

A portrait of a middle-aged man with dark, wavy hair, wearing a light-colored pinstriped suit jacket, a white shirt, and a yellow tie. He is looking towards the camera with a slight smile.

Auckland Philharmonia Orchestra

Phil News

Summer 2016 Vol.36 No.1
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DIRECTOR STEPS
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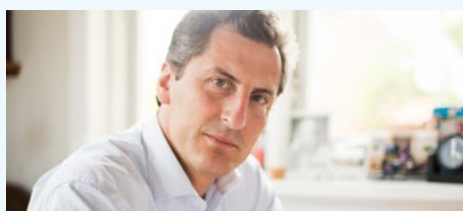
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CONTENTS

FRONT DESK

Upfront with Barbara Glaser	3
APO News	4

FEATURES



The Quest for Perfection 8
New Music Director Giordano Bellincampi's vision for the APO



Making the Civic Shake 13
The Auckland Dance Project returns



The CNN Opera 11
Nixon in China and operatic tradition



The Ire of the Beholder 14
Music condemned by the Third Reich

Composer at Work 17
Meet our new Composer-in-Residence

All the World's a Stage 18
Shakespeare's stamp on our season

A Tale of Two Violinists 20
APO's new additions share a common history

My Great Listen 21
Conductor and music educator Richard Gill

Lounge Music 23
The orchestra live in your living room

Me & My 25
Tuba – Tak Chun Lai

Offstage 26
Evgeny Lanchtchikov opens up his workshop

CODA

Crescendo News	29
Friends News	31
Foundation News	31
Concert Calendar	33



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From the Chief Executive

UPFRONT WITH BARBARA GLASER



Image: Adrian Malloch

What makes Auckland one of the world's most liveable cities? It consistently ranks in the top results in international surveys, and it's not hard to see why; a 20 minute drive in almost any direction can take you from the lush green rural countryside to the buzzing metropolitan centre, or back across to the stunning array of beaches. But one of the biggest drivers for a city to thrive is surely a creative heart, and to that end it makes sense for Auckland's leading arts organisations to be right there in that heart. It's taken us a long time, but we can finally say that we are the proud new tenants of the magnificent Auckland Town Hall, right in the heart of the city. The Town Hall has always been the orchestra's spiritual home, and it's wonderful to finally be able to say we really are home.

Home is a theme that runs throughout our 2016 season, with some of New Zealand's exceptional homegrown talent joining the APO on stage. Opera star Simon O'Neill joins us for our Auckland Arts Festival performance of *Nixon in China* (together with Kiwi soprano Madeleine Pierard) as well as taking on the title role in our Opera in Concert performance of Verdi's *Otello* in July. We're also thrilled to have the fabulous Topp Twins join us in May for a fun-filled evening of music and entertainment, and our fifth annual Auckland Dance Project *Ruaumoko* showcases some of the finest artistic talent from Atamira Dance Company, composer Gareth Farr and soundscape artist Paddy Free, together with the full APO and more than 100 students from across the city; more information about *Ruaumoko* is on page 13. And because the polite thing to do when you move into a new neighbourhood is say hello to the neighbours, we're taking our APO musicians into your neighbourhood once again for a three-concert series in churches throughout Auckland. The series kicks off with Beethoven's Septet in Takapuna and Pakuranga in May, and an Italian Baroque programme in June, where we visit Howick and Remuera.

So, now that we've moved in and unpacked, all that is left is to welcome our New Music

Director Giordano Bellincampi to his new home. I know that Giordano is very much looking forward to coming back to Auckland, and to celebrate he's pulling out all the stops in his first season with us; tackling Strauss's heroic showpiece *Ein Heldenleben* in his first concert and taking Auckland audiences on the scenic route to Europe in our Bayleys Great Classics opener 'A Grand Tour' both in April, all leading up to his APO operatic debut with *Otello* in July. Read all about his vision for his time as Music Director in our cover story on page 8. In this interview, Giordano's passion almost jumps off the page, but if you want to hear more from our Maestro, I highly recommend joining our Crescendo membership programme, where members will have the exclusive opportunity to engage with Giordano and attend rehearsals throughout the year. More information about Crescendo is on page 29.

We also have a superb line-up of guest artists joining us throughout the season; my personal highlights in the first half of 2016 have to be our season opener on 18 February, where we welcome back conductor Christopher Seaman to take on Mahler's enormous Fifth Symphony, and Australian cellist Li-Wei Qin, who will play Walton's Cello Concerto. Another returning favourite, Mexican conductor Carlos Miguel Prieto will bring the Town Hall alive with Latin Rhythms in June, featuring classical guitarist Slava Grigoryan and some of the most toe-tapping compositions in the orchestral repertoire.

We are thrilled to be embarking on this next stage of our journey, musically with Giordano, and as part of the central heartbeat of Auckland with our new home in the city. With so many exciting concerts scheduled this season, we hope you'll join us at the Town Hall, the home of the APO – I'll be sure to put the kettle on!

Barbara Glaser

APO NEWS



APO MAKES TOWN HALL 'HOME'

The APO has proudly put out the welcome mat at the Auckland Town Hall, after signing a lease to move the organisation into the newly vacated office space. After months of negotiations with Auckland Council, the APO shifted premises on 9 February, and now occupies Level 1 of the Town Hall, with the ticketing office accessible on the lower ground level.

The move to the Town Hall is the first major step towards a long-term plan to move into a new, permanent, purpose-built facility in Aotea Quarter. "This has been a shared long term vision between APO, Auckland Council and Auckland Live and the move of our administration team into the Town Hall is a huge first step that will open up a lot of opportunities for the APO," says Barbara Glaser, Chief Executive of the APO. "It is the start of a long-term partnership that will revitalise the Aotea precinct and city centre, and further enable the APO to contribute to the Auckland Plan through an

artistically active city centre."

Auckland Mayor Len Brown says the move is beneficial to the city. "The Auckland Philharmonia Orchestra's exciting move into its very fitting new home at the Town Hall is something Auckland should celebrate," Len Brown says. "Having the orchestra and administration team finally together in one place is an exciting first step towards a permanent home in the Aotea Quarter which is set to become this city's arts and culture heart."

Regional Facilities Auckland (RFA) Chief Executive Chris Brooks agrees. "RFA has had a long and valuable association with the APO and this move will mean that we are physically much closer and able to work together more effectively. Aotea Quarter is one of the major creative hubs of Auckland and we look forward to welcoming the APO here."

The Town Hall already serves as the performing home of the orchestra, and most rehearsals also take place in the

Great Hall. The move cements APO's position as Auckland's professional full time orchestra which makes a major contribution to the vibrancy of our great city, Ms Glaser says. "We truly are in the heart of the city now, close to our audience and our supporters. It's heartening to see the Council and Regional Facilities Auckland acknowledge our role and place in this city, and we're pleased to be a part of the Council's vision for a vibrant arts and cultural scene in Aotea Quarter."

A dedication ceremony on 2 February by Te Waka Angamua, Auckland Council's Maori Relations representatives, officially welcomed the APO to its new home.

APO concertgoers will now be able to book and collect tickets from the new ticketing office located on the lower ground floor of the Town Hall, accessible from the Aotea Square side of the building. Office phone numbers including the number for the ticketing office remain the same (09 623 1052).



SHINY NEW ARRIVALS

APO is pleased to welcome its newest orchestra members; a quintet of five handsome German trombones. Created by renowned brass instrument manufacturer Kromat, the bass, alto, two tenor and contrabass trombones will particularly complement Classical to Romantic repertoire.

APO Principal Trombone Doug Cross says he's thrilled with the APO's purchase. "They really are wonderfully crafted instruments," he says. "While we expect to be using the German trombones for about 30-40% of the Classical to Romantic repertoire, personally I see us using them more than that – I'm very happy with the way they play."

Doug says that sound-wise, they work especially well with composers like Beethoven, Schumann, Schubert, Wagner, Bruckner and Brahms, who wanted to achieve clarity, warmth and blended sound. "The German trombones are designed to match and blend with the trumpet section's rotary trumpets," he explains. Prior to purchasing the set, the APO either hired German trombones from another orchestra if they were available, or used American trombones, which Doug says are "less authentic-sounding" for German repertoire.

Valued at approximately \$60,000 in total, the funds for the trombones were raised through APO's Development

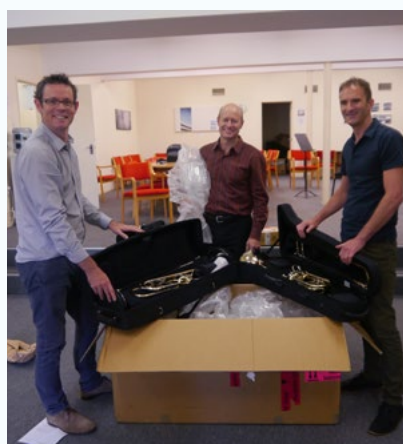
department, with donations from The Sir John Logan Campbell Residuary Estate, NZ Community Trust, 13 donors at the 2015 Deloitte Summer Salon, Peter Levin, and one anonymous donor.

The new Kromat trombones aren't traditionally German, Doug says, but rather a "happy medium" between American and German trombones. "They're as easy to play as American trombones and have the same slide dimensions, but they still have that very German sound. I've spoken to the makers and they describe them as warm and dark, with clarity in the quiet dynamics."

Prior to purchasing the trombones, much research was undertaken to ensure the instruments were the right sound for the APO. Numerous skype and phone calls, and testing of the same instruments at West Australian Symphony Orchestra meant that Doug could be sure he was choosing the right instruments.

The trombones were made to order by Hans Kromat, who has also made instruments for the prestigious Berlin Philharmonic, amongst other orchestras, and the APO's set is an almost identical set to those used by the Leipzig Gewandhaus Orchestra.

Doug says the trombones will be an asset to the orchestra. "These trombones are of excellent enough quality to outlast my career, that's for sure!"



APO trombonists Doug Cross, Mark Close and Tim Sutton unwrap the delivery of the APO's new German trombones.

PAINTING MUSICAL COLOURS

Aspiring composers will have the opportunity to compose music inspired by New Zealand artists, in a unique collaboration between APO and Auckland Art Gallery. The APO is now calling for applications from adults and tertiary students to participate in Composer Workshops, a two-year project offered by the orchestra's education programme, APO Connecting. Applicants will submit concepts to write original pieces for full symphony orchestra, inspired by New Zealand artworks from the Gallery's collection.

In 2016, APO Composer-in-Residence Karlo Margetić will assist the aspiring composers and provide mentoring through intensive workshop sessions. Next year, the final works will be presented in a public concert performance with the APO. Karlo says he is looking forward to getting involved in the project. "I have a tendency to draw ideas from visual stimuli myself, and because I get to closely follow the creation of new works and hopefully learn a few things myself. I'm quite interested to see what people will come up with," Karlo says.

For more information or to submit an application visit apo.co.nz or contact APO Connecting apoconnecting@apo.co.nz



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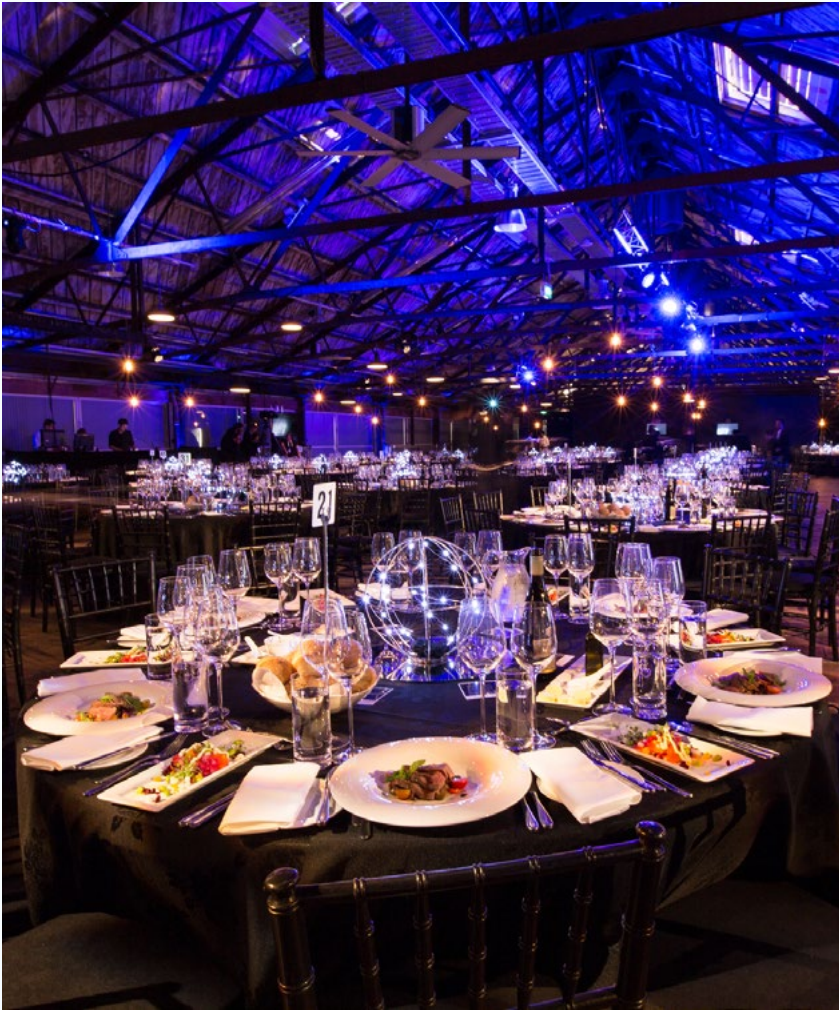


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NEW VENUE FOR RITZY EVENT

APO's annual black tie fundraising soiree has a new venue for 2016: Shed 10 at Queens Wharf. The Deloitte Summer Salon returns on 8 March and is 'Puttin' on the Ritz' at this historic heritage building, formerly a cargo shed and located next door to The Cloud.

This year the event theme is a celebration of jazz, featuring entertainment from APO musicians, a jazz trio and singer Tim Beveridge. Former news presenter and now Radio New Zealand's Head of Content Carol Hirschfeld will MC the black tie dinner, and funds raised from auction items will support APO Connecting's education, community and outreach activities. APO's Director of Development Laura Dee has announced a fundraising target

of \$130,000, which she says is ambitious but possible, given last year's record-breaking fundraising result of \$128,000.

To assist with this target, APO has already secured several covetable auction items for the event, including a guitar signed by David Bowie, a rugby ball signed by the winning All Blacks World Cup squad, a trip to the Singapore Grand Prix, and a guided trip to White Island.

Tickets for the Deloitte Summer Salon 'Puttin' on the Ritz' black tie dinner are \$260 each or \$2,500 for a table of 10, and available from apo.co.nz. For further information, or if you wish to donate an auction item, contact development@apo.co.nz

BUS SERVICE FOR OREWA

Hibiscus Coast locals will now be able to take the bus to the Town Hall door for APO concerts, with an Orewa/ Whangaparaoa bus set to be added to the APO Friends bus service in 2016.

Audrey Hay, from Orewa, approached the APO Friends to suggest a bus service for Whangaparaoa concertgoers, which will initially be offered for the New Zealand Herald Premier Series concerts. She says this will help combat the increased cost and scarcity of parking around the Town Hall, and give people living further north the option to take a "no stress" way to get to concerts.

The proposed plan is for the bus to leave at 7pm from the Orewa Surf Club (where there is plenty of parking) and make one stop at the Park and Ride at Silverdale. It will return to the same stops immediately following the concert.

Audrey is asking for expressions of interest in using the bus in order to firm up the proposed route and the cost, which she expects will be between \$10 and \$15 depending on the number of regular users. To contact Audrey, phone **09 426 8360** or email mpiercehay@xtra.co.nz

The bus service will complement the APO Friends existing buses to concerts, which are \$10 return. The APO Friends bus itineraries are:

South: Papakura – Manurewa – Papatoetoe

Convener Helen Higgott:
(09) 298 1213

East: Howick – Pakuranga – Sunhill – Panmure – Meadowbank – Remuera

Conveners John and Jessica Pybus:
(09) 534 7415

North: Devonport – Hauraki Corner – Takapuna – Milford – Northbridge

Convener Anne Norris: (09) 446 1228

West: Glendene – Pinesong – Crestwood – Glenburn

Convener Liane Hume: (09) 817 0476

A man with dark hair, wearing a light blue button-down shirt, is sitting at a wooden desk. He is looking directly at the camera with a slight smile. On the desk in front of him are several sheets of paper with musical notation. A yellow pencil lies on the desk in the foreground. The background is a bright, out-of-focus room with a window showing greenery outside.

THE QUEST FOR PERFECTION

THE BATON HAS BEEN PASSED ON TO GIORDANO BELLINCAMPI. **AMBER READ** TALKS TO APO'S NEW MUSIC DIRECTOR AHEAD OF HIS ARRIVAL NEXT MONTH.

"The challenges of an international career are musically and psychologically immense," says Giordano Bellincampi, the APO's newly appointed Music Director, "as are the rewards when the music simply happens and I can stand on the podium and be part of the incredible energy."

Constant travel is one of these challenges, Giordano admits, "but the APO is worth every single minute of the tremendously long flight!" He's also quick to find other upsides. "Long flights and lonely nights in hotel rooms far away are ideal settings to get things done," he says, referring to the many practical and administrative tasks that a music director is expected to undertake in addition to conducting.

When conducting as a guest, Giordano says, "We 'play on the instrument' as it is for very few days; we try to get the best possible out of an orchestra and the given programme and have a 'strategy' for short-term achievements". An MD's role, by contrast, encompasses long-term strategy as well. "Sound, style, skills, versatility, flexibility, improving self-confidence of players and ensemble, et cetera," lists off Giordano. Not to mention the MD is involved in planning the season's repertoire, audition committees, and the artistic direction of the orchestra, requiring collaboration with orchestra management on the one side and orchestra members on the other. "So there are definitely parts of the job that are more managerial," he says. "But the key thing is the work on the podium, it all relates to that anyway."

Before embarking on a career as a conductor, Giordano was a trombonist and his experience on the other side of the podium equips him with a valuable perspective on the practicalities of rehearsal. "I think I have a good understanding of how boring it can be for musicians that don't play all the time if rehearsals are ineffective," he says. Giordano's interest in conducting started young though, listening to military bands at the Villa Borghese and the presidential palace in Rome. "My grandparents have told me I would stand in front of the band and conduct," he reminisces. By the age of 10 he was listening to orchestral records and following along in the score. At first, conducting was a side job, but eventually, at age 30, he left trombone playing to pursue full-time conducting.

Giordano's 2016 concerts with the APO promise a diverse selection of repertoire. "The APO is a very versatile orchestra," he says, "and as MD it is important to for me to be part of as much of the repertoire as possible." His 2016 repertoire with APO ranges from the so-called 'core' repertoire like Haydn, Beethoven and Brahms, to music by living New Zealand composers like Dame Gillian Whitehead and Karlo Margetić, the APO's

2016 Composer-in-Residence. At a basic level, Giordano's approach to preparing all these scores is the same: "I always try to study the score as carefully as possible and to study as much about the background of a piece and a composer as I possibly can." He continues as an aside, "we never finish this task; it is a great privilege." He is quick to acknowledge though that being able to consult a living composer over questions regarding the score is a major boon, wishing for "just 10 minutes with Maestro Haydn to ask him about thousands of details."

Those concertgoers who had the opportunity to hear Giordano's concerts with the APO in 2015 may have noticed that he conducts without a baton. When asked about this, Giordano firstly points out that that conducting without a baton is not without precedent; today there are a number of prominent conductors who conduct mostly or entirely without a baton (such as Valery Gergiev and Antonio Pappano). With regards to himself, he says, "For me it is a very simple reason: I am quite tall and my arms are quite long. Generally a conductor tries to stay with arms, hands, and baton within a limited frame together with the face in order to make it possible for the musicians to be focused on everything at the same time while they also read their music. I found after some years of conducting with baton that leaving it out made it easier for me to stay within this 'frame' with my too long arms and often too big movements, and I also found that especially the sound of the strings section improved with the more 'hand in the dough' feeling, like with a chorus."

A huge part of any conductor's role is of course the rehearsals. "I personally love rehearsals almost as much as concerts," Giordano says. "[They are] a wonderful opportunity together with the musicians to explore the music and to let new ideas and creativity evolve."

"I love constructive mistakes," he continues. "They are all part of a collective process developing towards the concert with the audience, and then this again is only one more step on the wonderful road that continues the next time we play that score and the next day we rehearse something new. So generally I try to bring as much love to the music and creativity to every moment we are on the podium. Naturally we can't succeed in this every time, there are also grey Monday mornings after stress with bringing kids to school and traffic jams in an orchestra musician's life, but generally Brahms and the other masters are really good in letting us forget about the trivialities of life and focus on the music itself. This is what I try to bring to the rehearsals, and with the great musicians in the APO this is simply a privilege."

Giordano has a strong vision for his time as Music Director with the APO: "First of all I look forward to getting to know the APO better, but

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generally I simply try to work with all orchestras in the same way, trying to explore potentials in the music and amongst the musician's skills, trying to help the musicians as individuals and as a group to develop and to improve on the things that are not the strongest sides. It seems obvious but I think a conductor should never be afraid of confronting and trying to solve challenges as long as it is in a constructive way

and I can help find solutions and develop an orchestra. The APO has a very high standard, and we are ready to give the audiences great experiences, but every orchestra and every musician can always improve and loves the challenges and the quest for more perfection. That is the soul of the true musician." ■

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The CNN OPERA

MODERN HISTORY HAS BIRTHED
A NEW TRADITION OF OPERA,
SIMON HOLDEN EXPLAINS.

Soprano Hye Jung Lee will reprise the role of Madame Mao for the Auckland Arts Festival performance of *Nixon in China*, pictured here for the San Francisco Opera production.

Image: Cory Weaver

As with all classical music, opera experienced a turbulent 20th century. With traditional tonal harmony coming under attack, so too did the traditional ideas of opera, and by the post-war period many saw opera as a dying art. It was clear that a new direction was needed where traditional, historical narrative was no longer the focus and composers have approached this dilemma in varying ways. Historical figures interact with fictional characters in Corigliano's *The Ghosts of Versailles*, Michael Nyman set a neurological case study in *The Man Who Mistook His Wife For a Hat* and in *Einstein on the Beach*, Philip Glass dispensed with plot completely. Myth has also been a popular starting point – Birtwistle's *The Mask of Orpheus* examined the same Orpheus myth multiple times within one work, and spasms of deranged violence permeate Rihm's *Oedipus*.

In *Nixon in China*, composer John Adams also takes the idea of mythology as his inspiration, declaring that the myths of our time to be "not Cupid and Psyche, but Mao and Nixon". In doing so, he spearheaded a new operatic tradition that treats recent events as effectively as other composers had dealt with those from the distant past. *Nixon in China* was near unprecedented in its use of characters still living and its focus on a specific event so inherent in the collective consciousness of the American public of the time. The attraction of the *Nixon* storyline to Adams was its potential to examine how myths are made and indeed he and librettist Alice Goodman gave an almost mythic dimension to President Nixon's interactions in China. Premiere director Peter Sellars had a history of updating older works to contemporary times, but why update when one could speak instead 'in our own language in terms of words and music?' One doesn't need to go back into the mists of time to find themes of love, death and conflict. Goodman's libretto contains a gripping struggle between the political and personal fully equal to that of *Simon Boccanegra* or *Don Carlos*.

Notwithstanding its rocky entrance into the standard repertory, there is no overstating the

lasting influence of *Nixon*. Initially described wittingly by some as "CNN opera", it birthed a vibrant tradition of opera. The next major example was also by Adams. *The Death of Klinghoffer*, a reflection on the Israel-Palestine conflict through the terrorist hijacking of a ship and the murder of a Jewish passenger – a journey into the moral grey that retains relevance in any era of conflict. Also in a political vein was *Harvey Milk* by composer Stewart Wallace, focusing on the life and death of the eponymous activist in which Milk was positioned as the "mythic and emotional centre" of the gay rights movement. Law-studying composer Derrick Wang's *Scalia/Ginsburg* was inspired by the operatic quality he found in the vigorous dissents of Supreme Court Justice Antonin Scalia. Very different from the weighty political focus of these works is Mark Anthony Turnage's big-hearted examination of tabloid celebrity, *Anna Nicole*. Even Prince Harry has been the star of a recent libretto, in Hannah Lash's *Stoned Prince*.

Opera based on recent events can be a generator of publicity and has often been dismissed as attention-seeking. Apart from the value of attracting new audiences, however, what is really striking is how far beyond the idea of "CNN opera" the most successful examples actually go. They give the audience a much more layered understanding of these events and characters than that provided by news journalism, bringing emotions and motivations to life through musical means. It is the *Nixon* characters' personal but rather mythic reflections on their failures that stay in one's memory, not the documentary details of the plot. Like we now see the historical Boris Godunov partly through Mussorgsky's eyes, perhaps when the journalistic record has faded, might we not see Nixon or Anna Nicole partly through Adams' or Turnage's eyes? Either way, the trend of operas inspired by *Nixon in China* has provided one solution for the woes of new opera, a way for composers to express the complexity of our society, to create myths for our time. ■

NIXON IN CHINA

Presented by Auckland Arts Festival in association with Auckland Philharmonia Orchestra and New Zealand Opera

7:30pm, Thur 17 March
7:30pm, Sat 19 March
Auckland Town Hall

Conductor

Joseph Mechavich

Director Sara Brodie

Madame Mao

Hye Jung Lee

Patricia Nixon

Madeleine Pierard

Mao Zedong

Simon O'Neill

Richard Nixon

Barry Ryan

Zhou En Lai

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MAKING THE CIVIC SHAKE

PREPARATIONS ARE UNDERWAY FOR RUAUMOKO, THE 2016 AUCKLAND DANCE PROJECT, IN COLLABORATION WITH ATAMIRA DANCE COMPANY. ANN WARNOCK MEETS WITH SOME OF THE CREATIVE FORCES INVOLVED.

Composer Gareth Farr: "The process has been a collaboration between Moss, Paddy and myself to expand and reinvent my orchestral piece *Ruaumoko* from a 27 to a 45-minute piece. It's almost 20 years old now and this reinvention process is fascinating for me - we're breathing new life into it and the new musical material Paddy has created changes the piece so much. It's a multi-layered show. I'm hoping we connect with everyone who experiences it."

Artistic director and choreographer Moss Patterson: "You can change people's lives through dance. We are taking students out of their own orbits and bottlenecking them into a professional arts environment of maximum challenge which will push them beyond what they know of the world and themselves. A dance project is just a vehicle - this is about empowering young minds and creating art. *Ruaumoko* is a new narrative for a classic score - it speaks of Aotearoa and who we are."

Soundscape artist Paddy Free: "It's going to be a sensory feast. *Ruaumoko* is about the god of earthquakes so I'll be providing all sorts of sub-bass rumbles and atmospheres using synthesizers, dub mixing techniques and manipulated sound effects. We've brought in more electronic parts and textures to extend the score but basically I'll be trying to find the frequencies that will make the Civic shake!"

THE MUSIC: Gareth Farr's work (written in 1997) traverses the four seasons of Aotearoa punctuated with blasts of percussion - the ruaumoko or earthquakes.

THE STORY: a modern Māori fairytale set amongst the mythical forces of a sacred mountain.

THE PRODUCTION: directed and choreographed by Moss Patterson with sound design by Paddy Free, it features six Atamira dancers, professional kapa haka performers and students.

James Cook High School students 16-year-old Briana Moala Bourke Hafa and 17-year-old Ryan Roberts danced in last year's project *Te Manu Ahi* and are now rehearsing for *Ruaumoko*.

Briana: "It gave me heaps of experience - how a production comes together in a theatre as well as working with a live orchestra which was really different from anything I've done before. It was very hard especially after the first day where I ached a lot but I was committed to the project so I had to overcome this. I learnt lots of new skills like teamwork and why it's important to turn up to rehearsals."

Ryan: "It has definitely changed my perception on contemporary dance and orchestra music. Never before would I have imagined that the two would go so well together. The orchestra was very different to just another soundtrack over the speakers - you could really hear all the individual instruments. *Te Manu Ahi* helped me to gain a lot of confidence in dance and other life aspects as well."

WHAT IS THE AUCKLAND DANCE PROJECT?

- An annual collaboration between the APO, professional dancers and around 120 Auckland school students aged 5 to 18, which culminates in a fully staged public performance.
- Launched in 2011. Each year involves a different body of work.
- Has attracted accolades for artistic excellence and positivity.
- Aims to empower students, foster social development and demystify classical music.
- Leading Māori contemporary dance group Atamira Dance Company choreographs the performance and mentors the students.
- Inspired by a dance project between the Berlin Philharmonic and Berlin school students called *Rhythm Is It!*

RUAUMOKO

The 2016 Auckland Dance Project

Presented in association with Auckland Arts Festival

5pm, Sat 12 March
The Civic

BOOKINGS
ticketmaster.co.nz
or 0800 111 999



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ARTS COUNCIL OF NEW ZEALAND / TOI AOTEAROA

stout trust

AUCKLAND ARTS FESTIVAL

AUCKLAND LIVE

THE IRE OF THE BEHOLDER

THIS YEAR'S NEWSTALK ZB SERIES HIGHLIGHTS SOME OF THE MUSIC THAT WAS SILENCED BY REGIMES. **ROBERT JOHNSON** EXPLORES THE ROCKY HISTORY OF SOME OF TODAY'S MOST BELOVED COMPOSERS.

The word "degenerate" (German "entartete") is intrinsically racist in tone and purpose, implying a genetic decline or deviation from ancestral quality. Citing theories on racial purity supported by 19th century pseudoscience the Nazis applied the term to anyone with Jewish, Roma, African or other non-Aryan ancestry. Regardless of their former social standing, their Aryan blood was deemed to be contaminated by that of their genetically inferior forebears. The label was further applied to anyone, regardless of race, who deviated from normality as proclaimed by Nazi ideology – homosexuals, those with mental or physical disabilities, and other minority groups such as Jehovah's Witnesses.

Artistic or musical deviation from conventional practice was also regarded as evidence of degeneracy. In 1937 the Nazis presented in Munich an exhibition of contemporary visual art called "Degenerate Art" (Entartete Kunst) which displayed examples of every modernist trend disapproved by the political leaders. Symbolism, Post-Impressionism, Expressionism, Cubism, Dada, Surrealism – virtually every significant movement in contemporary art of the time was condemned. Hitler's ideal in the visual arts was classical Greek and Roman art, which he regarded as being untainted by Jewish influences.

1938 brought a similar exhibition in Düsseldorf, this time devoted to music. Varying styles of music from jazz to the avant-garde were all targeted. Hitler's musical appreciation, broader than his taste in the visual arts, was nevertheless strongly rooted in the Austro-Germanic line – Mozart, Beethoven, Wagner, Bruckner. Operetta was also favoured, particularly those by Lehár. It's worth noting that Wagner arguably did more than any other 19th-century composer to bring chromatic harmony to the point of no return, thus preparing the way for the atonal music of Schoenberg, Berg and Webern. Conceivably it was the Teutonic mythological subject matter of *The Ring of the Nibelungs* that seduced Hitler into acceptance of this essentially progressive music; or perhaps Wagner's rabid anti-Semitism enabled the Führer to overlook the inherent modernism of the music itself. If Wagner's racial purity had been even slightly in question, or had he shown tolerance towards Jews, Hitler's attitudes may well have been different. He was not so fond of Brahms, who had regarded anti-Semitism with open contempt.

Gustav Mahler, whose ten-year term as director of the Vienna Court Opera had been constantly undermined by anti-Semitism, was one of the most prominent names on the list of proscribed Jewish composers under the Nazi regime. Reaching back to the first half of the 19th century, the Nazis expanded on Wagner's denunciation of Mendelssohn in his infamous essay *Jewishness in Music*. Even the much-loved score for *A Midsummer Night's*



Visitors to the Degenerate Music Exhibition, 1938.

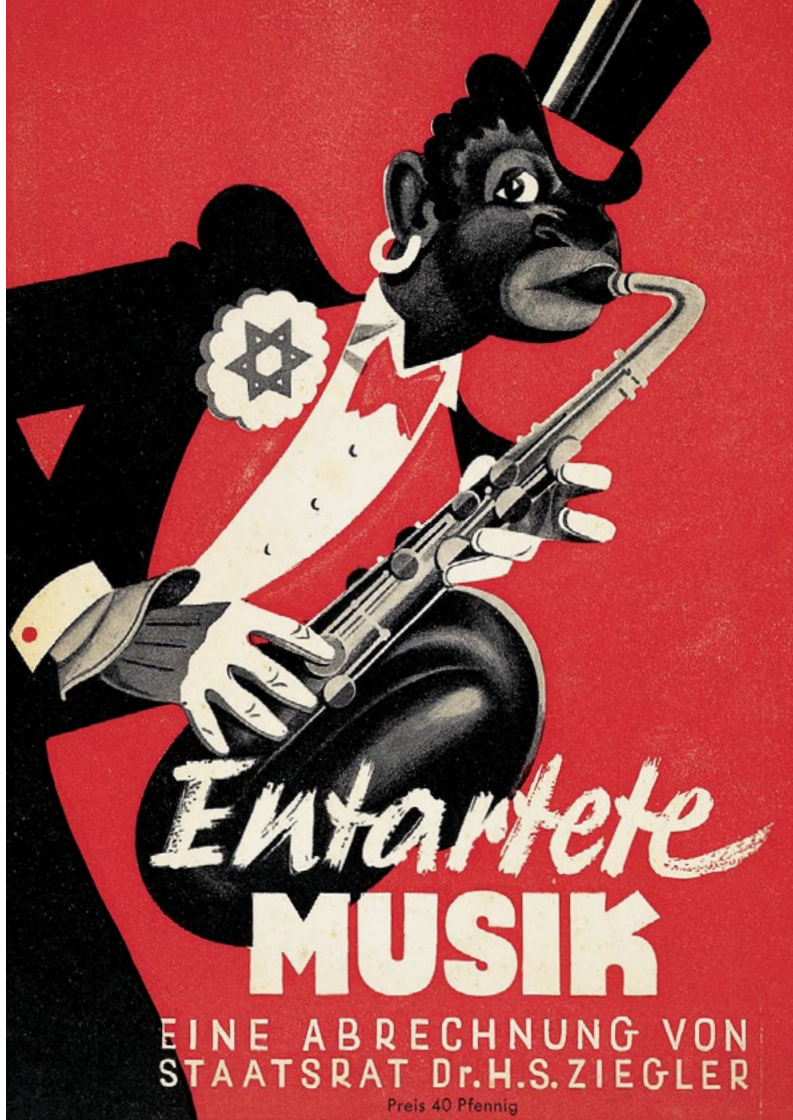
Image: Picture Alliance/dpa

Dream was placed on the “banned” list, and various Aryan composers were approached to write new incidental music to replace it. The commission was eventually accepted by Carl Orff, whose *Carmina Burana* had found favour in 1937 as representing the acceptable face of German modernism.

Austrian composer Alexander Zemlinsky, admired by both Mahler and Schoenberg, was forced by the rise of the Nazis to flee from Berlin to Vienna in 1933, then from Vienna to the USA in 1938. He died in obscurity four years later, and it would be some 40 years before his music was rediscovered and championed by conductors such as Gerd Albrecht and Riccardo Chailly. Another important Austrian composer of Jewish descent, Franz Schreker, first came to prominence with his opera *Der ferne Klang* (The Distant Sound) in 1912. With the operas *Die Gezeichneten* (The Branded) and *Die Schatzgräber* (The Treasure Hunter), first produced in 1918 and 1920 respectively, Schreker came to be regarded as second only to Richard Strauss as a composer of opera in the German language. Though he succeeded Busoni as director of the Musikhochschule in Berlin, increasing anti-Semitism forced him to resign from his official posts when the Nazis came to power in 1933, and his music was no longer performed. Following a stroke he died a broken man in March 1934, two days before his 56th birthday.

An entire generation of Jewish composers fled Germany, Austria, Hungary, Czechoslovakia and other central and Eastern European countries to re-settle in the USA, Britain and elsewhere. Many of them developed new careers in California as composers for Hollywood. Prominent among these were Erich Korngold (*The Adventures of Robin Hood*, *The Private Lives of Elizabeth and Essex*, *The Sea Hawk*) and Franz Waxman (*Rebecca*, *Sunset Boulevard*, *A Place in the Sun*). Kurt Weill, already famous for *The Threepenny Opera* and *The Rise and Fall of the City of Mahagonny*, settled in New York and became a highly successful composer of Broadway musicals (*Lady in the Dark*, *Street Scene*, *Lost in the Stars*).

Hindemith had no Jewish ancestry, but the irreverent and experimental approach to Germanic tradition in his early works – particularly as expressed in his youthful operas – indelibly blotted his copybook with the Nazis. Finally departing Germany for Switzerland in 1938, he settled in the United States in 1940. Schoenberg was anathema to the Nazis both as a Jew and as the originator of the twelve-note technique of composition. His pupils Berg and Webern, neither of whom was Jewish, were nevertheless regarded as degenerate because of the modernist style of their music, despite the fact that Webern was actually sympathetic to the Nazi regime.



Among international leaders in contemporary music of the time, both Stravinsky and Bartók were banned because of their innovative music. Bartók, who detested the Nazis, was delighted to find himself on the list.

Following the downfall of the Third Reich, the rehabilitation of many of the so-called degenerate composers was seen as a necessity both artistically and politically. The music of Mendelssohn once more became a regular feature of concerts throughout Germany and Austria. Mahler's music took longer to regain the following it had enjoyed in Vienna and Berlin prior to the Second World War, not least because a significant proportion of Mahler's audience had either been driven into exile or murdered. The resurgence of interest in Mahler's music didn't really begin until the late 1950s and early '60s, with the impassioned advocacy of conductors such as Rafael Kubelik in Germany, Jascha Horenstein and Georg Solti in Britain, and Leonard Bernstein in the USA. The music of Zemlinsky and Schreker suffered a similar fate from the dispersion or obliteration of their former disciples, and it has taken longer for their reputations to recover.

Despite such impediments, once the spectre of racial hatred propagated by the Nazis had dissipated, much of the music by Jewish and other composers that had been branded as degenerate was swiftly re-established as an integral part of the core repertoire. ■

A poster from the 1938 exhibition of 'Degenerate Music' in Düsseldorf.

Newstalk ZB Series

DEGENERATE

8pm, Thur 7 April
Auckland Town Hall

Conductor

Johannes Fritzsch

Violin Michael Barenboim

Stravinsky

Scherzo à la russe

Schoenberg

Violin Concerto

Mendelssohn Symphony
No.5, 'Reformation'

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Every gift, big or small, makes a difference. So once you have made provision for your loved ones, please consider leaving a gift and help the APO thrive in years to come.



Leili Muuga *The Orchestra* 1962

Leli Muuga/EAU, Tallinn, Licensed by Visopy 2014.
Courtesy of Bridgeman Images

COMPOSER AT WORK

THE APO'S NEW COMPOSER-IN-RESIDENCE, KARLO MARGETIĆ, IS A FAMILIAR FACE TO THE ORCHESTRA. *PHIL NEWS* CHATTED TO THE YOUNG COMPOSER ABOUT HIS PLANS FOR THE COMING SEASON.



Karlo Margetić

Phil News: You have worked with the APO in the past, through its Connecting programme. What are your memories of that time, and how has it helped develop your career?

Karlo Margetić: I participated in the Trusts' Young Composer Competition 2004 and 2005 and was then asked to be the Young Composer-in-Residence (now called the Rising Star) for 2007 and 2008. I worked with the APO players and staff, and was able to see how a large arts organisation works from the inside, which was a fantastic eye-opener for a young person at the beginning stages of a career. I was also one of the presenters at the annual Discovery concerts, which was quite fun. One hilarious experience was after one of these concerts: after Brent Stewart played part of my Xylophone Concerto with the APO, we were mobbed backstage by a horde of teenage autograph hunters.

PN: Thinking about our APO Connecting programmes like Our Voice and the composer workshops, how do you think the ability to workshop compositions with a full symphony orchestra impacts the process of composing?

KM: It's an invaluable experience. Writing for an orchestra can be frustratingly complicated for both students and professionals, especially if you're trying out something new or unusual. Just think of Mahler constantly retouching his orchestration with each new performance. In a workshop situation, there is far less pressure to get it right the first time, and this can be very liberating; however, in order to take full advantage of the situation, you also need to be flexible, and prepared to put the work in for revisions. You also get access to the collective knowledge and experience of the musicians and of your fellow composers.

PN: We're performing your first composition as our Composer-in-Residence later this year. Can you give us some insight into what we can expect to hear, perhaps some themes or ideas you're incorporating?

KM: I've been asked to write a short concert opener. I wanted some sort of link to Nielsen's Second Symphony, which is featured in the second half of the concert, after Dvořák's Cello Concerto. There's a very short, fascinating bridge passage in the first movement of the Nielsen, consisting of sudden, dissonant swells that lead to the recapitulation. It appears suddenly and is gone in a flash, like a passing train. I intend to take this basic idea and use it as the starting point for my piece. How it will unfold from there, I'm not sure yet.

PN: Aside from being our Composer-in-Residence, what other activities keep you busy?

KM: I have a part-time administration job at SOUNZ Centre for New Zealand Music in Wellington, cataloguing the scores and resources. I'm also Co-Director of the SMP Ensemble and conduct and play the clarinet with them from time to time.

PN: You emigrated from Bosnia at a young age – and you've given at least one piece a Bosnian name, *Svitac* – but does your heritage influence your music at all? Can we expect to hear Balkan instruments featured in your works in the future?

KM: I guess it does, though often unconsciously. There are some things that just seem to be in my blood, like asymmetrical rhythms and my somewhat linear, cluster-based approach to harmony. *Svitac* ('firefly'), a piece for clarinet and upright piano, is an interesting case, because it was already finished when I decided on the title. The shimmering, luminescent texture of the microtonal trills fits well with a memory I have of watching fireflies on a childhood holiday in Croatia. Someone also said to me that parts of *Svitac* remind them of a *kōauau* [traditional Maori flute], and now I think about it, it's actually quite true. I have no plans to use any traditional Balkan instruments (this would probably be quite impractical anyway), but I do have a weakness for the accordion, so it will wind up in a piece somewhere down the line! ■



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400 YEARS ON, SHAKESPEARE
REMAINS AS INFLUENTIAL AS EVER.
HELEN SPOELSTRA LOOKS AT THE
BARD'S STAMP ON APO'S 2016
SEASON.

New Zealand tenor Simon O'Neill as Othello in a 2014 performance for Opera Australia, pictured with soprano Lianna Haroutounian.

*"If music be the food of love, play on,
Give me excess of it; that surfeiting,
The appetite may sicken, and so die."*

Bayleys Great Classics

THE GREATEST LOVE

7:30pm, Thur 26 May
Auckland Town Hall

Conductor Garry Walker
Piano Alexander Gavrylyuk

Tchaikovsky *Romeo and
Juliet* Overture-Fantasy
Chopin Piano Concerto
No.2

Prokofiev *Romeo and
Juliet* (selections)

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BAYLEYS

2016 marks 400 years since the death of the world's most beloved poet and playwright William Shakespeare. Celebrations will be taking place across the globe in his honour, and Auckland won't be missing out. The orchestra will dedicate two programmes to the bard in 2016; the second concert in this year's Bayley's Great Classics series will feature excerpts from both Prokofiev and Tchaikovsky's adaptations of *Romeo and Juliet*, and our offering of opera in concert this year; Verdi's *Othello*.

Most of Shakespeare's plays have been translated into orchestral music at least once, whether in the guise of an opera, ballet, symphonic overture or tone poem, and it's not hard to understand why. The universal themes of his works transcend centuries, language and culture. His plays can be picked up and dropped into any time, place or landscape – including a musical one – and the meaning remains the same. Not only that, but Shakespeare's attitude toward his work was an inspiration to other artists, defying conventional tastes and following only the laws of his own genius.

Othello, Shakespeare's intriguing tale of a great hero who can't control his jealousy, was written

in 1603. The play's themes of resentment, death and sex meant it already had all the ingredients of a great opera, it just needed someone to bring it to life. In fact, Verdi's operatic version of the play was not the first; Rossini had already penned and performed an *Othello*, although this version is considered much less true to the original text. Verdi's composition is considered to be Italian opera's greatest tragedy. The tragedy would have been if the opera had not been written at all, which was very nearly the case.

Verdi was very comfortably settled into retirement when Milanese publisher Giulio Ricordi approached him to write another opera in 1871. Verdi was the most popular and wealthiest composer of the time and following his *Requiem* and his triumphant opera *Aida*, he had no intention of composing again, wishing to simply relax and enjoy the spoils of his success.

Ricordi felt that Verdi's retirement had come too early and that he was wasting his talents. He knew that in order to coax his friend from his leisure he would need to come up with a special project, an idea for an opera so tempting that Verdi would not be able to resist, and with it he would need an irresistible libretto.

Ricordi was a great admirer of the librettist Arrigo Boito and was pleased to get him on board with the project, however the real issue was convincing Verdi, who was still not interested, stating that "composers for the theatre will never be lacking". It was only when the idea of an operatic version of Othello was conceived that Verdi really took any interest. He was a huge admirer of Shakespeare, and when his eyes lit up at the mention of this particular play, Ricordi knew that there was some hope of the project getting underway.

"The idea of a new opera arose during a dinner among friends, when I turned the conversation, by chance, on Shakespeare and on Boito. At the mention of Othello I saw Verdi fix his eyes on me, with suspicion, but with interest. He had certainly understood; he had certainly reacted. I believed the time was ripe."

And so composition of the opera began – reluctantly – but it began. The work was composed under the working title of 'Iago'

after Verdi's favourite character in the play. The reasoning behind this was that it was considered bad form to give a new opera the same name as another already in the repertoire. Verdi was non-committal however, and long periods went by where nothing was written at all. Ricordi and Boito resorted to new tactics to keep his interest up, which included sending Verdi a Christmas cake every year with a figure of Othello, in chocolate, on top.

This whole process took more than 10 years, but it was worth it. On November 1, 1886 Verdi was able to proclaim "Dear Boito, It is finished! All honour to us!" The first performance at La Scala the following year received 20 curtain calls and performances at opera houses across Europe and North America were quickly scheduled.

And so looking ahead to July when New Zealand's beloved tenor Simon O'Neill will take to the stage in the title role with a host of wonderful local and international singers; will the audience in Auckland give the work the same rapturous reception that it received in Milan? It's not beyond the realms of possibility. After all, with the combined forces of the APO, conductor Giordano Bellincampi, the music of one of opera's greatest composers and the imagination of the world's greatest ever storyteller, surely magical things will happen. ■

**The Trusts Community
Foundation Opera in
Concert**

OTELLO

7:30pm, Fri 29 July
Auckland Town Hall

Conductor

Giordano Bellincampi

Cast includes:

Otello Simon O'Neill

Desdemona

Maria Luigia Borsi

Iago Scott Hendricks

Cassio James Egglestone

Emilia Sarah Castle

Chorus New Zealand

Opera Chorus

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A TALE OF TWO VIOLINISTS

SISTEMA AOTEAROA'S NEW MUSIC DIRECTOR **JESS HINDIN** AND RECENTLY APPOINTED DIRECTOR OF APO CONNECTING **RACHAEL BRAND** REGALE *PHIL NEWS* WITH THE HALCYON DAYS OF UNIVERSITY AND EVERYTHING THAT CAME AFTER.

Rachael Brand, Director of APO Connecting.

"We're testament to the fact that Auckland is just a really small town," Jess Hindin says, with a laugh.

Sistema Aotearoa's new Music Director is explaining how she and Rachael Brand, new Director of APO Connecting, have come decidedly "full circle" after studying violin together at the University of Auckland School of Music in the late '90s. And although their paths have converged once again at the APO, their respective journeys couldn't be more different.

"I have great memories of playing in Irish pub bands and folk festivals during my time at Uni, I maybe wasn't as classically focussed as Rachael at that time," Jess says. "And I was terrified of that kind of improvised 'jamming,'" Rachael counters. "I was classically trained, more inclined to play at weddings and those sorts of gigs. I remember playing at the Atrium on Elliott many years ago, for some reason they would have a string quartet play every lunch time. It didn't pay much money, but back then you'd take what you could get."

Jess, on the other hand says she earned some of the best money of her youth playing at Irish pubs in the '90s. "Back then every Irish pub in Auckland would have a live band playing three or four days a week," she explains.

Both Jess and Rachael agree that travel was always on the cards after University. "To me, New Zealand felt like this tiny little island in the middle of nowhere and it felt like everything else

was happening outside of our country. We have this amazing arts and culture scene now, but back then there was nothing like the Auckland Arts Festival around, there was no arts scene at all, all the big shows bypassed New Zealand," Jess says.

Rachael agrees. "In Europe, being a musician is a highly regarded vocation, and there are lots of opportunities. As soon as I finished my degree, I couldn't wait to travel." Rachael's travels through Europe eventually landed her in Norway for several years, where music education "kind of fell into my lap", she explains. "I've always taught music – I did a post-graduate degree in teaching as well as performance, but I didn't really make anything of it until I was living in Hammerfest (Norway) and the director of the Cultural School said they were leaving and would like me to apply for the job. Once I went down that track, I kind of had to make a conscious decision that I was no longer going to focus on my playing, but on the education of our future generation instead."

Though she isn't Irish in descent, Jess was drawn to the free-spirited style of Irish and world music, and later auditioned for Canadian-based violin ensemble Barrage, a touring group of musicians who blended high-energy world music with choreography. "A 'round the world in eight minutes' kind of vibe," she explains. After almost six years of extensive touring, encompassing five continents and multiple international television appearances,

she returned home to continue a career as a freelance musician, and was recruited by Dr Joe Harrop, also an alumnus of Rachael and Jess's year, to join Sistema Aotearoa as a tutor.

"Being part of the core group of people to grow this programme is something really special," Jess says. "Honestly, teaching never excited me like this before Sistema – but this is a really unique teaching environment," she says. "Even though we're teaching kids in big groups, they make great progress, and noticing the changes in them both as people and musicians is very rewarding. A child suddenly realising they're able to tune their instrument or notice the sound they're making, you can see they get a kick out of that. It's these little realisations, bringing them to the stage that they're good enough to realise that they can be even better. To me, that's the reward, because Sistema Aotearoa is about them growing as people as much as them growing as musicians."

And that's a testament to all the research that has shown how arts education can create



Jess Hindin, Sistema Aotearoa's new Music Director.

a whole person that is going to be a valued member and contribute to society, Rachael adds.

"I love seeing the arts being used where we give kids a sense of purpose, to show them they're valued members of society. It's not about us trying to push them all to be musicians, it's about giving them the tools they need to find a platform for them to succeed. Giving them another string to their bow, excuse the pun!" ■

My Great Listen

ONE ARTIST, THREE
PIECES OF MUSIC,
A LIFE CHANGED

Australian conductor and music educator Richard Gill joins the APO once again to present its popular Unwrap the Music series.

GREGORIAN CHANT – MISSA DE ANGELIS

The first piece of music I recall hearing, which made me wonder and actually made me listen was a piece of Gregorian Chant. I had no idea it was chant, or Gregorian or that it was, as I found out later, the Missa De Angelis. I can still hear the sound in my head and the echo of the music in the church.

CHOPIN – WALTZ IN C SHARP MINOR

The second was a performance of the Waltz in C sharp minor by Chopin, by a senior girl in the school where I was very much a junior. I had never heard a piano sound so magical and I was determined from that day I would learn that piece. I'm still practising it and it never sounds as good as the first time I heard it!

DAVE BRUBECK – 'TAKE FIVE'

The third great listen was coming to grips with Dave Brubeck's 'Take Five'. The minute I heard it on the radio I bought the sheet music and started immediately to practise it. This led me into the world of jazz and it's a world I love. I have nothing but the highest admiration for musicians who improvise. ■



Image: Adrian Malloch

UNWRAP THE MUSIC

**Beethoven's
Fifth Symphony**

6:30pm, Wed 30 March
Auckland Town Hall

Conductor/Presenter
Richard Gill

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LOUNGE MUSIC

THE APO LIVE IN YOUR LIVING ROOM – AND YOU DON'T EVEN HAVE TO DRESS FOR THE OCCASION. *PHIL NEWS* TALKS TO LISA CHUNG ABOUT PREPARING FOR LIVE STREAMS.

The live streaming medium has exploded over the past few years, and APO is ensuring it keeps up with the growth of this emerging technology. The orchestra can be beamed into living rooms around the world in high definition, making orchestral music more accessible than ever. In 2015, the APO live-streamed four concerts for free, with plans to offer a similar number of concerts this season. "There's nothing that compares to being in the Town Hall and listening to the magic of the orchestra live, but it's nice to be able to reach fans from beyond Auckland with this technology," says Lisa Chung, APO's Deputy Librarian and score director for live streams.

There is a lot of preparation that goes into a live stream, Lisa explains. First, she must print out all the scores and listen to a recording of the work many times, in order to become familiar with the piece and the melody lines. "I pick out the melodies so that I have a sense of where the cameras should be capturing the action," she says.

APO's live stream and video production partner JX Live then meets with Lisa several times to plot out key action points in the score, and uses a mix of manned and fixed cameras to film the orchestra from various vantage points. Lisa is on hand to educate the camera operators on some of the quirks of instrumentation. "At first, I had to remember that not everyone can recognise a cor anglais immediately, but now the camera operators are pretty good at knowing exactly where I want them to focus the camera," she says. "Although sometimes things like a heckelphone or a thunder machine can trip them up; generally most live-streamed concerts will throw us one or two surprise instruments!"

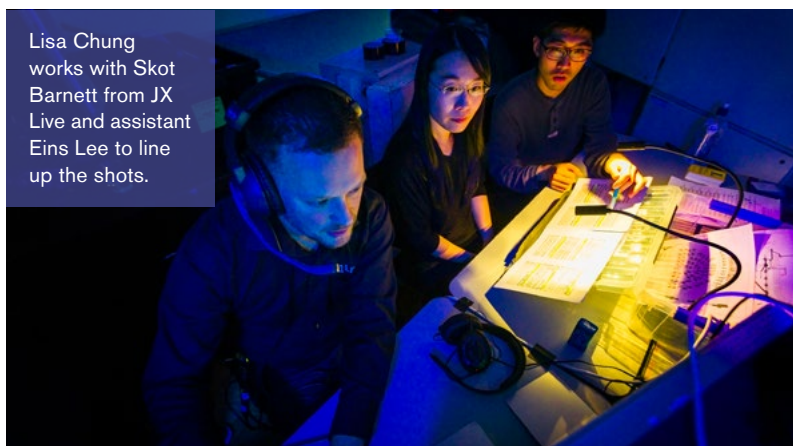
Lisa says one of the most challenging live streams she has directed was the 2015 season finale, featuring Strauss's *An Alpine Symphony*. "It was exhausting," she admits. "I have to be incredibly focused the whole time, and thinking

ahead to make sure a camera is in place for the next shot," she says. "I can't always have the camera on the first violins carrying the melody – I'm looking for things that are fun to watch, interesting elements that are often happening in the percussion and brass sections." Keeping time with a massive 50-minute score and looking ahead several seconds to line up each camera shot is a strenuous task, and Lisa brought in an assistant to follow the score while she made camera calls. "It's not fool proof," she says. "There's always the constant fear of losing my place, but often the best way to recover is to go back to the camera focused on the conductor; he has the beat, and I can pick up my place in the score."

Afterwards, Lisa says her brain is "just mush". "It's a very high pressure environment, but I really enjoy it and it's so rewarding. It's great to hear feedback from people who say they really enjoyed watching our concert from somewhere overseas." ■



Lisa Chung works with Skot Barnett from JX Live and assistant Eins Lee to line up the shots.

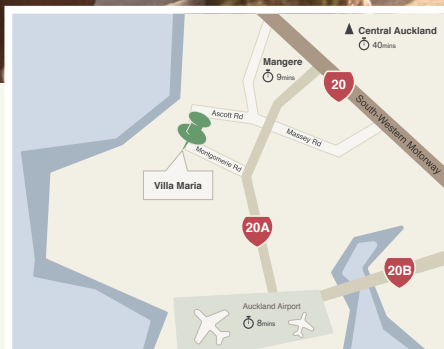




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me
& my

Tuba

TAK
CHUN
LAI

Image: Adrian Malloch

APO PRINCIPAL TUBA TAK CHUN LAI TALKS TO PHIL NEWS ABOUT HIS INSTRUMENT. JUST DON'T ASK HIM TO PLAY *RIDE OF THE VALKYRIES*.

How did you come to play the tuba?

I didn't start with the tuba. I started with a euphonium when I was 11 years old, and I played that for two years. Then when I got to high school I had the chance to audition for the school band. This school band had quite a big history, a really good reputation in Hong Kong. The teacher, who was a trumpet player himself, actually examined my mouth and said "I think you should play the tuba". I suppose it's because I have bigger lips than most Hong Kongese people. Even though I wanted to play the euphonium, the teacher said it was either the tuba or nothing; I think he needed someone to fill the position of tuba. Before the euphonium and tuba I played recorder.

You don't resemble what many people would imagine as a typical tuba player.

How do you keep physically fit for such a taxing instrument?

When I first started playing the tuba I was short and fat! I used to run a lot and swim a lot, although not this year – I should really get back into it. I also played soccer together with my father growing up.

Tell us about your current tuba.

I have a few, but the one I play on with the APO most of the time is a C tuba, it produces a big deep sound so you can blend in with the double bass. I think the type of tuba an orchestra requires is a tradition thing, in England they used to only use an E flat tuba, and in Germany they use a B flat tuba, in America and most of Asian countries they use the C tuba. I change tubas depending on the repertoire, for example for early Wagner or Berlioz I use an F tuba, to give a lighter sound.

My F tuba is my favourite, because I can change the sound quite a lot – I can produce an angry sound or sweet sounds. With the bigger instruments like the C tuba there are some limitations to changing the sound. My C tuba is a German brand, a Walter Nirschl, but it's an American model; a York model which actually originated in Chicago.

What is your favourite piece of music for tuba?

For me it would be the Respighi's *Fountains of Rome* – I used to hate it a lot, when I first started in music school I couldn't play it, it was just so demanding. But after many years of practice now it's one of my favourite excerpts for orchestral tuba. [Ed note: Respighi's *Fountains of Rome* features in our Bayleys Great Classics concert 'A Grand Tour']

Do you often get asked to play *Ride of the Valkyries*?

All the time! I have a funny story about that actually. I was studying music in Iceland, and there was a contemporary art gallery opening next to our music school, it had been under construction for a while, and I used to practise right next door. When the gallery opened they asked me if I wanted to come down and play at their opening. I asked them what they wanted me to play, they said "play the *Ride of the Valkyries*," so I played it. Then when I finished they asked me to play it again. And again.

I must have played *Ride of the Valkyries* at least 20 times in 15 minutes, I remember I had such a sore jaw. Afterwards I asked them why they wanted me to play the *Ride*, and they said they had heard me and my friend practise it every day next door for a year, and they wanted to hear it live, in the gallery to bring back the memories.

Is a road cone a possible substitute for a tuba mute?

Even though they're about the same size, I can't use a traffic cone for a tuba mute – the opening is at the wrong end. I could probably modify one though – the traffic cone looks more attractive than my current mute. ■

Bayleys Great Classics

A GRAND TOUR

7:30pm, Thur 28 April
Auckland Town Hall

Conductor

Giordano Bellincampi

Violin Andrew Beer

Respighi *Fountains
of Rome*

Lalo *Symphonie
espagnole*

Haydn *Symphony No.104,
'London'*

Bookings

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or 0800 111 999

BAYLEYS




◀ OFF STAGE

MASTER CRAFTSMAN

All images: Adrian Malloch

Almost every professional orchestra has one – a musician who also knows their way around string instrument maintenance and repair. **Tiana Lyes** talks to bass player **Evgeny Lanchtchikov** about his craft.



In a small basement workshop, Evgeny Lanchtchikov shows me his latest purchase, a shiny new router. The workshop is brimming with jig saws, skill saws, drills, lathes, and then some more delicate instruments more commonly found in a jeweller's workshop. Evgeny says he is always on the hunt for the latest tool that might assist with his work in bow rehairing, repair and customisation. "It's quite a big investment, to set up a workshop like this," he admits, estimating that he probably has in excess of \$100,000 of tools, equipment and materials acquired over the 20 years he has been practising the craft in New Zealand.

Uzbekistan-born Evgeny learned the art of bow rehairing from his brother Vladimir, a viola player currently living in Germany, who in turn learned it from another musician. "It's quite secretive, this knowledge of bow rehairing; it is passed down through friends, family. You can't really just ask someone to teach you, they would probably say no!"

Most of Evgeny's work comes from within the APO, though he has received orders from as far away as Europe and Mexico. "Most orchestras usually have one player who can rehair and repair bows, and it's often someone in the bass section," he says. With professional string players typically requiring a bow rehaired every three

to four months, Evgeny has more than enough work to keep him busy throughout the year.

Bow hair comes from Mongolian horses, which Evgeny explains is the finest quality, due to the climate and even thickness in each strand. It usually takes him about an hour to rehair a bow if there is no other maintenance required, although he says cheap mass-produced bows take considerably longer "because the parts are just glued together. A \$15,000 bow is much easier to rehair because the bow has been constructed with care."

He also makes frogs (the end piece of the bow that encloses the hair-tightening mechanism), tail pieces and wooden mutes for string instruments, each piece customised to the player's preferences. They vary from the elaborate to the simple, and often tell a little bit about the personality of the player. "I've made mutes with spikes coming out of them, wood inlays, and Gordon [Hill, APO Principal Bass and keen fisherman] has a trout carved in his mute," Evgeny says. His own mute is "really simple," decorated with 14 diamonds surrounding a large sapphire.

Evgeny taught himself the art of creating frogs and mutes, simply by pulling apart existing pieces and analysing them. It's a skill he's spent many years perfecting, and his workshop is

filled with every imaginable tool to create the perfect angles and cuts required to ensure a replacement piece performs exactly like the existing one. "It's not just about the look of the piece, I have to think about the weight and the requirements of that player."

Materials Evgeny uses range from the extravagant – turtle shell, gold, diamonds and ebony – to the standard, classic materials. Curiously, mammoth bone is a common and inexpensive material he often uses when repairing a bow tip – despite being more than 10,000 years old, mammoth bone is readily available, relatively inexpensive and, importantly, legal. Given its resemblance to elephant ivory, he usually avoids using mammoth bone on international orders as complicated customs paperwork may result in a bow being seized at the border if each detail is not correctly documented.

Most musicians opt for classic white hair for their bows, but Evgeny has also rehired bows in every colour of the rainbow. "Coloured bow hair makes no difference to the quality, I guess it depends on the image the musician wants to present of themselves," he says.

Evgeny leaves a little trademark in each piece he crafts – whether it's his golden logo

embellishment on a mute, or a secret calling card hidden away within a bow. "See that? That's my knot," he explains, showing the end of the horse hair before tucking it into the bow tip. "Every person who rehairs bows has their own knot. That's my signature." ■

Evgeny's website is www.bowart.co.nz



In the bright summer of 2001 a young chap named Francis finished his studies as a physiotherapist in a serene little village called Dunedin in the deep south of Aotearoa. He tackled his new profession with gusto and devotion only reserved for passionate graduates, learning the **sorcery of pain diminution** from a mustached-master. Life however led him to Wellington and eventually to Melbourne and during these intriguing times he discovered that most physiotherapy clinics are not fulfilling the necessities for betterment of chronic pain conditions, such as **chronic back and neck pain, headache, fibromyalgia, arthritis, and overuse injuries**. "They are too difficult" one would say. "Not profitable" said another.

Francis on the otherhand, uttered "**Bullocks!**" one day and decided to take the responsibility upon himself, setting up a clinic in the autumn of 2010 with an iron will to help such patients. After a few cruets of beverages one night he called the place **2will physiotherapy**, meaning how the care of chronic pain requires two willing participants - a clinician and a patient. Soon like-minded revolutionaries joined Francis in this precarious quest.

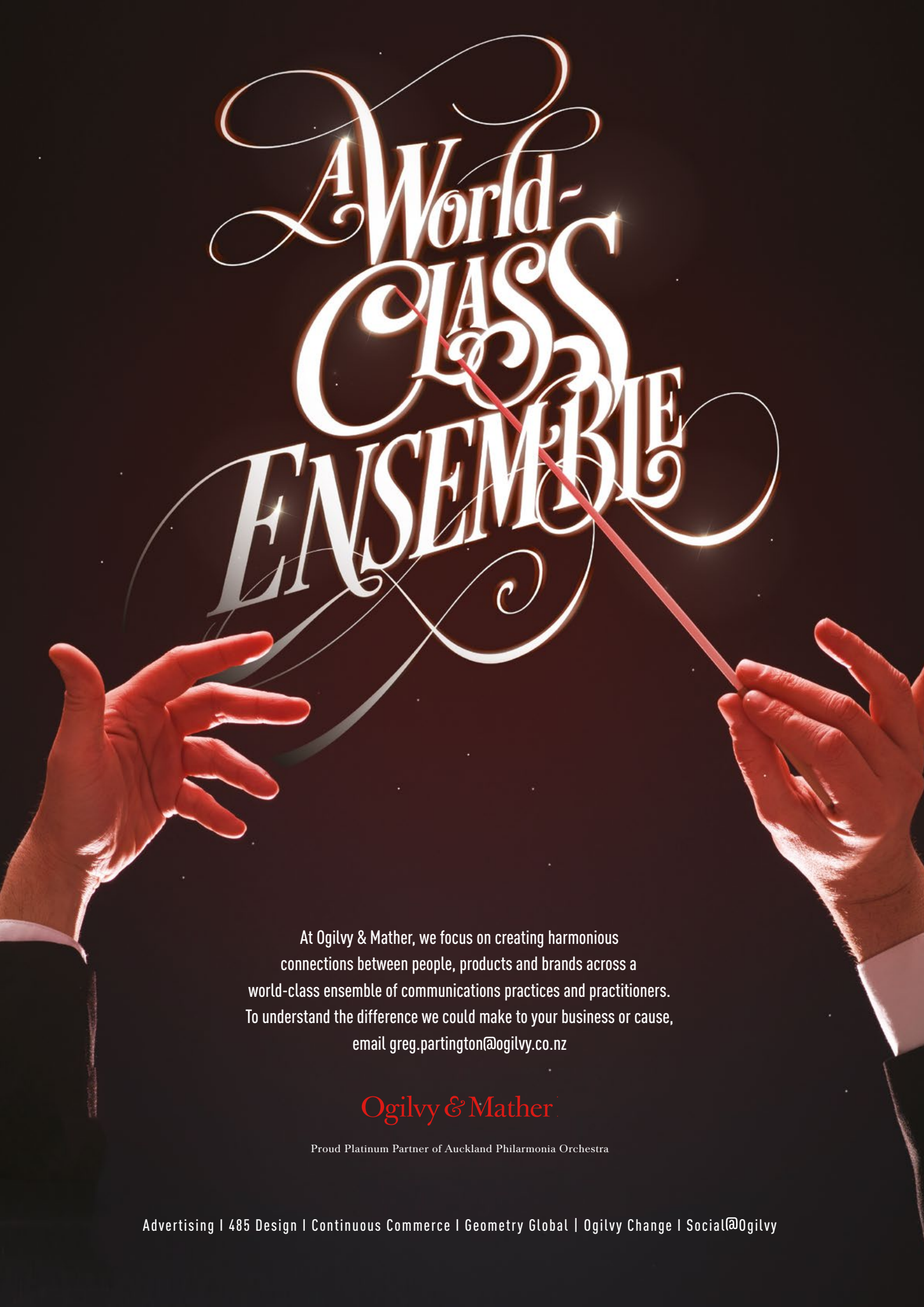
Today 2will physiotherapy and pain management clinic is **one of the leaders in management of difficult, "undiagnosed", and chronic or persisting pain as well as musicians' injuries**. It is not an easy task; the science is still very grey and the conditions can take a pyramid of work from all parties. But the team of Francis, Joshua, Michelle and Vicki remains dedicated to the mission.

The website is www.2will.co.nz, phone **09 4433611**. Please help those who are suffering and let them know.



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CRESCENDO NEWS



Witnessing the developing connection between Maestro Giordano Bellincampi and APO musicians is just one of many exciting opportunities Crescendo members

can look forward to in 2016. Members are invited to experience Bellincampi and the APO exploring music from throughout the entire musical spectrum in rehearsals for *Welcome Maestro*, *Verdi's Otello* and *Outraged*.

Another highlight sees the APO Trombone section take centre stage at the popular Behind the Scenes evening in July. As well as sharing entertaining anecdotes and insights

into the inner workings of their section, Doug Cross, Mark Close and Timothy Sutton perform some of their favourite pieces and demonstrate the sound of their fabulous Kromat Trombones (see page 5 for the full story behind these new instruments).

Crescendo's exciting and exclusive opportunities continue to enhance members' concert-going experience and attract new members. The 170 people who have now joined Crescendo enjoy the chance to engage with the orchestra on a deeper level while playing a vital role in sustaining the APO. For more information or to purchase a membership, phone 09 638 6266 ext 234 or visit apo.co.nz/crescendo.

Image: Adrian Malloch



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FRIENDS NEWS



One of the internationally famous things the Friends of the APO do is to provide supper trays for the conductor and soloists at APO

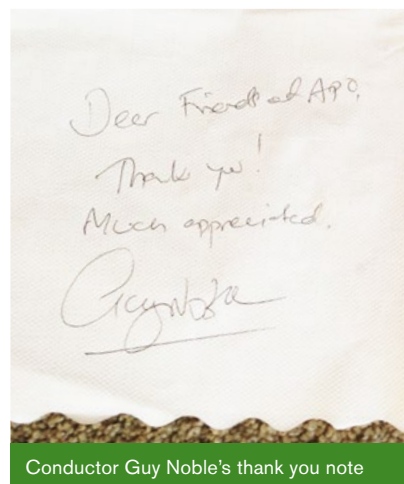
concerts. All the volunteers can feel an inner glow when this care is recognised and valued as shown by the note left on his tray by Guy Noble, (see picture). Guy conducted the APO for Settling the Score this year. Many visiting artists who have graced our Friday morning Meet The Artist events have expressed their appreciation of this service and Eckehard too included his thanks in his farewell meeting with the Friends on 6 November. The APO musicians too for whom we Friends provide a supper table are fulsome in their thanks.

Our Meet The Artist events continue to be great value and hugely exciting. Eckehard's last visit set an attendance record and many will regret that they didn't organise

themselves to be there to see and hear Eckehard in frank conversation, then joining a trio of Auckland University Jazz performance students for some wonderfully spontaneous music. Those attending our October MTA had the joy of being personally serenaded by Henning Kraggerud as he walked through the audience improvising on his 1744 Guarneri del Gesù; an amazing experience for all. The 2016 MTA programme promises to be just as exciting.

Buses to concerts continue to be popular and given the difficulties and cost of parking we expect more people to use this service. We are hoping that there will be enough support to run a bus from Orewa and anyone interested should contact us or convener Audrey Hay directly. (see APO News page 5)

There are so many practical ways that Friends support the APO family and we hope that you will see joining the Friends in 2016 as a way that you can support the APO to be even better. For further information contact Bryce



Conductor Guy Noble's thank you note

Bartley, President (09 580 1967) or Anne Stewart, Membership Secretary (09 476 1353).

MEET THE ARTIST DATES

26 February 2016, Dejan Lazić, piano soloist

1 April 2016 Richard Gill, Australia's greatest music educator

29 April 2016 Andrew Beer, APO concertmaster (tbc)

27 May 2016 Alexander Gavrylyuk, Piano soloist (tbc)

24 June 2016 Opera star (tbc)

FOUNDATION NEWS



What better way to start 2016 than to celebrate the success of the two players recently awarded the 2015 Foundation Player Scholarships for

study in 2016. This year Tim Sutton and Mark Bennett will hone their respective trombone and violin skills through lessons with masters in the US and Europe. They will also sit in on or attend concerts and master classes. The goal of each player is to develop their own technical skills as well as enhancing their contribution as part of an orchestra.

Membership of the Foundation's legacy group, the 21st Century

Circle, continues to grow. This is a special group of supporters who have indicated they intend to leave a gift to the Foundation in their will. Such gifts, no matter what their size, help to grow the endowment fund managed by the Foundation for the benefit of the APO.

Each year the Foundation makes grants to the orchestra from the Fund's income. The capital of the Fund (including all donations and legacies) remains intact so that it can continue to generate the funding for grants to the orchestra. Donors can therefore be confident that their gift is indeed enduring and available to support the orchestra in perpetuity.

2016 is an exciting year for the APO, with a new Music Director, a new home and an ambitious programme

scheduled. The Foundation is pleased to play a role in supporting each of these elements together with the Annual Player Scholarships. One of the Foundation's goals for 2016 is to increase awareness of the importance of the endowment fund and the opportunity to be part of the orchestra's future, through gifts in wills. If you want to know more about the Foundation please contact me, and if you would like information on how to make a gift in your will please contact Christopher Johnstone christopherj@apo.co.nz or 09 638 6266 ext 227.

Belinda Vernon, Chair
Mobile: 027 5570 845
Email: belindav@xtra.co.nz

THANK YOU

Auckland Philharmonia Orchestra gratefully acknowledges the contributions made by the following companies, trusts and organisations. These funds support the orchestra's current operations and education programme.

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GOLD



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BRONZE

Adrian Malloch Photography	Infinity Foundation	North & South Trust
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Ikebana International Auckland Trust	Ministry of Education	Trillian Trust
Impressions International	Mt Wellington Foundation	

CONCERTS

DATE	CONCERT/ACTIVITY	TIME	LOCATION
Thu 18 Feb	The New Zealand Herald Premier Series: A Grand Opening	8pm	Auckland Town Hall
Thu 25 Feb	The New Zealand Herald Premier Series: Poetry and Power	8pm	Auckland Town Hall
Tue 8 Mar	Deloitte Summer Salon: Puttin' on the Ritz	6.30pm	Shed 10, Queens Wharf
Sat 12 Mar	Auckland Dance Project: Ruaumoko	5pm	The Civic
Thu 17 Mar	Auckland Arts Festival: Nixon in China	7.30pm	Auckland Town Hall
Sat 19 Mar	Auckland Arts Festival: Nixon in China	7.30pm	Auckland Town Hall
Wed 30 Mar	Unwrap the Music: Beethoven's Fifth Symphony	6.30pm	Auckland Town Hall
Sat 2 Apr	APO Connecting: APO 4 Kids	10am & 11.30am	Auckland Town Hall
Sun 3 Apr	APO Connecting: APO 4 Kids	10am & 11.30am	Bruce Mason Centre, Takapuna
Thu 7 Apr	Newstalk ZB Series: Degenerate	8pm	Auckland Town Hall
Thu 21 Apr	The New Zealand Herald Premier Series: Welcome, Maestro!	8pm	Auckland Town Hall
Thu 28 Apr	Bayleys Great Classics: A Grand Tour	7.30pm	Auckland Town Hall
Thu 5 May	The New Zealand Herald Premier Series: Beethoven's Triumph	8pm	Auckland Town Hall
Mon 9 May	In Your Neighbourhood: Beethoven's Septet	6.30pm	St George's Church, Takapuna
Tue 10 May	In Your Neighbourhood: Beethoven's Septet	6.30pm	St Kentigern College Chapel, Pakuranga
Sat 14 May	The Topp Twins and the APO: Untouchable	8pm	Auckland Town Hall
Thu 26 May	Bayleys Great Classics: The Greatest Love	7.30pm	Auckland Town Hall
Sat 28 May	APO Connecting: Open Orchestra Central	2-4pm	Auckland Town Hall
Thu 2 Jun	The New Zealand Herald Premier Series: Latin Rhythms	8pm	Auckland Town Hall
Sat 11 Jun	APO Connecting: Open Orchestra South	2-4pm	Vodafone Events Centre, Manukau
Tue 21 Jun	Unwrap the Music: Romeo and Juliet Suites	6.30pm	Auckland Town Hall
Mon 27 Jun	In Your Neighbourhood: Italian Baroque	6.30pm	All Saints Church, Howick
Tue 28 Jun	In Your Neighbourhood: Italian Baroque	6.30pm	St Luke's Church, Remuera
Wed 13 Jul	Bayleys Great Classics: Beethoven & Brahms	7.30pm	Bruce Mason Centre, Takapuna
Thu 14 Jul	Bayleys Great Classics: Beethoven & Brahms	7.30pm	Auckland Town Hall
Thu 21 Jul	The New Zealand Herald Premier Series: Love and Loss	8pm	Auckland Town Hall
Fri 29 Jul	The Trusts Community Foundation Opera in Concert: Otello	7.30pm	Auckland Town Hall

AUCKLAND PHILHARMONIA ORCHESTRA

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