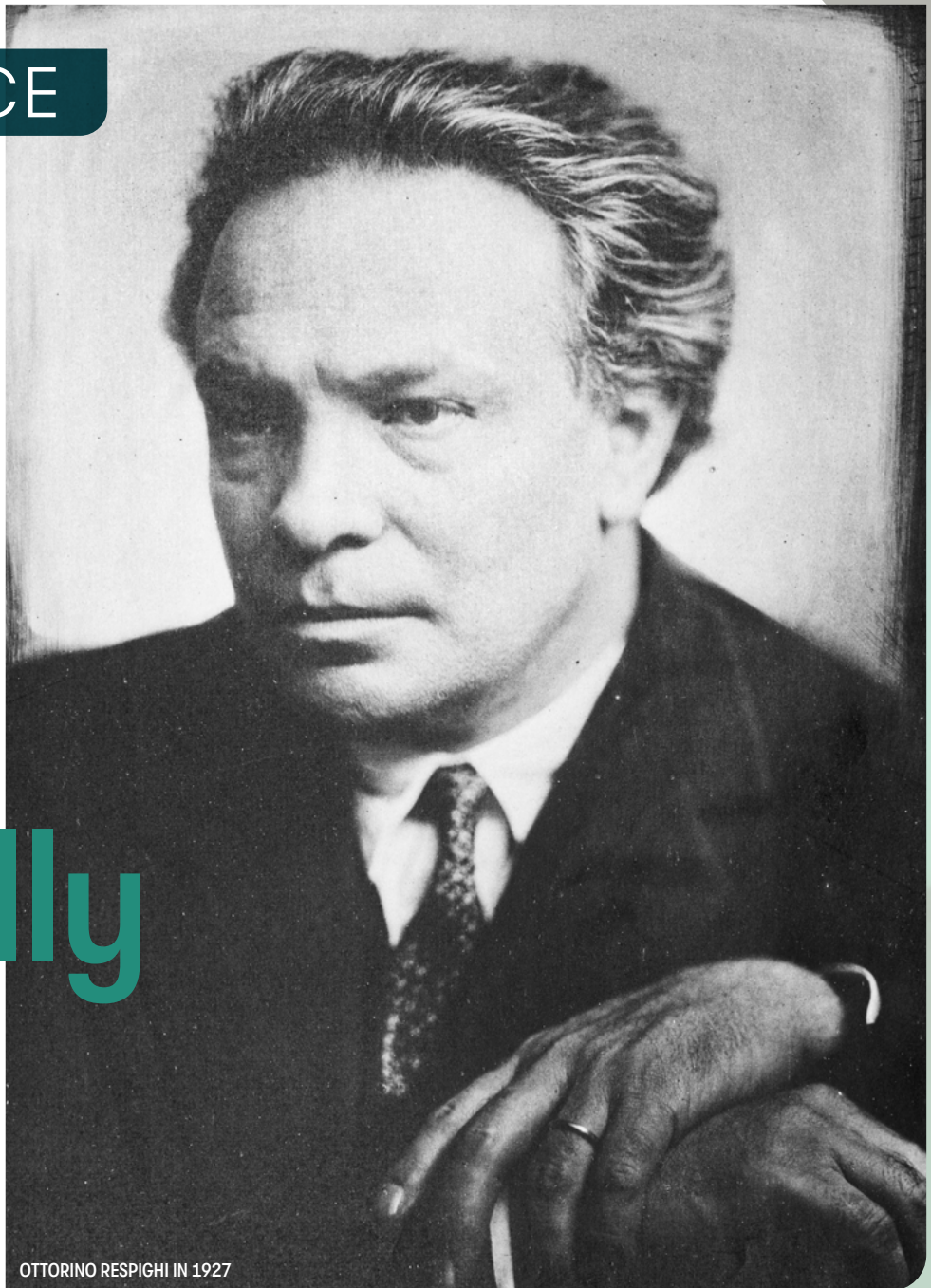
Over 100 students attended the Orchestral Summer School, presented in association with NZ Opera, and enjoyed a week of exciting music-making.

Summer School is supported by the Ministry of Education, Foundation North and The Lion Foundation. Thank you to the Auckland Philharmonia musicians for their mentoring during this intensive week. Special thanks to Westlake Girls High School and Auckland Live for hosting us.





# Eternally Yours



OTTORINO RESPIGHI IN 1927

As Auckland Philharmonia prepares for Respighi's Roman trilogy, [Amber Read](#) takes a deep dive into the composer's love/hate affair with the Italian capital.

Ottorino Respighi (1879–1936) had a fraught relationship with the Eternal City. He struggled to compose amidst the thrum and tumult of daily life in Rome, being driven out of an otherwise comfortable apartment by the constant din of street musicians playing below his window as he tried to write. But it brought him career opportunities; he relocated to the city from Bologna in 1913 to take up a professorship in composition at the prestigious Liceo Musicale Santa Cecilia.

It was in these first years in Rome, too, that his relationship blossomed with the young Elsa Olivieri-Sangiaco, a composer and

singer – and Respighi's pupil – who became his wife after her graduation. She outlived Respighi by 60 years, and it is from her memoirs that we get an insider's view to the trilogy of Roman-inspired works Respighi composed across his mature career.

The first of the trilogy, *Fountains of Rome*, was composed soon after his arrival in the Italian capital: "It is in a way a synthesis of Respighi's feelings, thoughts and sensations during those first few months of life in Rome," Elsa wrote. "Like a lover afraid of not being loved in return, he vented his spleen on the object of his passion, Rome, restless and unsettled, biased and ungrateful, until the idea of the

symphonic poem *Fountains of Rome* formed in his mind and he found relief in the joy of creation."

Although Respighi lived in a thoroughly modern world – the world of the personal motorcar, the silver screen, the telephone, the first world war and the heady inter-war years, in his Roman trilogy he was inspired again and again by nature and historic architecture. Through the prism of water, of architecture, of trees and buildings, he mingled his modern impressions of the sites with his imaginings of the historic events they bore witness to.

## Tree Houses

Roman pines: forget the Christmas tree-shaped pines farmed in Aotearoa; the Italian stone pine is one of the kinds of pine trees from which pine nuts can be harvested and its umbrella-like shape creates a distinctive silhouette in the skyline. Respighi loved pines so much that in 1924, while helping friends in their own house hunt, he found a villa nestled amongst a wood, and immediately announced his desire to live there. Some months of renovations later, 'The Pines' became the Respighis' new home and haven.



^ OTTORINO RESPIGHI'S TOMB

The orchestration of the trilogy magnificently cloaks Respighi's musical forms. Early in his career, Respighi worked as a violist; short contracts with the orchestra of the Russian Imperial Theatre enabled him to take lessons with Rimsky-Korsakov, another master of orchestration. This influence is clearly seen throughout Respighi's works, the trilogy of tone poems being a masterclass in drawing out vivid colour and texture in the 20<sup>th</sup> century orchestra.

*Fountains* established Respighi internationally, but it was with *Pines of Rome*, composed in 1924, that his fame grew to fever pitch. Respighi directs our attention to stands of Italian stone pine at various sites in Rome, such as the magnificent pines along the Appian Way, the music imagining the soldiers of imperial Rome emerging victorious out of the morning mist in the final movement. Respighi

was so affected by this moment when he first heard it in rehearsal that he told Elsa that he "felt something odd in the pit of my stomach". At the premiere in Rome, Elsa recorded proudly that "frantic applause such as had never before been heard in the Augusteo [Theatre] drowned the last bars of the poem."

*Pines of Rome* marked a turning point in Respighi's career; around

this period he left his professorship and spent his time touring and conducting across Europe and America, and composing in the haven of his beloved villa which overlooked Rome from a wooded hill (see *Tree Houses*, above). *Pines of Rome* was dear to Respighi as well as popular with audiences; he conducted it himself countless times in the last decade of his life. When it was first toured to America, Elsa writes that audiences were delirious.

Perhaps for this reason, *Roman Festivals*, the final work of this trilogy, was premiered in America at Carnegie Hall, the first of the three to debut outside of Italy. The most ambitious in scope, *Festivals* call for an orchestra of enormous proportions, added buccina (a brass instrument used in the Imperial Roman army, nowadays played on modern instruments) in the first movement catapulting us into the ancient world of Emperor

Nero's circuses, while the mandolin of the third movement brings a romantic serenade from the October harvest festival.

Respighi's health declined in the 1930s and he died of heart infection in 1936. The tomb in his birthplace of Bologna is honoured by the city with which he had such a complex relationship, resting on a short section of ancient paving stones donated by the city of Rome, and laurels from the Palatine forming a hedge around it. The composer's tribute to the capital, the Roman trilogy, forms 12 vivid impressions of the city, that "like the facets of a single diamond," Elsa wrote, "reflect the multiform spirit of Rome just as Respighi saw and sensed it."

The New Zealand Herald  
Premier Series

### The Eternal City

7.30pm, Thursday 13 June  
Auckland Town Hall

Conductor Giordano Bellincampi

Respighi *Fountains of Rome*  
Respighi *Pines of Rome*  
Ibert *Escales*  
Respighi *Roman Festivals*

[aucklandphil.nz/eternal-city](https://aucklandphil.nz/eternal-city)

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ME  
AND  
MY

# Timpani

with Steven Logan

By Richard Betts

Steven Logan is bursting with seasonal joy. It's days before Christmas, and Auckland Philharmonia's section principal timpanist is resplendent in a Yule-themed shirt.

"I'm obsessed with Christmas," Steven says, "so right now it's 24/7 Christmas music in the house, in the car..."

The clothing suits him; it's a lot of shirt for a lot of personality. His parents might suggest that as a young kid he occasionally had too much personality, like the time, not long after receiving his first drum kit aged six or seven, he couldn't get to sleep.

"I thought, I'll just go down to the basement and smash some drums for a bit, there's no way my parents will hear it. I'm sure you can guess how this went."

Blame Kevin, Steven's cool uncle, and the source of the offending kit. Uncle Kevin was the drummer in a band.

"One of my favourite young memories is seeing him play at a big amusement park in Atlanta," Steven recalls. "He let us come backstage and see the dressing room; it was the coolest thing in the world. What an experience."

Kevin didn't just hold the beat in a country band, he was a trained percussionist, with a master's degree in music. More inspiration. Even so, Steven didn't play with a symphony orchestra until the summer between his sophomore and junior years of high school, equivalent to years 11 and 12 here.

"I went to the Interlochen Arts Camp up in Michigan, then started playing in the youth orchestra in Cincinnati, and I was off to the races."

And, aged just 27, off to Auckland Philharmonia, which he joined in September 2016.

## Pitch Perfect

Every percussionist necessarily has a good sense of rhythm, but Steven says timpanists also need an impeccable sense of pitch, largely because the instruments keep going out of tune.

"Our drum heads are made from calfskin or goatskin, and the pitch changes in response to heat and humidity. If it starts raining and it gets more humid in the hall, the heads start to go flat, because they're absorbing moisture. If it gets dry, they'll go sharp as the moisture leaves the head and it tightens. I have a gauge where I can move the pedal so it's in line with a D, but if the skin has changed since I last played it, that might no longer be a D. The only way to know is to have a solid idea of what that pitch is supposed to sound like. I have a little handle, a fine tuner, that helps me, and it's a matter of doing it enough to feel how far to tune it."



At a concert, this is all happening in real time, and it's not just the weather Steven has to allow for; timpani go out of tune if you hit them hard enough, too.

"We did Rachmaninov's *Symphonic Dances* in 2023 and about 20 bars in there's a five-note timpani solo. The pitch was changing over the course of those five notes, so as I played, my foot was coming down on the pedal. Hopefully what you're hearing is five notes all in tune, but actually what I'm doing is micro-managing the timpani so it sounds like that."

### Merry Christmas, Mr Logan

As far as Steven's concerned, Christmas 2023 came early when Santa dropped two new sets of timpani down the orchestra's chimney. They were desperately needed; the old instruments were legendary, but not in a good way. Duct tape was involved.

"Yeeeah," Steven says, reliving the pain. "They were literally falling apart, and made by a manufacturer that's no longer in business. It's hard to find replacement parts from a company that doesn't exist. We could get parts made but it was very expensive, and we got to the point where it didn't make sense spending all that money to fix small things. We needed an upgrade."

Steven approached Melanie Esplin, the orchestra's Director of Development.

"I went to Melanie and said, 'This is what I want.' She said, 'Okay, let's find a way to make it happen,' and the team set off."

### The Right Drum for the Job

With backing from Pub Charity and The Lion Foundation, the orchestra placed an order with top maker Adams for a big set of four Adams Dresden Classics for everyday use. A pair of Schnellar Romantics for Classical and early-Romantic repertoire were also ordered, thanks to the support of Steve's Chair Donors, Andrew and Jenny Smith, who held a very successful fundraising event in their home to finance the additional purchase, with help from other generous Auckland Phil supporters. Why the different types?

"When you look at Mozart or Beethoven drum parts, it's about strong rhythm. Timpani weren't as sophisticated, pitch wasn't as clear, so rhythm was more important and the parts are kind of written that way, with quickly subdivided, articulated rhythms; there are fewer rolls. As composers evolved, so did timpani, and pitch became a much more integral part of the sound."

It's handy, then, that the new timpani are better able to hold the correct note.

"The Dresden Classics are so much more fundamental in pitch and tone, and they're warm and blend with the orchestra in a way the previous drums just could not. You want drums that are mechanically engineered so you can get a solid, clear pitch, and you can change that pitch with the pedal and fine tuner so the audience won't know you're doing it. Part of why we needed new timpani is because the head is supposed to be a circle, and you need the circle all the way around to be in tune with itself to produce one pitch.

But the old instruments had become misshapen, so they were no longer perfect circles, which meant you could no longer get one solid, clear pitch."

If Steven's happy with the Dresden Classics, he's thrilled with the Schnellar Romantics.

"They blew us away. I knew they were going to sound great, but they got here and it was obvious how perfect they are for the Town Hall. They have a really clear front end but they also have so much pitch and bass. They give you that really articulated rhythm you want, but you also hear pitch in a way you wouldn't have.

## Titanic Timpani

Steven Logan picks three concerts to hear the orchestra's new timpani at their best.

Bayley's Great Classics

**Beethoven 7**  
22 February

"Rossini, Mozart, Beethoven - that's 100 percent on the Schnellar Romantic drums, so there will be that combination of: I can hear every single note, but I'm still getting that bass and pitch that will physically affect the audience in a good way."

NZ Herald Premier Series

**Pictures at an Exhibition**  
17 October

"Bartók's second piano concerto has an amazing timpani part. Bartók understood the timpani's unique sounds, so the way it reacts with the piano in this piece is very cool. And *Pictures at an Exhibition* (Mussorgsky, orch. Ravel) - you want to talk about an opportunity to really feel the timpani? 'The Great Gates of Kiev' at the end is one of those moments timpanists look forward to. I'm definitely going to stretch beforehand."

NZ Herald Premier Series

**City Lights**  
28 November

"Bernstein's *American in Paris* has big timpani moments at the end that are really cool. That's big, loud stuff."



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It's a huge upgrade that stays true to the sound and the intention of the parts and what the composers would have wanted, but also sounds good to contemporary ears."

Part of the sound is thanks to Steven. He had significant input into which instruments were selected. His timpani, therefore are hand-crafted Savile Row suits with mallets. Does that mean he's stuck the orchestra's next timpanist with drums specifically designed for Steven?

"Totally; they'll just have to make it work," he laughs. "But there will never be a next guy; I'll be here forever."



In Your Neighbourhood

## Marimba Magic

6.30pm, Mon 15 July  
Titirangi War Memorial Hall

6.30pm, Tues 16 July  
St Heliers Church & Community Centre

**Featuring** Steven Logan, Principal  
Timpani

**Piazzolla** (arr. Pius Cheung) *Verano  
Porteno*

**Piazzolla** *History of the Tango*

**Corelli** (arr. Karl Jenkins) *La Folia*

**Joey Eng** *Saudade Fantasia*

**Bob Becker** *Bye Bye Medley*

[aucklandphil.nz/marimba-magic](https://aucklandphil.nz/marimba-magic)

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# Marimba Magic

Despite knowing he wanted to specialise in timpani, Steven was a general percussionist before joining the Auckland Phil. Audiences can sample some of the old Steven in July, when he leads his colleagues from marimba for a pair of In Your Neighbourhood concerts.

"Marimba is where most percussionists really started to be musicians," Steven says. "A lot of what we learn about harmony, phrasing and performance practice comes back to playing marimba."

With two mallets in each hand, marimba is a very different technique to timpani - "If you go three centimetres to the right on marimba, you've played the wrong note; with timpani at least it's the same note" - but it's a familiar instrument.

"At high school, during Christmas break, I'd take the marimba home. I vividly remember playing a C major scale and hearing how beautiful it sounded; the note would just ring forever."

Echoing his school days, Steven has hired a marimba so he can practise at home.

"When I got it, I spent a couple of hours playing things that aren't in the concert because I was just so excited about playing marimba, and exploring and inhabiting that world for the next few months. I'm looking forward to much more of that and sharing it with all who attend."



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# My Great Listen



## Frances Moore

The stage director of this year's Opera in Concert: *Tristan und Isolde* shares the music that shaped her.



### JS Bach Cantatas, specifically BWV 147

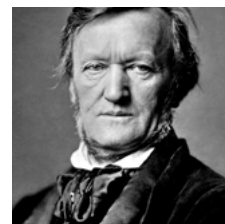
I studied and performed the Bach cantata BWV 51, 'Jauchzet Gott in allen Landen' as a university student. My mum loved the work, so I bought her a double CD of Bach cantatas recorded by The Bach Ensemble, directed by Joshua Rifkin. This soon became a favourite, often played in the car on Mum's work commute. We both loved Bach's musical language – the emotional directness, clear musical structures and balanced timbres. One of the wonderful off-shoots of studying music was the interest both my parents took in discovering works with me. My mum died in 2019, and I treasure our shared love of Bach's cantatas; it is a comfort to listen to this glorious music and think of her.

IMAGE: GISBORNE HERALD



### Ngoi Pēwhairangi 'Whakarongo'

I am hugely privileged to have been a kohanga and kura kaupapa kid, and went through Te Kura Kaupapa Māori o Hoani Waititi Marae, out in West Auckland, in the late 80s and early 90s. My love for music started with singing waiata. (Growing up bilingual was a huge help to a career in opera, too.) Ngoi Pēwhairangi's 'Whakarongo' is especially beautiful, and speaks to the gift that is te reo, and how we must treasure it for future generations. Composed in the early 1980s for a wānanga at Pākirikiri Marae in Tokomaru Bay, this song feels deeply relevant. I was working from home the other day and heard it being sung from the primary school over the fence. There's something special in hearing these kupu from our tamariki in mainstream schools across Aotearoa in 2024. As Pēwhairangi wrote, 'Pupuritā, kōrerotia, mō ake tonu,' which roughly translates as a call to nurture our reo, to speak it, so it may flourish into the future.



### Richard Wagner *Tristan und Isolde*

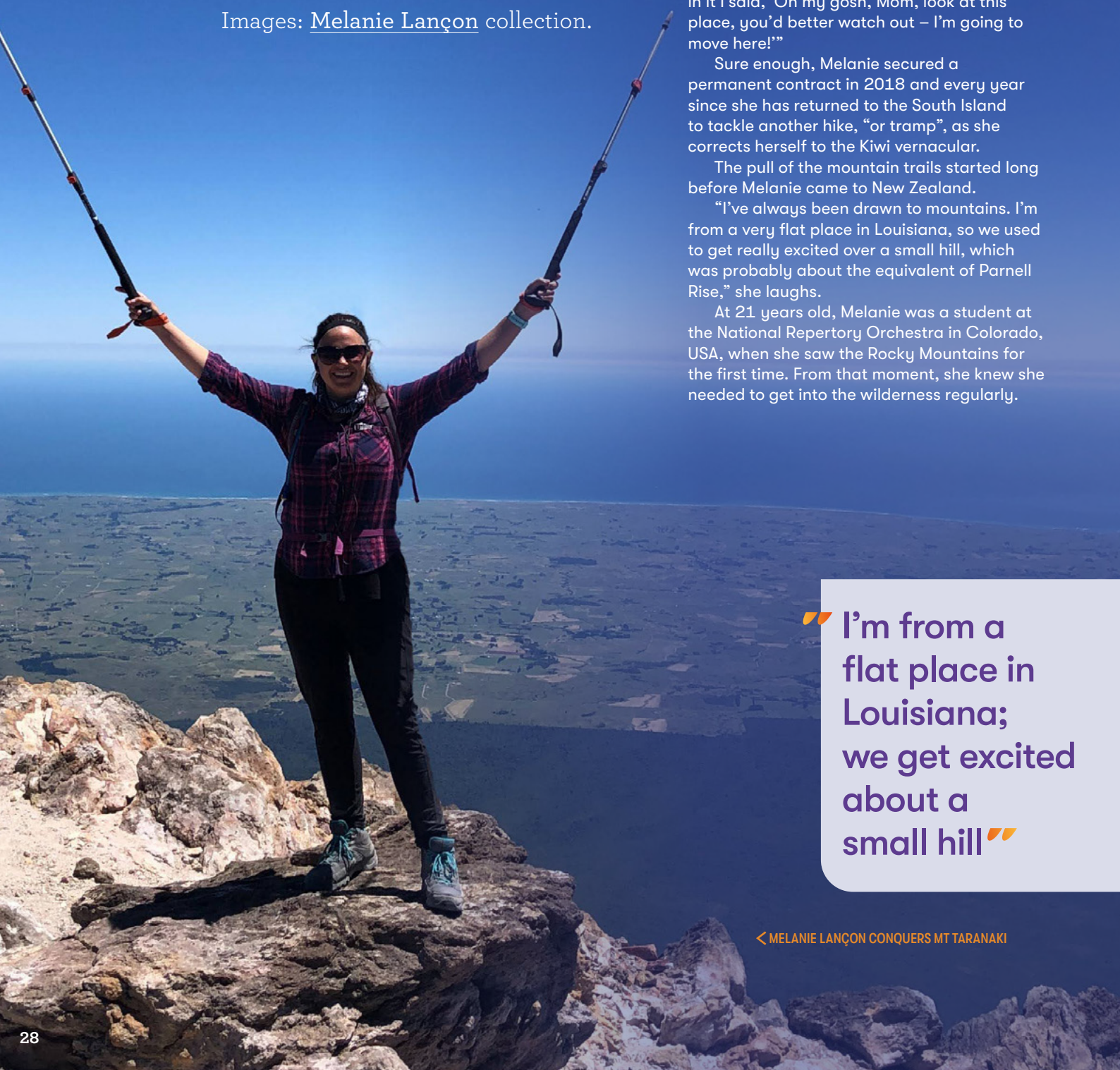
For obvious reasons, this is an opera I'm listening to a lot at the moment! It is a conflicting experience. The music is extraordinary, overwhelming and astonishing, but my thoughts on the composer and his politics are hard for me to re-encounter and navigate internally. (A sentiment true for so many artists whose works I love). Wagner's music was a slow burn for me, starting when I sang in the chorus for a festival performance of *Parsifal* in my early 20s. I have been a convert ever since. While that yearning and ambiguous 'Tristan chord' in the opening phrase of the opera is a profound moment in the history of Western art music, for me, it is the moment directly after the intoxicating opening overture that is pure magic. Having experienced rich waves of music from the orchestra, Wagner strips everything away, and we hear the lonely unaccompanied voice of a sailor. It is pure drama, and a wondrous moment from which the opera unfolds.

# Climb Every MOUNTAIN

Every chance she gets, Melanie Lançon puts down her flute and heads for the hills.

Tiana Miocevich asks why.

Images: Melanie Lançon collection.



All Melanie Lançon needed to convince her to stay in New Zealand was a \$10 backpack, a bottle of water and a strenuous hike to the highest point in Queenstown.

“I will never forget that hike,” Melanie, Auckland Philharmonia’s Section Principal Flute, says. Melanie was on a short contract with the orchestra, and thought she’d make the most of her time in New Zealand by experiencing some of the country’s famous scenery on a small budget.

At the 1,748m summit of the Ben Lomond track, Melanie recorded a video to send to her mother back home in the United States.

“I’m glad I saved that video, because in it I said, ‘Oh my gosh, Mom, look at this place, you’d better watch out – I’m going to move here!’”

Sure enough, Melanie secured a permanent contract in 2018 and every year since she has returned to the South Island to tackle another hike, “or tramp”, as she corrects herself to the Kiwi vernacular.

The pull of the mountain trails started long before Melanie came to New Zealand.

“I’ve always been drawn to mountains. I’m from a very flat place in Louisiana, so we used to get really excited over a small hill, which was probably about the equivalent of Parnell Rise,” she laughs.

At 21 years old, Melanie was a student at the National Repertory Orchestra in Colorado, USA, when she saw the Rocky Mountains for the first time. From that moment, she knew she needed to get into the wilderness regularly.

“I’m from a flat place in Louisiana; we get excited about a small hill”

< MELANIE LANÇON CONQUERS MT TARANAKI

“Auckland is the 11<sup>th</sup> city I’ve lived in since leaving home, and I’ve been very lucky that about half of those cities have had mountains nearby, so I’ve always tried to get hikes in wherever I was living. But the special thing about New Zealand is that it’s so much more accessible to get out for a hike; I can just grab a cheap flight and go away for a few days. In America you have to travel really far to get anywhere, so my hikes were much more sporadic.”

The other benefit of tramping in New Zealand is the lack of predators. Melanie no longer needs to think about warding off mountain lions or bears, which is probably just as well as she pauses trying to remember the rules.

“For one of them you look big, and for one you stare at it... Anyway, you have to have a healthy fear and respect for predators.”

Melanie prefers solo tramping, and says the solitude gives her an opportunity to connect with her surroundings.

“When I’m with someone I find that I start chatting, and I have a great time but I could be chatting to them at a coffee shop.” True peace, she says, is found in the quiet of the remote back country.

“I love living in the city, but for me to recharge, especially during the holiday months, I use that time to put the flute in its case and recharge my system. I go away somewhere where there’s no cell reception for two weeks at a time.”

With the number of DOC huts in New Zealand, Melanie says she can always find somewhere to stay overnight for multi-day tramps; but this summer break, Melanie is embarking on her most ambitious tramp yet: tenting for the first time.

“The South Island is so popular, and a lot of people are now saying that you can’t rely on a hut to be available.

I figured that instead of sleeping shoulder to shoulder with strangers in a hut, I may as well bring a tent.

“I don’t even know where I’m going yet but it will be in total wilderness. I’m going to find a nice glacial valley with flat land, I’ll bring a good book, and hopefully enjoy it!”

Some might find this loose plan stressful, but Melanie is embracing it.

“I like to put my mind and my body through that stress,” she says.

Melanie likens it to being in the orchestra, and the mental stress of having to hit peak performance when it matters.

“Somehow it helps my flute playing. We can get caught up in the thought of having a big solo we have to nail, and you can feel like it’s life or death. But it’s not. Being out in the wilderness – that actually is life or death.”

Of course, safety remains front of mind for Melanie, and she has invested heavily in good tramping gear including a personal locator beacon.

Because Melanie generally tramps alone and disconnects from social media, she says people are surprised to learn about her hobby, particularly as she is generally a social person.

“It’s the solitude that allows me to be ‘on’ for the other 10 months of the year,” she says.

This year marks Melanie’s 30<sup>th</sup> anniversary of playing the flute, and she says this *Phil News* Off Stage profile has given her an opportunity to reflect on the past few decades.

“As musicians, we aim for this constant goal of perfection – a focused mindset we develop from a very young age,” Melanie says. “So, in a way I’m grateful to talk about this hobby, because for so long I never had one. I was auditioning intensely for about seven years; that was my hobby. I liked hiking but it wasn’t a priority like it is now. My priority was getting a job. Now I have a job, I know I can do my job well, and I have some time and space to do something else I love too.” 🍌



Roy's Peak, Wanaka



Mt Cook National Park



Earnslaw Burns, Glenorchy



McKinnon Pass, Milford Track



Milford Track



Utah, USA



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# Know the Score

Auckland Phil Director of Development Melanie Esplin on a special way to support the music

**In 1890, Claude Debussy stated: “The music is not in the notes, but in the silence between”. But without notes, there is just silence.**

And while John Cage might delight in a full concert hall audience observing a mute orchestra, every year the Auckland Philharmonia invests in a note or two. With more than 60 concerts a year, and up to 90 musicians to service with different score parts, many pages of notes are needed. As a result, the Auckland Philharmonia spends more than \$35,000 each year on purchased or hired music to support the season of programming. And every year, generous donors step up and help the orchestra fulfil these purchases through support of the Auckland Philharmonia Notes Fund.

The Notes Fund enables Auckland Philharmonia supporters to leave their own metaphorical mark on a special piece of music. Perhaps it's a favourite work, or one they feel particularly connected with – through the memory of a first concert, or the music they listened to with friends and family while growing up. This is a donor's chance to share the joy of music that has meaning to them by giving towards a specific score or making a general donation.

The available scores are noted on the website and encompass music from the mainstage concert series, as well as our smaller community concerts and Learn & Participate educational programming. There is something for everyone, from \$60 for a swaggering Piazzolla tango or swooning Dohnányi Serenade (both featured in the *In Your Neighbourhood* series), to a \$4300 orchestral score of Wynton Marsalis's Violin Concerto featured in the NZ Herald Premier Series: *City Lights* concert in November.

Donating to the Notes Fund represents a long-term investment in the Auckland Philharmonia. While copyright and availability mean that sometimes only hire arrangements are possible, whenever feasible the orchestra purchases the scores outright. This allows the organisation to build a library of high-quality music, benefitting Auckland Philharmonia musicians and the wider Auckland music community, and enable access to the music in perpetuity.

There are other advantages too, as Auckland Philharmonia Librarian Robert Johnson explains. “It means we can preserve all our own string bowings and other performance markings that are particular to our orchestra, so we don't have to waste more time than necessary preparing the music for subsequent performances.”

Avid Notes Fund supporter David Lovell sees long term value in his investment. “Supporting the Auckland Philharmonia through the many donor programmes is a real privilege and the Notes Fund is no different. It's a tangible way to see how my support helps the orchestra, not only now but in the future when the pieces are brought out again from the library.

“I really do encourage others to join in with the Notes Fund; it is an accessible way to offer your support. I also think it must be quite nice for the conductor to see my name written on the front of the score when they go to pick it up for the first rehearsal!” This year, that conductor will be Giordano Bellincampi, when he first opens the score to Wagner's epic *Tristan und Isolde*.

When Notes Fund donors support a particular piece, they are acknowledged in the concert listing on the Auckland Phil website, in the printed concert programme, in the music collection notification that is sent to all musicians and on the score itself, which the conductor uses. And donors' gifts ripple throughout the orchestra, literally providing music for each musician – and through them to everyone in the hall.

To select your score, visit our website:  
[aucklandphil.nz/notes-fund](https://aucklandphil.nz/notes-fund)

# Music for wee monsters

We're going on an interactive trumpet hunt with TVNZ's *Toi Time*. Gary Steel chats with Jojo and Buzz about their Auckland Philharmonia collab.



The little ones are so used to digital entertainment in 2024 that it can be hard to know how to begin to explain the analogue magic of the orchestra. In recognition of this thorny issue, Auckland Philharmonia has come up with a clever solution by going straight to the heart of the problem: television.

TVNZ's popular *Toi Time* has been entertaining preschoolers since 2022, the programme's young team of singing, dancing and gently cajoling actors becoming instant friends/celebrities to tiny tots throughout the land. Some wag described it as a *Kiwi Wiggles* and that's not wrong, but there's a refreshing emphasis on our unique culture and language.

So, why not bring *Toi Time* to the orchestra? Taylor Meihana Rogers, a graduate of Toi Whakaari: New Zealand Drama School, and an effervescent personality who already has a number of theatre and drama credits to her CV, hatched the plan with the Auckland Phil in a move that ties in nicely with their aim to take the *Toi Time* characters out into the community.

While the show uses the queen of kid songs 'Aunty' Anika Mōa as a lynchpin between the various subjects explored in song and dance by Taylor Meihana Rogers (as Jojo), Awhimai Fraser (as Māia) and Erroll Anderson (as Tama) – not to mention the out-and-about segments featuring Reuben Butler (as Buzz) – *Tunes 4 Tamariki* will bring these buoyant characters into a setting familiar to the Auckland Phil's audience.

As a first introduction to the wonders of that multi-faceted organism known as an orchestra, the *Toi Time* personalities will sing several numbers familiar to TV viewers but of course, with orchestral accompaniment.



“What is great about a show like this is that it really encourages kids to be involved, dance and sing along.”



TAYLOR MEIHANA ROGERS  
AS JOJO



◀ REUBEN BUTLER AS BUZZ

More importantly, this interactive show with loads of audience participation will demonstrate the various instruments that make up a symphony orchestra.

“We go on a trumpet hunt, which ties in with our theme song, ‘What’s The Time Mr Wolf?’” says Taylor. “We then meet instruments from different sections of the orchestra along the way.”

There will be a couple of classical pieces, but the show is geared more towards explaining the orchestra and its instrumentation.

“It’s mostly children’s songs that have been revamped into orchestral versions that we sing and dance to. They’re all songs that we know really well and have been in the orchestra’s library of songs but now with a Toi Time twist.”

“A big part of what Taylor’s done,” explains Reuben, “because she’s written the script as well, is highlighting each section of the orchestra, even down to the quality of sound you get from, say, the string section as opposed to the brass section, trying to articulate that in a fun, children’s show way. It’s a nice balance between performing artists dancing and singing, and presenting the orchestral musicians as performers as well as giving mana and respect to the instruments they play.

“It’s really good what Taylor’s done with the script, because it highlights everyone as an artist, and also shows what a superpower weapon an instrument is.”

Not that they need worry, given their experience with live theatre, but Taylor admits to a few opening night jitters. “We’re coming from green screen land, and a lot of the magic of *Toi Time* on TV is in the green screen, so the fear of going live is that some

of the magic of the show is lost, but I think there is this magical beast of a thing, the orchestra, that’ll help bring it to life.”

A huge part of it for the *Toi Time* crew is the sharing of te reo Māori, says Taylor, and she’s thrilled that the orchestra shares their enthusiasm.

“All the instruments, when we introduce them, have Māori names as well, and we’re using te reo throughout the show.”

Like *What Now* before them, the Toi Timers plan to get out and about in the community between shooting their show. Having produced the second season in 2023, by the time of the *Tunes 4 Tamariki* concerts in April, they will already have wrapped up the third season.

That will screen later in the year, but before then there’s this chance to see the group in the flesh, an opportunity for the under-ōs to hear the dynamism of acoustic instruments in a live setting, a phenomenon that hearing a tune through smartphone speakers could never hope to capture.

Reuben: “What is great about a show like this is that it really encourages kids to be involved, dance and sing along. A lot of the children’s theatre we’ve done can feel like ‘we’re performing a show to you’, but this one’s very much like ‘we’re going on this journey together’ and it’s a common understanding between everyone at the start.”

Tunes 4 Tamariki

## Toi Time

10am & 11.30am  
Sun 7 April  
Auckland Town Hall

10am & 11.30am  
Sat 13 April  
Bruce Mason Centre

🔗 [aucklandphil.nz/toi-time](https://aucklandphil.nz/toi-time)

▶ AWHIMAI FRASER AS MĀIA



# WHAT IS THE MEASURE OF A FULL LIFE?

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House Lottery.  
 Value - \$170,000  
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^ THE GRAND ANNOUNCEMENT!  
 (IMAGE: BRYCE BARTLEY)

< BARITONE BENSON WILSON  
 CHATS TO ROSEMARY  
 CRIBBENS AT A FRIENDS  
 MEET THE ARTIST EVENT  
 (IMAGE: ADRIAN MALLOCH)

# OUR HOUSE

2024 marks 40 years since The Friends of Auckland Philharmonia pulled off one of the biggest coups in the orchestra's fundraising history. Your real estate agent: Gemma Henderson.

A house is the biggest investment most of us will ever make. In November 2023, the median price for a house in Auckland was \$1,052,000, or, if you believe what you read in the papers, the equivalent to many, many flat whites and numerous servings of avocado on toast.

But in 1984, if you were really lucky, you might have picked up a house for \$3.

Since holding their first meeting in 1982, the Friends of the Auckland Philharmonia have provided the orchestra with several avenues of support. There have, for example, been countless Meet the Artist events and invaluable sustenance in the form of concert-night suppers for musicians.

And, of course, the Friends have always been among the Philharmonia's greatest advocates. They rightly pride themselves on their ability to get out into Tāmaki Makaurau's communities and share their love of

the orchestra, whether that be about our own musicians, visiting soloists, the educational and community programmes, or anything else you can think of.

A critical area that's perhaps gone a little under the radar is the group's fundraising. As champions of Auckland Philharmonia, and people who know it inside out, who better to convince Aucklanders of the importance of the orchestra – and the importance of financial backing?

The Friends like to hold a raffle and do so monthly to considerable response. But generally when we think of raffles, we tend to imagine modest prizes: baked goods, skincare products, home-made chutney, and if you're really lucky, perhaps a meat pack. In 1984, the Friends raffled a house in Meadowbank, \$3 a ticket.

They managed to sell 35,000 tickets, raising a staggering \$80,000 for the orchestra. To put that in context, Auckland's population at the time was a smidge over 800,000 – and the Friends sold one out of every 25 of them a raffle ticket, a remarkable achievement, and wonderful publicity for the orchestra.

Sadly, where the house came from, and who owned it and chose to offer it up, are lost to the mists of time and paperwork. So if you know more, or happen to live in the raffled house in Meadowbank, please get in touch, we would love to hear from you.

The Friends of the Auckland Philharmonia are as busy as ever in 2024, 40 years on from the monumental house raffle. If you would like to become involved or find out more, please visit

[aucklandphil.nz/friends](https://aucklandphil.nz/friends)

THANKS TO BRYCE BARTLEY AND THE FRIENDS OF THE AUCKLAND PHILHARMONIA FOR CONTRIBUTING TO THIS STORY.

> FRIENDS PRESIDENT DELYSSE GLYNN, RAFFLE HAMPER HOVERING IN THE BACKGROUND (IMAGE: ADRIAN MALLOCH)



# Thank You

Auckland Philharmonia Orchestra gratefully acknowledges the contributions made by the following companies, trusts and organisations.

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For information about corporate partnerships and events, contact:

partnerships@apo.co.nz (09) 638 6266 ext 201

# January – July 2024

## Concerts

DATE	CONCERT	TIME	LOCATION
Thu 15 Feb	NZ Herald Premier Series: <b>PASSION &amp; MYSTERY</b>	7.30pm	Auckland Town Hall
Thu 22 Feb	Bayleys Great Classics: <b>BEETHOVEN 7</b>	7.30pm	Auckland Town Hall
Thu 29 Feb	NZ Herald Premier Series: <b>IN THE ITALIAN STYLE</b>	7.30pm	Auckland Town Hall
Thu 28 Mar	NZ Herald Premier Series: <b>OTHER WORLDS</b>	7.30pm	Auckland Town Hall
Sun 7 Apr	TUNES 4 TAMARIKI TOI TIME	10am & 11.30am	Auckland Town Hall
Thu 11 Apr	Bayleys Great Classics: <b>VIENNESE FEAST</b>	7.30pm	Auckland Town Hall
Sat 13 Apr	TUNES 4 TAMARIKI TOI TIME	10am & 11.30am	Bruce Mason Centre
Thu 18 Apr	Ryman Healthcare presents: <b>BRANDENBURG ECHOES</b>	7.30pm	Holy Trinity Cathedral
Thu 2 May	NZ Herald Premier Series: <b>BACH &amp; BRUCKNER</b>	7.30pm	Auckland Town Hall
9-12 May	RNZB Season: <b>SWAN LAKE</b>	7.30pm & 1.30pm	Kiri Te Kanawa Theatre
Thu 23 May	NZ Herald Premier Series: <b>TOTALLY TRUMPET</b>	7.30pm	Auckland Town Hall
30 May/1 Jun	NZ Opera Season: <b>LE COMTE ORY</b>	7.30pm	Kiri Te Kanawa Theatre
Thu 6 Jun	Bayleys Great Classics: <b>BELLINCAMPI &amp; BRAHMS</b>	7.30pm	Auckland Town Hall
Thu 13 Jun	NZ Herald Premier Series: <b>THE ETERNAL CITY</b>	7.30pm	Auckland Town Hall
Sun 16 Jun	Community Classics: <b>SHAKESPEARE IN MUSIC</b>	3pm	Auckland Town Hall
Mon 17 Jun	In Your Neighbourhood: <b>DAWN &amp; DUSK</b>	6.30pm	St Peter's Church, Takapuna
Tue 18 Jun	In Your Neighbourhood: <b>DAWN &amp; DUSK</b>	6.30pm	Somervell Church, Remuera
Thu 27 Jun	KBB Music presents: <b>MATARIKI WITH CHÉ-FU &amp; THE KRATEZ</b>	7.30pm	Auckland Town Hall
Thu 4 Jul	NZ Herald Premier Series: <b>SCHEHERAZADE</b>	7.30pm	Auckland Town Hall
Mon 15 Jul	In Your Neighbourhood: <b>MARIMBA MAGIC</b>	6.30pm	Titirangi War Memorial Hall
Tue 16 Jul	In Your Neighbourhood: <b>MARIMBA MAGIC</b>	6.30pm	St Heliers Church & Community Centre
Sun 21 Jul	Community Classics: <b>SHAKESPEARE IN MUSIC</b>	3pm	Due Drop Events Centre

### Keep up with the Auckland Philharmonia.

To keep up-to-date with concerts, activities, offers and competitions make sure you receive our monthly e-news straight to your inbox.

Sign up online at [aucklandphil.nz](http://aucklandphil.nz)  
or email us at: [marketing@aucklandphil.nz](mailto:marketing@aucklandphil.nz)

### Get in touch

#### AUCKLAND PHILHARMONIA TICKETING

📞 (09) 623 1052  
✉ [ticketing@aucklandphil.nz](mailto:ticketing@aucklandphil.nz)

#### GENERAL ENQUIRIES

📞 (09) 638 6266  
✉ [info@aucklandphil.nz](mailto:info@aucklandphil.nz)

All event details are correct at  
time of printing this publication.

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