

TURANGALĪLA
MESSIAEN'S
MASTERPIECE
COMES TO
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DON GIOVANNI'S
NEW RELEVANCE
IN 2019

THE AGE OF ADÈS
DISCOVERING
BOLD NEW MUSICAL
HORIZONS



Phil News

SUMMER 2019 VOL.42 NO.1 *your free copy*

OUT OF THIS WORLD

APO CONCERTMASTER
ANDREW BEER
PREPARES TO PUSH
THE LIMITS OF
VIRTUOSITY





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FROM THE CHIEF EXECUTIVE



IMAGE: ADRIAN MALLOCH

UPFRONT WITH BARBARA GLASER

Sometimes, there's nothing that prepares you for the moment of hearing a piece of music live.

You can listen to every recording, share your favourite YouTube clips, pore over programme notes and Wikipedia entries, but will you ever know just how

APO Concertmaster Andrew Beer navigates the haze of tension in Ligeti's Violin Concerto, unless you're right there to witness it? Or how Swedish conductor Sofi Jeannin expertly balances the demands of orchestra, choir and soloists in our *Baroque Easter* concert? And how will you feel that sense of curiosity that washes over the audience as they await Simon O'Neill's voice in a brand new work by Ken Young? There's a raw power in live music, and it's our privilege to bring that experience to you week after week.

This season we have so much to look forward to, and we've tried to highlight as much of it as we can in the Summer issue of *Phil News*. One of my personal highlights is undoubtedly going to be the performance of Messiaen's *Turangalila Symphony* for the Auckland Arts Festival. Ten movements, 80 minutes, more than 100 musicians – it's big, bold and breathtaking, and for many of our musicians (and concertgoers) it's a once-in-a-lifetime event. To assist with the enormous orchestral forces required, we've joined with the Australian National Academy of Music (ANAM) to bring this

work to the stage. Read more about Messiaen's masterpiece on page 8.

In this issue we're also proudly featuring several contemporary works, including the New Zealand premiere of Ligeti's Violin Concerto (page 11) and a brand new work for the Auckland Writers Festival on page 19. We are under no illusion that contemporary music can seem more challenging on paper, but we really do urge you to open your ears to the unfamiliar and explore the music of contemporary and living composers. And if you don't know where to start, writer Alastair McKean explains how he came to grips with Thomas Adès on page 12.

Of course, we haven't forgotten the enduringly popular works, of which there are plenty coming up. Ultimately, we just want you to come and experience the music live. Undoubtedly the easiest and most powerful way to support and reward adventurous programming is to show up. And then tell us what you think! We'd love to hear from you.

Barbara Glaser

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SESSION SERIES RETURNS WITH TEEKS

Soul singer TEEKS is the latest artist to join the APO for its successful Session Series, for a one-off concert on Thursday 28 March at Auckland Town Hall.

Following on from a sell-out concert with Kiwi music collective LEISURE in April 2018, the Session Series, presented by Hallertau Brewery, returns for an evening with TEEKS (real name Te Karehana Gardiner-Toi), an artist who is making a name for himself as a talented songwriter with an extraordinary, nostalgic voice belying his 24 years.

In the few years since he emerged as one to watch, TEEKS has been nominated for a Taite Music Prize, a Silver Scroll, and several New Zealand Music Awards, picking up the inaugural award for Best Māori Artist. He released his acclaimed debut EP *The Grapefruit Skies* in 2017.

The APO will join TEEKS to perform a selection of his current and new music in an intimate acoustic concert experience.

 Tickets are now available to book from:

apo.co.nz/teeks

NEWS FROM THE MUSICIANS



IMAGE: ADRIAN MALLOCH

The APO congratulates our violinist Rae Crossley-Croft, who was named a Member of the New Zealand Order of Merit in the 2019 New Year Honours. Rae was a founding member of the APO in 1980 and held the role of Principal Second Violin for 26 years before becoming Section Leader Emeritus Second Violin in 2006. She has taught and mentored young emerging violinists over the years, and has clocked up more than 50 years as a professional violinist, in the UK, Australia and now New Zealand. It is a richly deserved honour and we're very proud of Rae's achievement.

Congratulations are also in order for our principal horn player, Emma Eden and her wife Liz, who have welcomed a new baby girl into their family. Maggie Audrey Jean Eden was born on January 8 and the Eden family is doing very well. Welcome to the APO whānau, Maggie!

GALA EVENT MOVES TO TOWN HALL

The Deloitte Winter Gala returns in June, and this year it's coming to APO's home at the Auckland Town Hall.

The annual black-tie event on 18 June is a highlight on the orchestra's calendar, and promises a glamorous evening of music and entertainment.

This year, the event will feature music from *Phantom of the Opera*. Guests will be served a sumptuous three-course meal with fine wines under the grandeur of the Town Hall organ, while enjoying live entertainment from APO musicians and guests.

A silent auction of many covetable items will feature throughout the evening, ranging from luxury adventures to unique and memorable opportunities to connect with the orchestra.

The APO is a charitable organisation, and the Deloitte Winter Gala supports the APO Connecting programme of education, community and outreach activities. Keep an eye out for ticket information on the APO website.

 More details and ticket bookings:

apo.co.nz/deloitte2019

A SOUND INVESTMENT



IMAGE: ADRIAN MALLOCH

^ SECTION PRINCIPAL TRUMPET HUW DANN PLAYING A ROTARY TRUMPET.

Every year APO works towards purchasing a significant instrument for the orchestra, through the Instrument Fund. This year our focus is a much-needed upgrade on our set of rotary trumpets.

There are two distinct types of trumpets used in orchestral music, defined

by what sort of valve mechanism they use: piston valves or rotary valves. Stylistically they are quite different, and also feel very different to play. A simple comparison is that a rotary trumpet feels like a sports car and a piston trumpet feels like a truck.

The price of a rotary trumpet is higher than a mass-produced piston trumpet due to the complexity of construction. Our set will comprise three C trumpets, an E-flat (alto) and a B-flat, and will cost around \$40,000. We have already raised \$3,500 towards the smallest trumpet – the E-flat.

Rotary trumpets, or German trumpets as they are often called, are ideal for Austro-German Classical and Romantic repertoire – from Mozart, Brahms and Haydn to Bruckner, Beethoven and Mahler – and are used by world-

leading orchestras such as the Berlin Philharmonic and Vienna Philharmonic.

APO's Music Director Giordano Bellincampi has requested rotary trumpets to refine the sound of the orchestra's brass section and blend with the sound of APO's German trombones. The Principal Trumpet of the Berlin Philharmonic has offered to help select the particular trumpets for the APO, an added assurance for our investment.

i You can help the orchestra achieve artistic excellence through this purchase. If you are interested in supporting the Instrument Fund this year, please contact the Development team:

development@apo.co.nz

09 623 5628



A WOMAN'S PLACE IN MUSIC

November 2018 marked the 125th anniversary of women voting for the first time in New Zealand. To coincide with this event, APO Connecting hosted an informative panel discussion to unpack and explore women's experiences of adversity, discrimination and resilience in the music world.

The discussion was chaired by APO's Chelsea Wong, and panellists included composer Claire Cowan, Tiny Ruins singer Hollie Fullbrook, conductor Tianyi Liu and APO oboist Camille Wells.

It focused on the challenges faced by female composers, the difficulties faced by women securing jobs in the orchestral world, discrimination in the

pop music industry and the challenges of being a female conductor in a male-dominated profession.

Although many gender inequalities and challenges for women were discussed, conductor Tianyi Liu offered an encouraging and optimistic view: "You don't want to focus on your gender or the female tag in front of your profession. Focus on the work; find the people who do not see your gender, and they can help you find something special."

The panellists all expressed a hope for progressing the suffragists' vision of equality; where creating and advancing a career in music is not influenced by gender.

EVENING WITH EHNES

James Ehnes has established himself as one of the most celebrated violinists on the international stage today, and APO supporters will have an exclusive opportunity to join James for an intimate evening of music and mingling in May.

'An Evening with James Ehnes' will be held at the Kelliher Trust Gallery in Parnell at 6pm on 28 May. Guests will enjoy a short solo recital from James, followed by an informal chat between James and APO Chief Executive Barbara Glaser.

The event includes fine wines and canapés, and tickets are \$150, with proceeds enabling the orchestra to bring top international soloists to Auckland. Last year the APO's evening with clarinettist Andreas Ottensamer sold out quickly, and fans of James Ehnes are urged to book tickets early.

i Further information and bookings:

development@apo.co.nz

09 638 6266 ext 234

An aerial photograph of a dense suburban neighborhood at sunset. The houses are mostly white with dark roofs, interspersed with green trees. The sky is a mix of blue and orange, with the sun low on the horizon, creating a warm glow over the entire scene.

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Planet Earth II Live in Concert

7.30pm, Wed 22 & Thur 23 May

ASB Theatre, Aotea Centre

Conductor David Kay

Narrator Clarke Gayford

apo.co.nz/planet-earth-live



AUCKLAND
LIVE

Planet Earth II is a BBC Studios Natural History Unit production, co-produced with BBC America, ZDF, Tencent and France Télévisions.

^ IN *PLANET EARTH II*, HATCHLING MARINE IGUANAS – JUST A FEW MINUTES OLD – HUDDLE TOGETHER AS THEY AVOID PREDATORS LIKE GALAPAGOS RACER SNAKES.

Redefining nature

Audiences can't seem to get enough of *Planet Earth II*, and now there's a new, immersive and live experience coming to Auckland.

When *Planet Earth* came out over a decade ago, it transformed how viewers saw their planet. The first natural history series to be filmed in high definition, it captivated a global audience of over half a billion people by giving them an unprecedented view of life on earth.

Ten years on, BBC Studios Natural History Unit revisited this rich subject but with a new perspective. Advances in filming technology, including camera-stabilisation techniques, drones and high quality remote camera-traps, have made it possible for the team to reveal the natural world in entirely new ways. From the highest mountains to the remotest islands and from the richest jungles to the harshest deserts, *Planet Earth II* focuses on the most iconic habitats on land and seeks to give audiences an experience of what it is like to live in these great wildernesses.

Now, *Planet Earth II* is going live in concert, bringing to life all the breathtaking footage in a spectacular event on 22 and 23 May. Accompanying all the action on the big screen at the ASB Theatre, the 70-strong Auckland Philharmonia Orchestra will transport audiences with a full symphonic treatment of the score by Academy Award® winner Hans Zimmer, and his composers Jacob Shea and Jasha Klebe from Bleeding Fingers Music. *Planet Earth II Live in*

Concert will be narrated live by broadcast personality Clarke Gayford.

Tickets are selling fast – a second and final show on 23 May was added due to popular demand. To find out a bit more about the work involved in the creation of the award-winning series, Executive Producer Mike Gunton answered some questions.

Why did you choose to make a sequel to *Planet Earth*?

Mike Gunton: “*Planet Earth* was made over ten years ago and the world has changed a lot since then; both in terms of the way that we see the world and our understanding of nature. We wanted to take a new look at the incredible diversity of life on our planet and in a slightly different way. We wanted to celebrate but also investigate and show audiences across the globe both how our planet has changed and how the wonders of the world still remain.”

What have been some of the significant technical developments used to film *Planet Earth II*?

“We’ve used remotely-operated cameras that we strategically placed in locations it would be impossible to put a cameraman. The animals almost operate the cameras themselves! When they

walk by, the camera is triggered to start and films them. The snow leopard is a good example of how this has given us a new perspective. On *Planet Earth*, the snow leopard was filmed on the end of a telephoto lens about a kilometre away. What we’ve done is go back to the same location, and stake it out with dozens of these remotely-operated cameras. So instead of the camera being far away from the animal, it’s now three feet away. Of course, you could never do that before, because the animals would never come that close to a human being.”

Which habitat or sequence are you most proud of?

“The one that sticks in my mind is a sequence from the *Islands* episode. In the Galapagos there are these amazing creatures called marine iguanas. They lay their eggs on sand near the coast. We see these babies hatch out, and the camera tracks towards them, and suddenly this snake comes from under the camera. And then, a couple of seconds later, another snake. And then another snake, and another snake and another snake, and suddenly we’re running with about 20 snakes that have been waiting for all these iguanas to hatch. They come out of the rocks. It’s like something from Indiana Jones. It is truly amazing.”

Sonic riches

There's a lot to get your ears around in Messiaen's *Turangalila Symphony*, but seven decades on, it remains a masterpiece of 20th-century music. Tabatha McFadyen unpacks this seminal work.

For a working composer, a commission can be a double-edged sword. On one hand, having enough money to eat is always positive. On the other, it means you need to adapt to the needs of the people who are paying you. Questions of length, instrumentation and deadlines, become the territory of your employer, rather than being determined entirely by your own artistic vision.

What happens when you take all of that away? Well, who knows, but you might end up with a ten movement, 80-minute-long extravaganza that calls for more than 100 players. That's what befell Serge Koussevitzky and the Boston Symphony Orchestra in 1946 when they commissioned Olivier Messiaen, a French composer more or less unknown in the United States, and gave him complete *carte blanche*. (Whether that's a cautionary or an inspirational tale is a judgement I'll leave up to the arts administrators of the world.)

Turangalila Symphony now universally considered a masterpiece, but those intimidating details mean that live performances of it are few and far between. Therefore, seeing as the APO's upcoming performance of it is essentially a once-in-a-lifetime opportunity, it makes sense to ensure that it's as deep an experience as possible. That's where Graham Abbott comes in. Before the performance of the full work (to be conducted by British conductor Stefan Asbury) Abbott, an Australian conductor and music educator (and presenter of APO's Unwrap the Music series) will spend some time giving the audience an interactive introduction alongside the orchestra.

"What I'll be trying to do is to give some signposts... so when the audience then experiences the whole 75 or 80 minutes of this thing, it won't all be totally new. I don't want it to be an alienating experience... I'd like it to be like a rollercoaster: it's fun but also scary and terrifying and you're exhausted and your pulse is racing at the end of it."

If you think that sounds intense, you're right. (Abbott's word of choice was

"outrageous"). It's important to emphasise, though, that this isn't the aggressive atonality that tends to turn people off 20th and 21st-century art music. By the same token however, you'd be hard-pressed to label it conservative. "As far as European music is concerned," Abbott explains, "it almost comes from nowhere."

Messiaen's totally unique musical language creates a piece that manages to be sensuous, tender, frenzied, aggressive, and seductive all at once. It contains some of the loudest noises you will ever hear, that somehow transform into moments so delicate that you're afraid to breathe lest you disturb them.

“

I think that being reminded of joy is something that happens precious little these days...

”

Much of this comes from Messiaen's otherworldly capacity to create colour through sound. It stands to reason; the composer was synaesthetic, meaning that his senses merged together and for him, sound literally was colour. It's as though the instruments of the orchestra are paints on a palette, and his endless imagination means they can be mixed in an infinite number of ways.

He also made sure that palette was well-stocked. His ideal orchestra for *Turangalila* includes 68 string players, wind and brass sections bursting at the seams, and up to 11 percussionists. Then comes the addition of an Ondes Martenot, which, to quote Abbott, "puts the whole thing on drugs". A beguiling singer at one moment and a terrifying wail the next, this electronic instrument adds a dimension that takes things to a whole other world.

The final piece of the puzzle is the fiendish piano solo, originally written for Yvonne Loriod, a genius in her own right who was Messiaen's muse and eventually his wife. For all its colossal excess, this is the crux of the matter: *Turangalila* is a love song.

When Loriod and Messiaen met, it was love at first sight, but Messiaen was already married. His devout Roman-Catholicism meant that he would not divorce his wife, and adultery was out of the question. It's the opinion of many that *Turangalila* became the vessel into which Messiaen poured all the passion, frustration, idealism and tenderness of this all-consuming but unconsummated love. (Incidentally, they met in 1943. They weren't married until 1961.)

The use of such unabashedly romantic subject matter seems in one way surprising, seeing as he was writing this piece in the immediate aftermath of World War II, only a few years after he had been released from a concentration camp himself. But instead of that horrific experience infusing his music with hopelessness or cynicism, he went entirely the other way. *Turangalila* became not just a love letter to Loriod, but to our common humanity.

Which is exactly what Abbott believes we need now, maybe even more than ever.

"There's so much in the world that can create despair. Personally, I can't bring myself to watch the news on TV anymore because I just know I'll end up either feeling depressed, drinking too much, screaming at the television, or all of the above.

"I think that being reminded of joy is something that happens precious little these days...and this more universal, communal feeling of joy? That's very rare. To experience a work like this as a communal experience, I think could actually send people out of the room feeling happier, feeling unbelievably uplifted and unbelievably excited." He interrupts himself with a chuckle. "Even if they do feel like they've been boxed about the ears a little bit."

ONDES MARTENOT – A BEGINNER'S GUIDE

WHAT

An electronic instrument that creates sound through the manipulation of the relationship between two supersonic sound-wave frequencies, first demonstrated by the inventor Maurice Martenot in 1928.

WHY

Martenot worked as a radio operator during WWI, and had the idea that the noises created by the overlaps he heard as he scanned frequencies had musical possibilities. Originally a cellist, he sought to create an instrument that gave these sounds expressive, lyrical potential.

HOW

Like a string player, one hand is responsible for the differentiation between notes, the other for the sound. The 'notes' hand, in this case the right, can use two separate mechanisms. The keyboard can be used just like any other, or the player can attach a metal ring to their finger which runs along a ribbon in front of the keyboard. The left-hand operates switches controlling sound-wave forms (tone colour), controls for the three separate speakers that convert the frequencies into sound, and the all-important pressure button which determines the volume and articulation of a note.

Messiaen's Turangalîla

Presented by APO and Auckland Arts Festival in collaboration with the Australian National Academy of Music (ANAM)

7pm, Sat 23 March

Auckland Town Hall

Conductor Stefan Asbury

Piano Joanna MacGregor

Ondes Martenot Cynthia Millar

Messiaen *Turangalîla* Symphony

apo.co.nz/turangalila

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IMAGE: ADRIAN SHERRATT / ALAMY STOCK PHOTO



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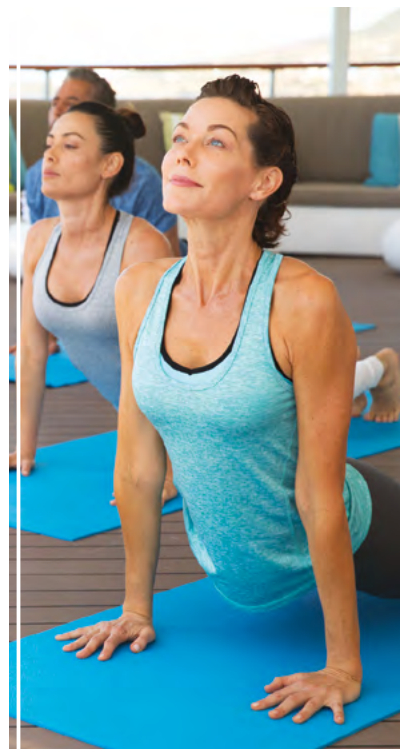
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Soloist on a high-wire

APO Concertmaster Andrew Beer is preparing to perform the dazzling musical acrobatics required for Ligeti's Violin Concerto. He talks to *Phil News* editor Tiana Lyes about what the audience can expect.

IMAGE: ADRIAN MALLOCH

At the first rehearsal of the recording of composer György Ligeti's Violin Concerto in 1993 there's a delightful exchange (captured in documentary footage) where Ligeti leans in and tells conductor Pierre Boulez that he probably wouldn't like what he was about to hear, because "it has tunes".

And, yes, for all its rhythmic complexities and interesting textures, Ligeti's Violin Concerto has plenty of tunes.

"Even though the music doesn't immediately suggest 'ok, this is G Major, this is a melody I can latch onto', there are a lot of things that the audience can appreciate," says APO Concertmaster Andrew Beer, who is also the soloist for this performance, which will be the New Zealand premiere of the concerto.

Throughout his violin concerto, Ligeti often employs folklorist, vocal melodic elements, and is frequently tonal. Beer suggests listening out for Hungarian folk tunes, Bulgarian dance rhythms and gamelan music of Southeast Asia.

But Ligeti won't simply let you rest on melodic lines – there's a lot more going on in this wild collage of atmospheres and colours, Beer explains.

"The virtuoso element is unbelievably crazy," he says, and that's not only for the soloist. The small chamber-sized orchestra includes wind players doubling on ocarinas and recorders. Even the orchestra's tuning has a stringency, with a violin and viola player adopting *scordatura* – altering the tuning of their instruments slightly, so they will be playing in tune with themselves but completely apart from everyone else.

And while Beer is tackling an extraordinarily virtuosic solo part, he'll also need to pay close attention to the percussionists as it's a piece full of rhythmic

“
The virtuoso element is unbelievably crazy.
”

challenges too; for example, random accent hits in unison with percussion. Fortunately, APO principal percussionist Eric Renick has played the piece before, affording a helpful advantage.

Often musicians are also counting in different metres – for example, one person counting 4/4 and another in 3/4 – and yet it somehow all fits together, Beer says. There's are moments of lyricism and calmness, and moments of mad delirium. But above all, it's exciting, he says.

So why did Beer propose this piece? "I told Ronan [Tighe, APO Director of Artistic Planning] I really wanted to perform the Ligeti – in my opinion, the greatest violin concerto written in the last 50 years – and he went for it, which I was really pleased about," Beer says. "I guess it's the uniqueness of it; there really is nothing else that sounds like Ligeti. And perhaps the challenge; it might be the hardest thing I've ever played."

Beer says the high stakes are a good thing. "It wakes me up, it gives me the adrenaline I need to play it," he laughs.

He also admits to having a personal

affinity with Ligeti. "People tell me that I'm an intense violinist and musician, and Ligeti is super intense. His music is as emotionally charged as Tchaikovsky," he says. In fact, the link to Tchaikovsky in this concert doesn't end there, with the composer's 'Pathétique' Symphony No.6 also in the programme, and Russian conductor Mikhail Tatarnikov (a protégé of Valery Gergiev, one of the foremost conductors of Tchaikovsky) leading the orchestra.

Over the summer, Beer has been coming to grips with the score, picking it apart and slowly piecing it all back together. "I'll pick all the hardest parts, start off very slow, getting the bones and the fingerings under control, and then with the metronome I'll slowly build it up. There's no way you could ever sight read that music," he adds.

It sounds like a lot of work, but Beer is unfazed. "I'm feeling excited. And the audience should be, too!"

i The New Zealand Herald Premier Series

Pathétique

8pm, Thur 27 June

Auckland Town Hall

Conductor Mikhail Tatarnikov
Violin Andrew Beer

Khachaturian Adagio from *Gayane*
Suite No.1

Ligeti Violin Concerto
Tchaikovsky Symphony No.6 'Pathétique'

+10C apo.co.nz/pathetique

 The New Zealand Herald



The New Zealand Herald
Premier Series

Fantasy

8pm, Thur 14 February

Auckland Town Hall

Conductor Giordano Bellincampi

Violin Anthony Marwood

Wagner *Die Meistersinger*: Overture

Thomas Adès Violin Concerto

'Concentric Paths'

Berlioz *Symphonie fantastique*



apo.co.nz/fantasy



The New Zealand Herald

IMAGE: BRIAN VOCE

Rich and strange

Alastair McKean recalls the first time he encountered the music of Thomas Adès, and urges others to open their ears to the unfamiliar.

One lovely spring afternoon about 20 years ago, I was working in my room in the inner-city terrace I shared with a couple of friends. My flatmate was playing something on the stereo downstairs. I couldn't hear it terribly clearly, and, absorbed in whatever it was I was doing, wasn't really listening anyway. But the music had other ideas. It was unfamiliar, and curious, and slowly commanded more attention, and eventually I gave up the struggle and just listened, spellbound, straining to hear what would happen next. Then I realised I could hear it better if I went downstairs, which I did, saying "Paul, what the *hell* is that music?"

It was a string quartet called *Arcadiana* by a young British composer called Thomas Adès (pron. add-ezz). I'd vaguely heard of him but didn't know his work, although in my defence this was only his second CD, and Paul must have had one of the first copies in the country. After that, though, I was hooked. Even now, it's that utter unfamiliarity which I love about Adès' music. Actually, 'unfamiliarity' isn't quite right. 'Rich and strange' might be better, to quote his opera on *The Tempest*. It quietly reveals a different universe, of whose existence one had no idea. His huge orchestral piece *Tevot* is a good example. It starts bright and clear, as distant as the stars: then the bottom drops out, as the brass and low strings softly sing vast sounds of limitless space.

I don't want to give the impression, though, that his music is somehow mystical. His first opera, *Powder Her Face*, is anything but. It's a cracker, loosely based on the scandalous life of the Duchess of Argyll. Readers of a certain age may recall the notorious Polaroids of the real-life Duchess's extracurricular activities, and the scene in the opera which includes her humming aria cannot

decorously be described in a family publication. Scored for four singers and a tiny orchestra, it has all the exuberance and diamond hardness of the 1990s London when it was written.

In 2012 Adès published a book of conversations with the writer Tom Service (*Full of Noises*, just out in paperback). He's very aware of how his brain works, which is fascinating. "I can hear a single note and feel all the directions it wants to move in," he says. "If I put a note under the microscope I feel I can see millions, trillions of things." His views on other composers are thought-provoking and often trenchant ("the moment [Brahms] forces himself to put on a black tie and write a concert symphony, to me it just stinks of fake, phoniness... [the finale of the Fourth Symphony is] a terrible waste of space").

“
I can hear a single note and feel all the directions it wants to move in
”

All this is based, however, in the practical mindset of a working musician, for Adès is a superb pianist and a fine conductor. I think that's why he's one of those rare composers who can write pastiche while retaining his individuality. For *Powder Her Face* Adès wrote a song in "an absolutely straight-as-I-could-manage"

twenties style, albeit one "in which the harmony behaves according to my rules, so it's slightly off". He was justifiably very chuffed when his grandmother said "It was exactly like the kind of music we used to have in those days at the Waldorf." And the glorious slow movement in *Arcadiana* is pure Adès – but also quintessential Elgar.

If you're curious, what to hear? Try the piano concerto *In Seven Days*. It's about the Creation myth, and although the piece stands alone perfectly well, it was written for performance with visuals. Adès calls it a "video ballet". The recording (on Signum) comes with a DVD. Watch it: you'll never again look at light playing on water in the same way. Then I'd go to *Asyla*, a symphony in all but name, whose large orchestra includes the shimmering-watery sound of a detuned piano. The first movement is haunted by the horns, calling across the ruins of Romantic music; the tour de force third movement is an electrifying collision between *The Rite of Spring* and clubland techno music. *The Tempest* is on a Metropolitan Opera DVD. Ariel's music is breathtaking, and the conclusion, with Caliban and Ariel alone on the island, is magic.

And, of course, the Violin Concerto. The soloist glitters and sparkles, but suddenly one realises there are cracks in this brilliant surface, through which flickers something deeper. This darkness is to the fore in the desperate, heartfelt slow movement. The last movement has the dazzle of the first, but is calmer, as if the soloist's personality has shifted after great suffering. The recording, alas, is out of print, but you're in luck: its dedicatee, the stupendous violinist Anthony Marwood, will be playing with the APO.

Those yet to hear Adès have excitement in store. Every time I hear a new piece of Adès, I still get a "What the *hell* is that?" moment. That shock of the fresh is exhilarating. Even more exciting is the knowledge that, as Adès is not yet fifty, there's more to come.



Leave your mark in the music

You can help shape the future of the APO by leaving a gift in your will to the Auckland Philharmonia Foundation. The Foundation is growing its endowment fund to help secure the APO's long-term future and growth.

Leaving a gift is one of the most enduring ways you can help your orchestra.

Every gift, no matter the size, makes a difference. So once you have made provision for your loved ones, please consider leaving a gift in your will so the APO can thrive in years to come.

To find out more, please contact
Adele Diviney, Development Manager

☎ **(09) 623 5628**

✉ **development@apo.co.nz**

Or visit the APO website

🌐 **apo.co.nz/pledge**

Bach and Beyond

In April, orchestra, choir, and soloists come together for a unique interpretation of the Easter story. Amber Read talks to conductor Sofi Jeannin about the challenges of bringing it all together.



IMAGE: CHRISTOPHE ABRAMOWITZ

^ SWEDISH CHORAL CONDUCTOR SOFI JEANNIN JOINS THE APO IN APRIL.

When Swedish conductor Sofi Jeannin visits Auckland for the first time in April, she'll be managing the demands of orchestra, choir and soloists simultaneously. The key, she says, is to bring everyone together and put all pieces of the puzzle in context; that is, to make the musicians aware of what's happening in the text, and the singers aware of what's happening with the orchestral colours.

"I try to bring everybody together to see things in the appropriate dimension," she says. "You make the time useful, but in a way that everybody feels that he or she is important."

"I've always approached choral conducting the same way as instrumental conducting," says Jeannin. "I think the base of the technique should remain the same... [although] I would move my hands differently to obtain a certain sound and this would be adapted to the voice or the violin or to the brass."

The principal differences, she says, are more in the practicalities and logistics. Choral groups tend to rehearse over a longer stretch of time, a week or even two, compared to an orchestra which might rehearse a programme for four days. "You can't really do six-hour days with the voice," she says, "so you do build your rehearsal differently."

Another big difference is that vocal music has text and Jeannin will work with the singers to colour or stress different

parts of the text to draw out the meaning and interpretation. "The music that the singers interpret will be carried by a text," she says, "and it is my job to convey that in the way that I wish."

The location of sound in space is also an important consideration for a programme with such varied components. "The amazing thing about doing acoustic music is that it makes you think about music in a sort of three-dimensional way," she says. "We of course always want to have the best balance possible but sometimes you can actually use the space for a certain effect."

Jeannin's April concert with the APO and Voices New Zealand follows the path of the Easter Passion story, but through the lenses of multiple works. "It's quite interesting to be able to kaleidoscope these pieces," says Jeannin. The narrative programme she's constructed follows the betrayal of Christ in the *St Matthew Passion* through to the resurrection in Handel's *Messiah*, with excerpts from the *St John Passion* and other Bach works too.

"It took me quite a few years before I dared to conduct any Bach," Jeannin confesses. It's an intimidating paradox, she says. "You feel that there is a trend of people wanting the music to be performed in a certain way and at the same time you feel that you need to carry this music and use your instinct. That also gives very interesting results."

For Jeannin, her instinct with Bach is to bring out the dance rhythms that underpin so much of the Baroque style. Folk music and dancing are hugely important in her native Sweden: "For me I've always felt very close to the Baroque repertoire because of this." Jeannin aims to draw out what she describes as the rhythmic and harmonic quirkiness of Bach. "It's just so much fun to rehearse and perform Bach and this should be felt by the audience," she says. "This music is just divine."

Templar Great Classics **A Baroque Easter**

7.30pm, Thur 18 April

Auckland Town Hall

Conductor Sofi Jeannin
Soprano Anna Leese
Mezzo-soprano Sally-Anne Russell
Tenor Henry Choo
Bass-baritone James Ioelu

Voices New Zealand Chamber Choir
Director Karen Grylls

Arias and choruses from:

Handel *Messiah*
J.S. Bach *Easter Oratorio*
J.S. Bach *St John Passion*
J.S. Bach *St Matthew Passion*
J.S. Bach Mass in B minor

 apo.co.nz/baroque-easter

Templar

Antihero for the ages

A powerful man leaving a trail of misconduct and assault: sound familiar?

Frances Moore explores *Don Giovanni*'s continued relevance in 2019.



IMAGE: STEPHANIE DO ROZARIO

He might be over 200 years old, but Mozart's *Don Giovanni* can still cause a stir.

In September 2018, Opera Queensland put out a casting call for 200 women to appear naked on stage in their production of *Don Giovanni*. Director Lindy Hume's vision was for these women - representing the Don's thousands of conquests - to pull him down to hell. (Hume herself offered to join the women and get naked too). It's always a good idea to avoid reading the comments section on any article, but responses to the story ranged from accusations of grasping towards relevance, to unnecessary lewdness and complaints that such a decision had nothing to do with librettist Lorenzo Da Ponte and Mozart's work.

Sure. But it is hard to deny that *Don Giovanni* has always been a work that proves irresistible to directorial interpretation. A cornerstone of the canon since its first performance in 1787, productions have seemingly been staged in every conceivable way, from its original 18th-century setting to 1980s Spanish Harlem to Calixto Bieito's brutally violent staging in contemporary Barcelona.

Similarly, the character of Don Giovanni has been variously interpreted as an audacious and irrepressible seducer, complete with feathered hat, to a brooding

and alienated nobleman, craven and neurotic, or even a sexually repressed, misogynist homosexual whose desires emerge as a rage towards all women. With the Don, it seems, anything goes.

The impact of this opera and what it all means have also extended well beyond the opera community. Goethe, who considered the work to be the result of divine inspiration, dismissed any criticism of the work, writing emphatically "It is a spiritual creation, the detail, like the whole, made by one mind in one mould, and shot through with the breath of life". E.T.A Hoffmann famously declared *Don Giovanni* to be "the opera of all operas", while Kierkegaard's treatise on human existence *Either/Or* holds up the work as a supreme example of the conflict between the ethical and the aesthetic. The rub in *Don Giovanni*, as Kierkegaard argues, lies in the title character's confluence with music. Don Giovanni operates like music itself and it is this that makes him the ultimate seducer - manipulating our feelings, demanding our adoration or at least our attention and invading our bodies in ways that are often quite irresistible.

While we may find the actions within the opera reprehensible (murder, possible rape, the unapologetic and rampant womanising), these ethical dilemmas sit uncomfortably in opposition to the aesthetic experience. The gloriously

dramatic D minor chords which open the opera are viscerally thrilling and from this very moment on the opera has an unstoppable momentum. The score is rich with chromaticisms, driving our ears subconsciously forward, craving harmonic resolutions that often never arrive.

The very nature of *Don Giovanni*'s own musical material leans into this interpretation of the aesthetic power of music. It continues to intrigue critics and academics alike that as a character, he has no self-reflective arias. Instead, the Don is the ultimate mimic, able to adjust his musical style and expression to his musical (and romantic) partners.

“

It is a spiritual creation, the detail, like the whole, made by one mind in one mould, and shot through with the breath of life

”

< OPERA QUEENSLAND'S RECENT PRODUCTION OF *DON GIOVANNI* PRESENTED A PROVOCATIVE INTERPRETATION IN THE #METOO ERA.

The opera of all operas

His duet with the comic yet canny Zerlina, 'Là ci darem la mano', is rustic in its simplicity. When Zerlina echoes back the phrases of the Don, it creates music that is pretty yet entirely uncomplicated as her would-be seducer is clearly taking on Zerlina's own low social standing. In the Act 2 trio between Don Giovanni, Leporello and Donna Elvira, he mirrors Elvira's more refined melodic phrases to reassure her, and even when one might expect the Don to be most himself – in the scenes between himself and his servant Leporello – he again adopts Leporello's patter style.

It is in this mimicry of musical styles that Don Giovanni succeeds in being a master seducer; he can adjust and change to any situation. It is this same blankness – this capacity for mutation – that perhaps also accounts for the varied

approaches to productions of the opera and our continued fascination with it.

Don Giovanni is unknowable, mysterious and utterly fascinating, so why not have a *Don Giovanni* for the #metoo era, complete with two hundred naked women? Surely the particular genius of this opera lies in its continued relevance. This is no simple contest between good and evil but rather, something more complex and just as capable of reflecting the Harvey Weinsteins of our era as the violent excesses of late 18th-century Europe. While there won't be 200 naked women at The Trusts Community Foundation Opera in Concert performance, this performance will once again allow us to confront the unknowable Don Giovanni while revelling in his stupendous, unearthly D minor chords. See you there.

i The Trusts Community Foundation
Opera in Concert
Presented by Auckland Philharmonia
Orchestra in association with
New Zealand Opera

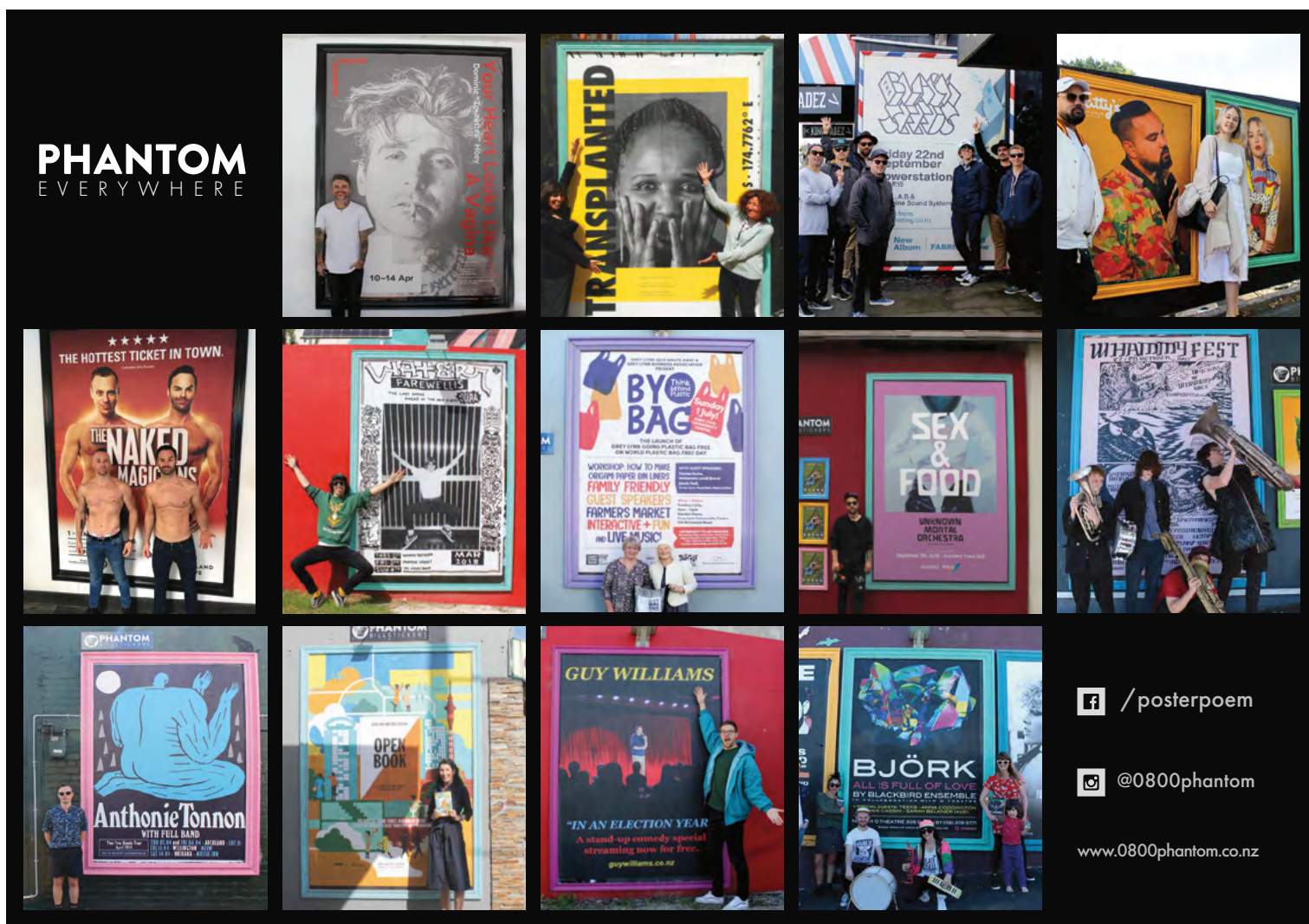
Mozart's Don Giovanni

7.30pm, Fri 19 July

Auckland Town Hall

Conductor Giordano Bellincampi
Don Giovanni Audun Iversen
Donna Elvira Heidi Stober
Donna Anna Ekaterina Siurina
Zerlina Natasha Wilson

apo.co.nz/don-giovanni



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[@0800phantom](https://www.instagram.com/@0800phantom)

www.0800phantom.co.nz

Chauffeur to the stars

Former Marketing Manager of the APO, Tony Waring, has created a new role for himself as chauffeur to our guest artists.



△ TONY WARING (R) AND JAYSON GILLHAM

"First impressions are important, and when an APO guest is weary from travelling halfway across the world, it is nice for them to be met by someone who has an appreciation of what they are here for, and who conveys them in luxury to APO sponsor SkyCity Grand Hotel," says APO Artistic Coordinator, Debbie Nicholson, who makes all the travel arrangements for our artists.

Tony was APO Marketing Manager for five years in the late 1990s and went into business last year as a freelance chauffeur, driving BMW's top of the range 730L. He carries business people and tourists between the city and airport, and on specialist tours around the city and upper North Island.

"It's my semi-retirement job, and I am loving it," says Tony. "Driving for the APO is a great combination of my experience with the orchestra, and the many years I spent prior to that in the hotel business. It is great to be back involved, and to sit in the audience and feel good about having played a role behind the scenes."

Tony's first job for the APO was something of a baptism of fire – looking after Anna Netrebko and Yusif Eyvazov and their entourage last October. "I drove Anna and Yusif, and brought in a Mercedes minibus and trailer to help me with the other eleven people. Even with that capacity, we only just got all the diva's luggage in! The next day I took them out to Karekare beach and the falls, where they enjoyed getting the sea air into their lungs, and admiring the scenery."

The luggage needs of our artists varies greatly, and Tony responds accordingly. "Cellos ride across the back seats, with safety belts on. And then there was Jean-Efflam Bavouzet who arrived with next to nothing, as his suitcase had not made it on to the plane. He was completely unfazed, and his usual cheerful self."

"Sharing the car with the artists is a privileged position, and I respect that by following their lead as to whether they want to have much of a conversation. For first time visitors, I enjoy telling them about the city, and answering any questions they have about the orchestra

“
Cellos ride across the back seats, with safety belts on.
”

or the venue. Or I just shut up and drive if I see they are nodding off!"

Tony says that although the organisation may have grown since his time in the administration team, there is still the same Kiwi attitude of everyone helping out where they can. "I can remember driving Nigel Kennedy in the orchestra van! We've come a long way!"

The nature of love

Man, Sitting in a Garden is a new work that explores themes of love and grief, and will be presented at this year's Auckland Writers Festival, featuring soloist Simon O'Neill. Composer Ken Young talks to *Phil News* about the origins of the work, and his collaboration with award-winning writer Witi Ihimaera.



^ TENOR SIMON O'NEILL IS THE FEATURED SOLOIST FOR *MAN, SITTING IN A GARDEN*.

Where did the idea for this work come from, and how did Witi Ihimaera come to be involved?

I have been wanting to write a work about a man reflecting on his life for some time. I discussed the idea with (APO Director of Artistic Planning) Ronan Tighe who liked the idea very much, especially when he learnt that the vocalist I had in mind was Simon O'Neill, who is a long-time friend and colleague of mine. I then approached Witi Ihimaera to write the libretto for me. His enthusiasm for the project was immediate and so Ronan duly commissioned the work.

What drew you to this subject matter?

I always had in mind the nature of faith. I am not a religious person in the traditional sense of the word, however, over the years, I have developed a sense of spirituality which serves me and makes sense to me; I certainly would never seek to impose it on anyone else, all of which would make a pretty boring opera. Witi and I had a number of long conversations about how to incorporate man's struggle

with what he does as opposed to what he is. Existential angst was never going to be an easy subject to provide a narrative for, but Witi has achieved it brilliantly.

What has the process been like? Has it been quite collaborative, or does your work simply follow the completion of the libretto?

Once Witi had completed the libretto we discussed certain small modifications that I might contemplate along the way – the odd word or phrase here and there – and then I simply began writing. I have changed very little.

Has Simon O'Neill always been the person you had in mind for soloist? How has he influenced the work?

Simon was always the vocalist I had in mind; he has such a broad expression and colour. I was also aware that he has a secure and rich lower register. Added to that was the fact that before beginning the work I had produced a recording of lieder with Simon which gave me an even more intimate awareness of his capabilities.

Where does this piece fit within your oeuvre? Musically, is it quite a departure from some of your other works our audiences would have heard?

It is not a stylistic departure for me. However, the range of moods from brooding to playful, to tragic has allowed me embrace a broad range of expression. Much of the writing has a chamber quality to it and yet there are also a couple of rather massive climaxes as well.



^ KEN YOUNG (L) AND WITI IHIMAERA

“

Existential angst was never going to be an easy subject to provide a narrative for, but Witi has achieved it brilliantly.

”

Does your experience as a conductor shape the way you approach a new composition at all?

My experience as a conductor, and previously as an orchestral musician, has always informed my writing with regard to orchestration; not so much the structure of my work. I sat in an orchestra for 25 years and consequently learnt much about how all the instruments work, blend and colour each other. As a conductor you are constantly studying the scores of others, and so the education continues.

i Man, Sitting in a Garden

Presented in association with the Auckland Writers Festival

6pm, Wed 15 May

Auckland Town Hall

Conductor Tecwyn Evans

Tenor Simon O'Neill

Libretto Witi Ihimaera

Music Kenneth Young

apo.co.nz/man-in-garden



stout trust

DEVELOPMENT NEWS



From NY to NZ

INTRODUCING
THE ORCHESTRA'S
GLOBE-TROTTING
NEW DIRECTOR
OF DEVELOPMENT,
SUSAN WALL.

Home, for APO's new Director of Development Susan Wall, is in Bayswater, where her children can throw their paddleboards and kayaks in the water near their house, and run barefoot in summer like other Kiwi kids. But 'home' – in the abstract – is a slightly more convoluted answer.

Originally from the United States, Susan and her family emigrated from New York City to New Zealand almost two years ago, a decision she says was easy, thanks to her nomadic childhood.

"My father was in the American army, so I grew up moving around a lot," Susan says. "We lived in Germany twice, Korea, Hawaii, and up and down the east coast and in the Midwest of the US," she adds. "So I don't really have a home base, other than as an adult."

Fresh out of university, Susan spent a year working in Washington DC for

a congressman – but soon decided politics wasn't for her, and moved to New York, where she spent a year working on Wall St. "Finance wasn't my calling either. Luckily, I was offered a job at the Corcoran Gallery of Art in Washington DC doing special events. And that was it, I realised that my career needed to follow my passion for arts and culture. The environment was right and I believed wholeheartedly in the mission."

At the Corcoran, Susan managed events from Presidential Inaugural balls to art exhibition openings, as well as a popular chamber music recital series featuring the Tokyo String Quartet, who had on long term loan a set of Stradivarius instruments from the gallery's collection.

Shortly after completing her Master's degree in Arts Administration at Columbia University, Susan landed a job in New York with the Bard Graduate Center (BGC), a graduate research institute and gallery, working as Director of Development. "It was incredibly fulfilling to be an integral part of growing the BGC from early founding to an internationally-recognised centre for graduate study, museum exhibitions and scholarly catalogues," she says.

When she finally stepped down from the BGC after 16 years, she did so to find something closer to her home and family, which was now outside Manhattan in the arts-oriented suburb of Montclair, New Jersey. She became the Director of Development for the Montclair Art Museum. Here she designed and implemented fundraising strategies that raised nearly \$3 million annually. The Museum had reached a high level of exhibition and curatorial excellence, so the emphasis was on arts education, to bring art into the lives of everyone from pre-schoolers to centenarians. "While fundraising is challenging, when you are asking for money for programmes that change people's lives, it's easy to get behind it," says Susan.

Susan laughs when asked if the timing of emigrating from the United States had anything to do with the incoming US administration. "Entirely coincidental," she says. "But perhaps fortuitous!"

Now, Susan says she feels like Auckland is becoming home, and she is embracing her new role at the APO. "I'm impressed with the strong organisation as well as the vision and commitment to bringing music to all of Auckland. And the orchestra is wonderful; to sit in the Town Hall on Thursday nights and let the music wash over and inspire you, is just such a privilege."

Gala Tours in 2019

APO is expanding its successful Gala Arts Tour offering to include trips to Melbourne and Christchurch in 2019. Our tours are an opportunity for APO supporters to come together and enjoy a range of performing and visual arts offerings over several days. Each tour is curated to ensure that attendees can access some exclusive events and performances, as well as money-can't-buy opportunities.

Melbourne Gala Tour 2019

SPRING 2019


Experience an exhilarating array of all the culture Melbourne has to offer, including the Melbourne Symphony Orchestra, Opera Australia and the Australian Ballet, and enjoy luxury accommodation at a five-star hotel.

Yo-Yo Ma in Christchurch

MON 11 NOVEMBER –
WED 13 NOVEMBER 2019

Note – this tour is an add-on for concert ticketholders only.

Legendary musician Yo-Yo Ma makes his New Zealand debut in November. If you already have tickets to this concert, join our Gala Tour trip and make an occasion of it. Our itinerary will include a special behind-the-scenes tour and a gala dinner.

 For further information on itinerary and costs, please contact:

laureng@apo.co.nz

CONNECTING NEWS

Symphonic Storytime

TIMELESS CLASSICS
RECEIVE THE ORCHESTRAL
TREATMENT AT APO 4 KIDS



^ AUTHORS MARGARET MAHY (LEFT) AND JOY COWLEY

New Zealand's much-loved children's authors, Margaret Mahy and Joy Cowley, are being celebrated by the APO in 2019.

Margaret Mahy's estate, and Joy Cowley, have both generously given the taonga of their texts to be performed by the full orchestra, as part of APO 4 Kids: Storytime concerts.

Several years ago, Mahy worked with Christchurch-based composer, Philip Norman, to reimagine her book *A Lion in the Meadow* into a fully orchestrated and narrated work. It was first performed by the Christchurch Symphony Orchestra in 2009 as a tribute to the author, and now children in Auckland will have an opportunity to experience Mahy's imaginative storytelling in this enchanting new way.

Norman says Margaret Mahy was one of the best lyric writers of her generation. "Margaret is so easy to set to music," he says. "Often, one reading of a poem is enough for a musical idea to suggest itself. For a self-professed 'terrible singer'

her words skip in such immaculately patterned metres it is difficult to believe they were not written with singing in mind. They are lyrics, not just poems," he says.

"This, doubtless, is as much due to her virtuosic writing technique as to her zest for declaiming verse. Margaret wrote as much for the joy of hearing the sound as for how the words looked on the page."

A Lion in the Meadow was Mahy's first work to be turned into a book and was the start of her illustrious career in publishing. 2019 celebrates 50 years since it was first published, and will be commemorated with an anniversary re-release of the book. The APO's concert starts a year of nationwide celebrations including big reads, illustrator competitions and more.

The APO has also commissioned Norman to team up with Joy Cowley to translate some of her famous stories from the *Snake and Lizard* series. The texts are warm and funny stories of two very different creatures, learning about the give and take of friendship.

The new works will be performed and narrated for the first time by the APO. "I'm thrilled that the Auckland Philharmonia Orchestra wants to do *Snake and Lizard*," Cowley says. "Yes, yes, yes. What a lovely idea!"

i APO 4 Kids: Storytime

10am & 11.30am, Sat 30 March

Auckland Town Hall

10am & 11.30am, Sat 6 April

Bruce Mason Centre

Conductor David Kay

Presenter Kevin Keys

apo.co.nz/apo4kids-storytime

Four Winds
FOUNDATION

**AUCKLAND
LIVE**

New APOPS offering

i If you know of a school that would be interested in the APOPS programme, or you would like to support a school to be part of the APOPS programme, please find more information/contact:

apo.co.nz/apops

apoconnecting@apo.co.nz

APO Connecting's popular and long-running schools partnership programme, APOPS, is introducing a new type of membership in 2019, designed to offer schools more flexibility with their curriculum needs.

For 15 years, APOPS has engaged with school students and teaching staff to enhance existing school music curriculum requirements, or introduce music education to schools where it would otherwise not be available. This is achieved through ensemble performances and mentoring from APO musicians and ensembles, as well as general music

tuition and composition workshop options.

This year, 60 schools, three community orchestras and one specialist music school have signed up to this unique offering. And to encourage more schools to take advantage of the programme's benefits, APO Connecting has now introduced a 'Preludes' membership level, which focuses on ensemble performances and visits to the orchestra. The entry-level membership package includes one ensemble visit at a member school and tickets to see APO's primary and intermediate education concert, Kiwi Kapers.

Encore!



My Great Listen

Elise McCann

AWARD-WINNING SINGER AND ACTRESS ELISE MCCANN JOINS THE APO IN MAY TO PRESENT *DAHLESQUE*, A CONCERT FEATURING MUSIC FROM ADAPTATIONS OF ROALD DAHL'S CLASSIC STORIES. ELISE SELECTS THREE PIECES OF MUSIC THAT HAVE INFLUENCED HER.

Bayleys Presents **Dahlesque**

11am & 2pm, Sat 11 May

Auckland Town Hall

Conductor David Kay

Featuring Elise McCann

Musical arrangements and direction
Stephen Amos

apo.co.nz/dahlesque

BAYLEYS

STEPHEN SONDHEIM

'Not a Day Goes By' from *Merrily We Roll Along*

Choosing a favourite music theatre piece is essentially a 'Sophie's Choice' task for me, but there is one composer that comes up time and again, and that is Stephen Sondheim. In particular his song, 'Not a Day Goes By'. This song is seemingly simple and repetitive but it is deceptively powerful and so full of depth. I will never forget watching a YouTube video of Bernadette Peters singing this song when I was a little girl and from that moment, both she and Sondheim became music theatre idols of mine. For me, it is such a perfectly simple and honest moment of loss – be it a friendship, a love or whoever. It is almost a sung monologue. And that's what I love about Peters and Sondheim – it's not enough to sing it well, you have to be a good actor to really communicate his music. Sondheim is so influential and important to me because he always manages to compose songs that function dramatically whilst still being musically stimulating. He is a master of crafting lyrics and music that enhance a storyline, develop a character, are exciting and unexpected yet simultaneously moving and thought provoking. He is a poet.

WHITNEY HOUSTON

'Saving All My Love For You'

Whilst it is likely not the number one pick of Whitney's incredible catalogue for most, 'Saving All My Love for You' is high on my list. Anyone that has worked with me knows that I warm up to Whitney daily, and always start with this track. I discovered Whitney in my primary school years at a girlfriend's house when we surreptitiously watched *The Bodyguard*, despite being far too young. I was blown away by this beautiful, graceful, supremely talented woman. She made me realise the endless possibilities to cross genres and styles and to foster your own sound. Whitney has this incredible gospel depth and heart, whilst simultaneously being pop, and RnB, and a storyteller. She had a phenomenal range, impeccable dexterity and style, she was vulnerable and strong all at once. Her music crosses the female passaggio and so works beautifully for me to warm up and blend through my voice, but more than that, she constantly reminds me of the passion, soul and heart in performing music.

BIZET

'Habanera' from *Carmen*

'Habanera' was the first operatic aria I ever sang. I attempted it at the super-ambitious age of 17 for my year 12 HSC music exams and whilst I am certain I didn't do it any justice, it has been a hugely influential piece ever since. I am moved by music that tells a story and enhances and progresses its characters, and 'Habanera' does just that. It is essentially based on a descending chromatic scale, but what you actually hear is this drama and tension; this sensual and fiery, strong woman. Within moments of hearing its opening you get an idea and feel for who Carmen is. It was my first real introduction to opera. A few years later I was travelling through Europe and finally saw a full performance of *Carmen* in Venice and it hit me all over again. It is one of my favourite musical pieces as it is a perfect example of when music and character align so beautifully.



WORLD MASTERS GAMES



WAIKATO-TAINUI



REBEL SPORT



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NEW ZEALAND POLICE



SANITARIUM SO GOOD



REBEL SPORT



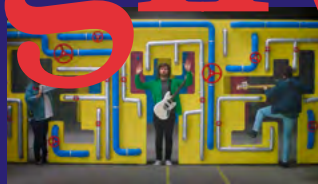
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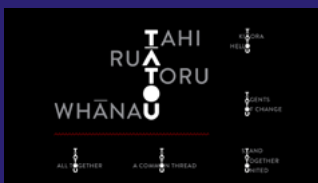
KIMBERLY CLARK



GOT A TRADE



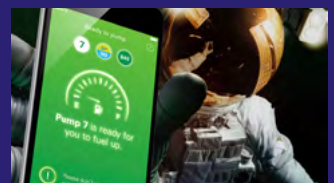
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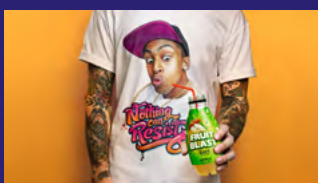
TATOU



AUCKLAND PHILHARMONIA ORCHESTRA



BP



COCA-COLA



AXIS AD AWARDS



CULTURE

Ogilvy

PROUD PLATINUM PARTNER OF AUCKLAND PHILHARMONIA ORCHESTRA

Grand Axis Award Winners 2018 | Gold Australian Awards Winners 2018 | Gold Best Award Winners 2018



ME AND MY Cello

“

Meeting James Tennant at the beginning of my seventh-form year was something that helped me realise that my life could be music.

”

Katherine Hebley

KATHERINE HEBLEY'S CELLO KNOWS THE PAIN OF LONG-HAUL TRAVEL ALL TOO WELL.

In the early '90s, Katherine travelled to the Netherlands for an extended holiday, and she also took it as an opportunity to have lessons with Dutch cellist Pieter Wispelwey. She recalls opening the cello case after the flight, which had been checked with other luggage – “as one does when one is a student”.

“I looked at it and at first I thought, ‘oh, it looks alright’, and then ‘oh wait, there’s a crack in it’. And then I pulled it out and realised there’s a *really, really* big crack right up the back. I guess it had been dropped vertically. Dropped is probably an understatement!” she laughs.

Katherine said the sudden realisation that her cello was entirely unusable, throwing her plans out the window, came

as a complete shock. “Being in a foreign country, I had no idea who I could get to fix it,” she says.

She was recommended a luthier in Paris, but received more bad news: fixing it would take longer than the time she had in Europe. So the broken cello went back to Amsterdam, and Katherine spent the rest of the trip taking advantage of her travel plans, checking out cellos wherever she went – France, England and the Netherlands.

“It was a really good experience but ultimately it made me realise how much I really liked my cello. Even the more expensive cellos weren’t achieving the sound I liked.”

And it also meant she could return to New Zealand and let luthier Noel Sweetman take his time repairing the instrument with superb craftsmanship – a job that would ultimately take a year, amongst his other work.

Despite the close call, Katherine still happily plays her Fleta Brothers (Spain) cello today. It will be 100 years old this year, and Katherine says she was attracted to the variety of sound it can make. “Colour in music is important to me. It’s hard to know at first what you’re looking for, so you try a few out and look for that responsiveness. Ultimately I knew

I could imagine playing this cello forever.”

She purchased the cello in 1991 in Boston, while studying a postgraduate degree at The Boston Conservatory of Music, Dance and Theater (now the Boston Conservatory at Berklee). In 1992 she landed a job at the APO, and it was around that time she took the cello-breaking flight with her now-husband Andrew Uren, also a musician, who was pursuing music studies in the Netherlands.

Growing up in Napier, Katherine realised in her teenage years that she might be able to forge a career in music.

“Meeting [American cellist and University of Waikato lecturer in cello] James Tennant at the beginning of my seventh-form year was something that helped me realise that my life could be music. My mum was good enough to drive me from Napier to Hamilton every couple of weeks for two one-and-a-half hour lessons with Jim. That meant that I was accepted into two universities on cello, and being surrounded by other musicians gave me a different view on music as a career,” Katherine adds.

“And a book by Tessa Duder called *Jellybean*, which showed me that people, even mums, can lead a life as a professional musician.”

Playing with Clay

Flautist Kathryn Moorhead has found another outlet for creative expression, as Helen Spoelstra discovers.

OFF STAGE

Tucked away behind Titirangi Community House, down a slippery walkway and under a canopy of native bush, you'll find the Titirangi Potters club. And there, you might find Associate Principal Flute Kathryn Moorhead.

Kathryn started potting around seven years ago, inspired by her grandmother who was also a potter. "I'd always noticed my grandma's pots around the house, and I know that she loved doing it. I enjoyed art classes at school, but as I got older the art classes clashed with the music classes and I had to choose one or the other, and it was really music for me," she explains. "But, I always thought that when I had a bit more free time I'd like to do something, whether it was drawing or painting or pottery, and pottery was the first thing that I dabbled in and I just loved it. You're totally in the moment, and you come out with something – usually – nice at the end."

As well as being an outlet for Kathryn's creativity, pottery provides an important antidote to the busy, and at times stressful, life of a professional musician.

"If you make a mistake you just throw it in a heap, and you can recycle the clay and start again. It's not like music where we're aiming for perfection right from the word go. At the end of the concert, your music disappears and it's all over. But with pottery you can make something and keep it for your house, your table or for the generations to come."

Kathryn enjoys the calm environment of the studio. "No-one is ever in a hurry here – everyone is on 'potter's time' and in their own little zone. There's no pressure. And even if you make something horrible, people just come over and say 'oh, that's really interesting!' There'll always be a couple of people in the corner with their home-made mugs having a chat. Its lovely, and everybody is supportive of each other. It's just nice to do something where everything is very slow, and calm and you have no deadlines," she adds.

And with a membership to the studio, Kathryn can indulge in her hobby whenever she can find the time. "I don't get here every week, but I try to. There's a whole bunch of women my age with young children who also come. We had one woman walk in the door once and she said 'I heard you could have a glass

ALL IMAGES: ADRIAN MALLOCH



“
... I find
pottery
such a great
distraction.
”



of wine and get away from the kids here – I'm not sure if I can pot but can I join?"

It's also nice to have something outside of music, Kathryn explains. "Musicians get a little bit obsessive about things and dwell on every little detail. And I find pottery such a great distraction. Instead of worrying about music before I go to bed I can think 'I wonder what glaze would go really well with that shape?'"

Kathryn shows me some of her work

and it's quite lovely. "I'm really into blues at the moment," she laughs as I admire the incredible colours. "People have different preferences when it comes to the kind of clay they use. My first teacher was this big burly guy with lots of muscles and he had this really hard, tough, gritty clay that just didn't work for me – I just didn't have the power. So, I tried out lots of different clays and I discovered porcelain, which is so lovely because I don't need to use a lot of strength."

As for selling her work, Kathryn's family have other ideas. "We had an exhibition at the weekend and I was trying to work out what to put in. But the things that I thought were good enough to sell, my family would say 'no, you can't sell that one!' I had this bowl that was a bit heavier than I would like, but my four-year-old said 'no, it's perfect for my hands mummy – I could use that one!'"

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CRESCENDO NEWS

Crescendo is a unique membership programme that allows you to get up and close with APO musicians and visiting artists, and getting to know more about the talented individuals on stage. Crescendo members are also given exclusive opportunities to sit in on APO rehearsals and experience the work that goes into each concert.

The Crescendo event programme for 2019 is full of interesting and insightful activities for members, including a Behind the Scenes event with our new harpist Ingrid Bauer in July. Many people simply admire the grandeur and effortless beauty of a harp, but behind the scenes it is a marvel of engineering, and Ingrid will demonstrate how much is going on when she's performing on stage. We also have three open rehearsals, some of our most popular Crescendo events – it's a great chance to get a sneak preview of concerts and hear how it all comes together.

We now have more than 220 Crescendo members, which offers camaraderie and conversation with fellow music lovers at concerts, and the opportunity to engage with the orchestra on a deeper level. Annual memberships start at \$100.



To express interest in attending a Crescendo event or to purchase your membership, contact Charlotte Crocker:

09 638 6266 ext 234

apo.co.nz/crescendo

CRESCENDO CALENDAR OF EVENTS TO JUNE 2019

28 FEBRUARY

Meet the Artist: violinist Tianwa Yang

Post-concert, Auckland Town Hall

16 APRIL

Open Rehearsal – Templar Great Classics: A Baroque Easter

2:30pm, Auckland Town Hall

9 MAY

Meet the Artist: cellist Umberto Clerici

Post-concert, Auckland Town Hall

27 JUNE

Meet the Artist: violinist Andrew Beer

Post-concert, Auckland Town Hall

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FOUNDATION NEWS

To celebrate the start of the New Year, the Foundation is pleased to announce that violinist Ewa Sadag, has been awarded the Foundation Scholarship for 2019. Ewa will travel to Switzerland and Italy to study and to attend a conference.

Each year the Auckland Philharmonia Foundation awards a scholarship to one or two members of the APO to study overseas. The purpose of the scholarship is to enable orchestra members to study with the best, to hone their skills and to return to the orchestra with new technique, experience, energy and enthusiasm. The scholarship experience has multiple benefits for both the individual and the orchestra as a whole.

In November 2018, the Foundation hosted its annual Foundation scholarship recital where scholarship recipients present a programme of music to members of the 21st Century Circle.

The November concert profiled Oboe Section Principal Bede Hanley, accompanied by Rachel Moody on the violin, in the gracious surroundings of Pah Homestead, courtesy of Sir James Wallace.

Earlier in the year the Foundation hosted an information morning for those interested in learning more about the Foundation. The role of the Foundation was explained as well as the importance of growing the endowment fund that generates the income to enable the Foundation to make significant annual grants to the APO.

An important way of growing the endowment fund is through gifts in wills, with those who advise the Foundation of their intention to leave a gift becoming members of the 21st Century Circle.

The endowment nature of the Foundation's Trust Fund means that gifts are treated as capital, are inflation adjusted each year and are not

distributed. Only income (after providing for inflation) is available for distribution. This means that donors' gifts continue give year after year, leaving their mark in the music in perpetuity. In December the Foundation was pleased to make a grant of \$368,721 to the APO. During the year the Foundation received three bequests of \$21,307 in total. At 2018 year end there were 145 members of the 21st Century Circle.

BELINDA VERNON, CHAIR

i If you would like to know more about the Foundation or how you can support the APO through a gift in your will, please contact Adele Diviney, Development Manager:

09 623 5628

development@apo.co.nz

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i For more information about becoming a chair donor, contact:

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09 638 6266 ext 234

As a chair donor, you get to know the musician you support. What have been some of the interesting things you've learned about Carl?

We actually have quite a bit in common! Carl and his wife Camille are keen cyclists and so are my wife Janet and I. When we catch up, we usually talk about bikes, and where we have been riding lately. Carl is from North America and I find it really interesting talking

to him about the cultural differences between New Zealand and the US. We also love travelling. I find our relationship with Carl enriching and fascinating.

What has been one of the most memorable Chair Donor events you've enjoyed?

Spring Drinks at the Hilton in 2017 with a presentation and recital by Bede Hanley. It was captivating; I learned a great amount about the oboe and its history. The event was intimate and special in such a lovely setting. It was quite unique and tailored to the audience. I also enjoyed the end of year Festive Chair function at Pah Homestead. It's always a very entertaining and a great way to catch up with fellow Chair Donors.

Are there any outstanding concert memories you have?

We love the variety of concert programmes that the APO prepares every year. One event which tickled my fancy was the Deloitte Winter Gala *Shaken, Not Stirred*. I have always enjoyed the theme music composed by John Barry for the James Bond films. The singer, Esther Stephens, was terrific. We enjoy attending pre-concert talks and the interval hosting for Chair Donors; these really add to the whole concert experience every time.



IMAGE: ADRIAN MALLOCH

FRIENDS NEWS

Becoming a member of the Friends of the APO provides you with unique opportunities to support the APO and enhance your enjoyment of music. The Friends support the orchestral concerts by selling programmes, providing the orchestra, conductor and soloists with supper and manning the information table. We also distribute general promotional information to public places, flyers for the North Shore and In Your Neighbourhood concerts and, in cooperation with APO Connecting, organise and promote Sunday afternoon concerts that give talented players the opportunity to perform before an appreciative audience.

Our Meet the Artist events continue to be hugely interesting and great value. Recent guests included Guy Noble, Alan Buribayev and Xian Zhang (conductors) and we have had brilliant musicianship from APO musicians Gordon Hill and

James Fry, the 2018 Hayden Staples Piano Scholar Sara Lee, and the Felice Duo. The 2019 MTA guests are listed here, and the music programme promises to be just as exciting. Members pay only \$15 for these events, non-members pay \$20.

As a member, your \$35 annual subscription enables us, when added to funds raised from MTAs and concerts, to donate around \$20,000 to the orchestra each year. There are so many practical ways that Friends support the APO family and we hope that you will see joining the Friends in 2019 as a way that you can support the APO to be even more successful as Auckland's Orchestra.



For further information contact:

Jackie Wilkinson, President
wilkinsj@xtra.co.nz

Anne Stewart, Membership Secretary
 09 476 1353

DATES

22 FEBRUARY 2019

Tamara-Anna Cislowska, pianist

22 MARCH 2019

Paul Christ, APO Operations Manager

3 MAY 2019

Frances Moore, APO Artistic Administrator

1 MAY 2019

David Kay, APO horn player and conductor

28 JUNE 2019

Mikhail Tatarnikov, conductor (tbc)

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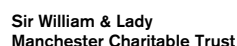
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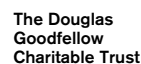
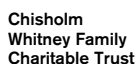
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CONCERTS

DATE	CONCERT/ACTIVITY	TIME	LOCATION
Thu 14 Feb	The New Zealand Herald Premier Series: Fantasy	8pm	Auckland Town Hall
Thu 21 Feb	Templar Great Classics: Musical Postcards	7.30pm	Auckland Town Hall
Thu 28 Feb	The New Zealand Herald Premier Series: Beethoven's Triple	8pm	Auckland Town Hall
Sun 3 Mar	In Your Neighbourhood: Septet in the City	3.30pm	Concert Chamber
Fri 8 - Sun 10 Mar	Auckland Arts Festival: The Magic Flute	Various	Aotea Centre
Tue 19 Mar	Auckland Arts Festival: In C	6pm	Spiegeltent, Aotea Square
Sat 23 Mar	Auckland Arts Festival: Messiaen's Turangalila	7pm	Auckland Town Hall
Tue 26 Mar	Unwrap the Music: Handel's Water Music	6.30pm	Auckland Town Hall
Thu 28 Mar	Hallertau Brewery Presents APO Session Series: TEEEKS	8pm	Auckland Town Hall
Sat 30 Mar	APO Connecting: APO 4 Kids – Storytime	10am & 11.30am	Auckland Town Hall
Thu 4 Apr	The New Zealand Herald Premier Series: Landscapes	8pm	Auckland Town Hall
Sat 6 May	APO Connecting: APO 4 Kids – Storytime	10am & 11.30am	Bruce Mason Centre, Takapuna
Mon 8 Apr	In Your Neighbourhood: Autumn Strings	6.30pm	Somervell Church, Remuera
Tue 9 Apr	In Your Neighbourhood: Autumn Strings	6.30pm	St Peter's Church, Takapuna
Sun 14 Apr	In Your Neighbourhood: Autumn Strings	3.30pm	Artworks Theatre, Waiheke Island
Thu 18 Apr	Templar Great Classics: A Baroque Easter	7.30pm	Auckland Town Hall
Thu 9 May	The New Zealand Herald Premier Series: Elgar's Cello Concerto	8pm	Auckland Town Hall
Sat 11 May	Family Concerts: Dahlesque	11am & 2pm	Auckland Town Hall
Wed 15 May	Auckland Writers Festival: Man, Sitting in a Garden	6pm	Auckland Town Hall
Wed 22 May	Together with APO: Planet Earth II Live in Concert	7.30pm	Aotea Centre
Thu 23 May	Together with APO: Planet Earth II Live in Concert	7.30pm	Aotea Centre
Thu 30 May	The New Zealand Herald Premier Series: Ehnes plays Bruch	8pm	Auckland Town Hall
Wed 5 Jun	Michael Hill International Violin Competition: Round III	7.30pm	Concert Chamber
Thu 6 Jun	Michael Hill International Violin Competition: Round III	7.30pm	Concert Chamber
Sat 8 Jun	Michael Hill International Violin Competition: Grand Finale	7.30pm	Auckland Town Hall
Tue 11 Jun	Together with APO: The NZ Mix Tape	8pm	The Civic
Tue 18 Jun	Deloitte Winter Gala	6.30pm	Auckland Town Hall
Wed 19 Jun	Unwrap the Music: Mozart's Clarinet Concerto	6.30pm	Auckland Town Hall
Thu 27 Jun	The New Zealand Herald Premier Series: Pathétique	8pm	Auckland Town Hall
Sat 29 Jun	APO Community Classics Central: Light & Dark	3pm	Auckland Town Hall
Mon 1 Jul	In Your Neighbourhood: Beats, Working	6.30pm	All Saints Church, Howick
Tue 2 Jul	In Your Neighbourhood: Beats, Working	6.30pm	St Luke's Church, Remuera
Fri 19 Jul	The Trusts Community Foundation Opera in Concert: Don Giovanni	7.30pm	Auckland Town Hall
Sun 21 Jul	Family Concerts: Peter & the Wolf Live	11am & 2pm	Aotea Centre
Thu 25 Jul	Templar Great Classics: Tragic Heroes	7.30pm	Auckland Town Hall
Sat 27 Jul	APO Community Classics West: Light & Dark	3pm	Trusts Arena, Henderson



Auckland Philharmonia Orchestra

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