

Auckland Philharmonia Orchestra

# Phil News

Winter 2016 Vol.37 No.2  
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## PLAYING THE GAME

The gaming music  
phenomenon

## HE WROTE THE RULES

Berlioz's Treatise

## SAX MUSIC

The saxophone's  
star turn

UP CLOSE WITH  
**ASHKENAZY**





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# CONTENTS

## FRONT DESK

Upfront with Barbara Glaser	3
APO News	4

## FEATURES



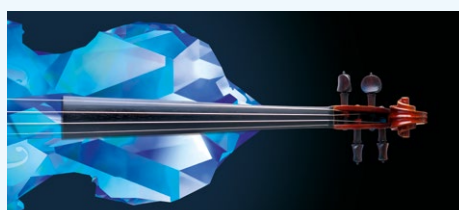
<b>A Living Legend</b>	<b>8</b>
Ashkenazy meets the APO	



<b>Playing by the Rules</b>	<b>12</b>
Berlioz and his charming <i>Treatise</i>	



<b>Let's Talk About Sax</b>	<b>11</b>
The saxophone's orchestral outings	



<b>The Gaming Effect</b>	<b>14</b>
The rise of video game music	

<b>APO in Pictures</b>	<b>16</b>
Highlights from 2016 so far	

<b>A Score of Librarians</b>	<b>19</b>
Robert Johnson attends a conference for orchestra librarians	

<b>APO Connecting Update</b>	<b>21</b>
A new education tool for schools	

<b>Sistema Aotearoa Update</b>	<b>23</b>
Birthday celebrations and Sistema Hui	

<b>My Great Listen</b>	<b>24</b>
Violinist Noah Bendix-Balgley	

<b>Me &amp; My</b>	<b>25</b>
Bass – Gordon Hill	

<b>Offstage</b>	<b>26</b>
Miranda Adams is at home on the ranch	

## CODA

Society News	28
Crescendo News	29
Friends News	30
Foundation News	31
Concert Calendar	33



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The Auckland Philharmonia Orchestra is one of our city's cultural icons, playing to audiences who grow in number every year. By bringing us thrilling programmes and virtuoso performers it greatly enriches our lives.

Bayleys is delighted to sponsor the five themed concerts in 2016 that focus on the great classics.

We look forward to seeing you there.



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From the Chief Executive

# UPFRONT WITH BARBARA GLASER



Image: Adrian Malloch

It's a strange time in politics around the world. Between Brexit and Trump, nothing seems predictable in 2016. And in New Zealand, we have our own local body elections to turn our attention to, and APO will be watching the election campaigns with great interest. We know that there are a multitude of challenging political issues to tackle in Auckland, from housing, to poverty, to transport. Although Auckland's political issues aren't nearly as sensational as Trump's or Farage's agendas, from the orchestra's perspective we're interested in seeing how the candidates perceive the role of the arts in our thriving and fast-growing international city, and engage in this conversation so that we and other leading arts organisations can help ensure that Auckland is, and stays, a truly world-class city.

The creative economy is an important part of what makes this city an attractive place for new business, residents and investors, and provides direct economic benefits. The numbers are clear: studies have shown that nine out of ten Aucklanders have attended or participated in at least one arts event, and 75% of Auckland respondents agreed the arts should receive public funding.

An article in *The Economist* some time ago outlined the leverage that a flourishing creative sector can afford a city: "When wooing investors or companies ready to move their headquarters, rival cities will now flaunt their galleries, theatres and orchestras as much as their airline connections, modern hospitals and fibre-optic networks... Cities, after all, still have spiritual needs to satisfy."

So, here we are at the halfway point in our season, contributing to the spiritual needs of Auckland. As you receive your copy of *Phil News*, we'll be getting ready for our annual Opera in Concert, *Otello*, on 29 July. This year marks 400 years since the death of Shakespeare, and his powerful tragedy inspired Verdi's most glorious music. We look forward to

welcoming an international cast of exceptional singers, including beloved Kiwi tenor Simon O'Neill in the title role.

In August, we'll be celebrating the kings of swing in our concert *The Rat Pack* at the ASB Theatre, and to liven up the evening, we're encouraging concertgoers to join in the fun as we transform the Aotea Centre foyer into a Vintage Vegas lounge. See page 5 for details on our special competition for this concert.

Then there's the international phenomenon hitting New Zealand shores for the first time in October – Final Symphony. Video game music is fast becoming the hottest ticket in orchestral concerts, bringing in a new generation of symphony patron that is invigorating the concert hall. But this music isn't just for die-hard fans of the *Final Fantasy* video games; when you pare it down, it's simply remarkable storytelling through music. For many of these concertgoers, hearing a live symphonic performance of music previously confined to their gaming console elicits the same emotion as a Mahler symphony would for others. We demystify the Final Symphony experience on page 14, and encourage you to join us for the Australasian premiere and discover a fascinating new world of symphonic music.

I can't sign off without acknowledging the name on everyone's lips – Ashkenazy. We were fortunate to secure an audience with the maestro ahead of his concert in October, and when you read about him on page 8, you will see that he remains unaffected by his famous name, even after decades in the spotlight. We look forward to seeing Ashkenazy's genuine warmth translate to the podium on October 6.

In the meantime, please enjoy this winter issue of *Phil News*; there is plenty to look forward to throughout the rest of the season.

*Barbara Glaser*



# APO NEWS

## URBAN ORCHESTRA

Auckland Philharmonia Orchestra's popular Open Orchestra family day returns to The Trusts Arena in West Auckland, this time with an urban flavour.

APO Open Orchestra West – West Side Beats is a free family afternoon on Saturday 24 September, and the orchestra has invited participants from its award-winning Remix the Orchestra programme to perform their remixed compositions inspired by Sibelius's *Finlandia*.

Remix the Orchestra alumni involved in the performance include Loxmyn MacDonald-Ness, LaCoco and Lopz. In addition to writing and performing the vocals, the Remix artists are sampling and looping excerpts from *Finlandia*, which will be arranged and performed by the APO at the Open Orchestra day.

The performance is part of a free concert which also features orchestral favourites including *Hedwig's Theme* from Harry Potter and Dvořák's Symphony No.8. Open Orchestra West includes a range of interactive family



LaCoco is one of the performers featured in APO's West Side Beats Open Orchestra day.

activities, including the opportunity to discover the instruments of the orchestra up close with the Music Zoo.

Doors open at 2pm on 24 September.

For more information about APO Open Orchestra West – West Side Beats, visit [apo.co.nz/open-orchestra-west](http://apo.co.nz/open-orchestra-west)



John Ure

## MAN OF MERIT

APO Director of Operations John Ure has been named a Member of the New Zealand Order of Merit in this year's Queen's Birthday Honours, for services to music.

John has been a major figure in the history of the APO; he was a founding member of the orchestra when it was the Auckland Regional Orchestra in 1980 (serving as Principal Horn for 18 years), and also served as a founding member of both the board and administration for many years.

John first heard he was nominated when a letter arrived from the Official Secretary to the Governor General. "It arrived on 1 April – I thought it was an April Fool's joke!" he laughs.

After John agreed to accept the honour, the nomination was then formally presented to Queen Elizabeth II for approval, and finally, six weeks later, the Governor General confirmed John's award with an official letter. He was advised to

keep it a secret; even APO staff had no inkling of the news. "It wasn't too hard to stay quiet – my wife found it harder to keep it a secret than I did," John says.

Letters of congratulations from the Prime Minister and Minister for Culture and Heritage followed, and the official investiture ceremony will take place in October this year.

Although John has stepped down as an APO player, he is still a very familiar face to APO concertgoers, often found side of stage and keeping concerts running smoothly. John still plays French horn for orchestras including Waikato Opus orchestra, Bach Musica and the New Zealand Pops Orchestra.

The APO wishes to extend its heartfelt congratulations to John Ure for an honour richly deserved.





Mark Bennett with RAM professor Nicholas Miller.

## SCHOLARSHIP SOJOURNS

APO trombonist Tim Sutton and violinist Mark Bennett have recently returned from scholarship trips to the US and Europe, which were made possible by the annual Auckland Philharmonia Foundation player scholarships for study.

The scholarships are intended to help players develop their own technical skills and enhance their contribution to the orchestra, as well as absorbing exceptional musical experiences and performances. During their scholarship trips, Tim and

Mark received lessons with masters and attended concert performances from some of the most prestigious orchestras in the world.

Mark Bennett's trip began in London, where he undertook a series of lessons with Nicholas Miller from the Royal Academy of Music. He also sat in on various violin lessons with teachers in the UK, Austria and Germany, including Rainer Schmidt and Harald Herzl at the Mozarteum in Salzburg, Vesna Stankovic at Graz Universitat der Kunst, Berent Korfer and Natasha Boyarsky at the Royal College of Music and Saschko Gawriloff, Nora Chastain and Ning Feng in Berlin. "I have vivid and inspiring memories from all these people," Mark says. "An interesting feature was their often polar opposite approaches to violin playing – all valid and valuable to consider."

Mark also attended concerts by the LSO in London with Joshua Bell, the Vienna Philharmonic, and the Mozarteum orchestra with Isabelle Faust in Salzburg. Mark says his concert highlight was seeing the Berlin Philharmonic twice, and says it was an unforgettable experience. "There was a sea of life and movement, particularly in the violins," Mark adds.

Tim Sutton's main goal was to get to Berlin to hear the Berlin Philharmonic live, and to meet "the most profoundly

talented trombonist in the world today", Stefan Schulz, bass trombonist of Berlin Philharmonic.

Tim's scholarship tour took him first to San Francisco to meet with John Engelkes, who has been the bass trombonist in the San Francisco Symphony since 1981. Then he travelled to Amsterdam for some lessons with Brandt Attema. Another highlight from Amsterdam was a Big Band concert at the Bimhuis, which also featured a solo trombonist Wolter Wierbos, an award-winning jazz and improvised music artist.

Tim travelled to Italy to attend the opening night of *Rigoletto* at La Scala, and then to Germany, where he enjoyed two concerts from the Berlin Philharmonic. "I've played in an orchestra for over 25 years and heard some of the best orchestras the world has to offer but this was something else," Tim says. Finally, Tim completed his trip with a lesson from Stefan Schulz.

Tim says that although it took considerable effort to convince the trombonist to agree to a lesson (Tim even asked a friend to translate his initial letter into a more formal request in German) the effort was worth it. "It was so inspiring," Tim says. "Since returning I have had a revitalisation and drive to practise and put into my practice what I've learnt."

## DRESS TO IMPRESS FOR PRIZES

APO is celebrating the swingin' music of the legendary Rat Pack on 4 August, and the Aotea Centre foyer will be transformed into Vintage Vegas with fun casino games, cabaret dancers and cool cars, recapturing the spirit and style of the era.

*Jaguar Presents: The Rat Pack* features singers Tim Beveridge, Tama Waipara and Esther Stephens crooning all the classics. It's also an opportunity for concertgoers to channel their inner Frank, Dean and Sammy with their attire to be in to win great prizes,



Tama Waipara, Esther Stephens and Tim Beveridge.

Image: Adrian Malloch

including a Jaguar for the weekend and accommodation at the boutique Orongo Bay Homestead. The Rat Pack vibe is sharp suits and fabulous frocks,

and APO photographers will be there to capture all the pre-concert fun. More information about the concert and prizes is at [apo.co.nz](http://apo.co.nz)



# 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 orchestra's future and to support specific needs, such as scholarships for musicians.

Leaving a gift is one of the most potent and enduring ways you can help Auckland's orchestra.

Every gift, big or small, 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.

**Ruskin Spear (1911-1990) *Rehearsal***  
Private Collection / Courtesy of  
Manya Igel Fine Arts, London / Bridgeman Images  
© Estate of the artist

For more information visit the APO website  
[www.apo.co.nz/gifts-in-wills](http://www.apo.co.nz/gifts-in-wills) or call the  
APO Development team on 09 623 5628



## LESLEY'S LEGACY



Lesley French

*'...supported by and in memory of Lesley French, who loved music and opera.'*

Within the pages of the APO's 2016 Opera in Concert programme book, beneath the biography of American baritone Scott Hendricks, lies an acknowledgement just three lines in length, a hint at the life and legacy of Lesley French, "who loved music and opera".

When Lesley passed away from cancer on 14 October 2015 at her home in Te Awamutu, she left behind an extraordinary gift in her will to the APO of \$250,000. Her family says it is a fitting tribute to Lesley's life, in which music played an integral part.

Born on 29 July 1941, Lesley received music lessons from the Sisters of Mercy in Morrinsville. While at Mount Roskill Grammar she took cello lessons and played in the school orchestra. She soon pursued a career as a librarian, beginning at Carnegie Library, Onehunga and later at the University of Auckland Library, the Country Library Service based in Christchurch, and then in Yorkshire, England. In the early 1980s she moved to Te Awamutu and became the Librarian at Te Awamutu Public Library,

and she was awarded an Associateship of the New Zealand Library Association in 1983.

It was during her OE in England that Lesley introduced a number of young New Zealanders to the arts scene in London, queueing for tickets and attending theatre, ballet, opera and concerts, as well as visiting museums and art galleries. Her close friends attest to the fact that she is still held in high regard decades later because of her efforts in obtaining seats (or standing room tickets) by postal, and more recently, internet and email bookings.

Lesley was a passionate and devoted music lover, subscribing to the NZSO and Chamber Music New Zealand concerts in Hamilton for more than 20 years. Lesley's sister Jennifer Opperman says she also loved the APO, and travelled regularly to Auckland for concerts, especially the Opera in Concert performances.

Lesley's chief indulgence was to attend opera performances; be it Auckland, Wellington, Sydney, New York (the Met Opera at least four times) Munich, Vienna, Venice and London.

Lesley's generous bequest has been invested in the APO Foundation's endowment fund, with an annual grant distributed to the Auckland Philharmonia Orchestra. AP Foundation Chair Belinda Vernon says her gift will be enduring. "By investing and growing the gift in the Foundation's endowment fund, we are able to ensure Lesley really is leaving her mark in the music, now and in the future," Belinda says.

"We are enormously grateful for all the gifts in wills we receive, whatever the size," Laura Dee, APO Director of Development says. "Every gift ensures the Auckland Philharmonia Orchestra is able to present wonderful orchestral music to future generations," Laura adds.

Lesley's gift will support the appearance of a visiting artist at the APO's annual Opera in Concert, in remembrance of her two great loves – orchestral music and opera, and in a touching coincidence, this year's performance of Otello falls on Lesley's birthday. She would have been 75 years old.

For more information about Gifts in Wills, contact Laura Dee, APO Director of Development [laurad@apo.co.nz](mailto:laurad@apo.co.nz)

## A TRILLIAN THANKS

The APO will be heading south for three additional concert events this season, thanks to a grant from the Trillian Trust. The APO's popular In Your Neighbourhood series has now been extended to an extra performance at Manurewa's Nathan Homestead on Friday 19 August, featuring an ensemble of APO players led by flautist Kathryn Moorhead.

Later in the year, APO Connecting will offer music students the opportunity to join the APO for a workshop and concert performance at the Big Play In South, on 13 September at Vodafone Events Centre. And finally, APO is adding two more performances of APO 4 Kids Christmas at Vodafone Events Centre, with two early evening performances scheduled on Friday 2 December.

These additional Trillian Trust-funded concerts are now listed on the APO website [apo.co.nz](http://apo.co.nz) and inside the back cover of *Phil News*.

## SPONSOR SPOT

APO sponsor Blackcat Consulting's Director Andrew Harris has published his debut novel, *The C Clef*. It's a gripping crime fiction that explores the world of cancer research, and Andrew says he wrote the book to "start a conversation" and encourage more original thinking to deal with today's global problems. For every book sold, Andrew will make a donation to the Malaghan Institute for Cancer Research. *The C Clef* is available from [amazon.com](http://amazon.com).





# A LIVING *legend*

**AHEAD OF  
HIS OCTOBER  
CONCERT  
WITH THE APO,  
PHIL NEWS  
EDITOR TIANA  
LYES SPEAKS  
TO THE  
GENIAL AND  
CHARMING  
VLADIMIR  
ASHKENAZY.**

One doesn't simply expect an audience with Vladimir Ashkenazy. Yet, surprisingly, *Phil News* receives it; without any egotism or reservation, Ashkenazy gives his time freely and generously to anyone who asks.

Ashkenazy: the surname honed on an illustrious musical career spanning seven decades into 'fame by one name'. He is, by all accounts, a living legend, but appears to have left any baggage firmly outside the door. I marvel at his accessibility, on the phone to him at his holiday home in Lugano, on the Swiss-Italian border. "I can't comment on my character," Ashkenazy laughs. "If you think I'm approachable, I'm very glad you think so! I'm just a normal human being and if someone asks me a question, I'm happy to answer it."

This will be Ashkenazy's debut performance with the APO, and he recalls fondly his previous visits to New Zealand. "I remember my last visit [in 2006], it was wonderful," he says. The people I met were so friendly, the audiences

were very receptive and above all I remember the nature, it was extraordinarily beautiful. It was a very positive experience and I am looking forward to returning."

Nature pops up throughout our conversation, as we discuss the repertoire in the APO's October concert; Ashkenazy says he feels an affinity with Nordic composers. After meeting his Icelandic wife and fellow pianist Thorunn Johannsdottir, Ashkenazy settled in Iceland in the 1970s, raising five children. He speaks of the composer Sibelius as having the same connection with Nordic nature that he and his wife also share. "I think we understand what he was trying to say through this music," he adds. But when pressed about his musical preferences, Ashkenazy reverts to his trademark diplomacy.

"Sibelius is very important for me but I can't say that it's more important than Beethoven or Brahms, for example. His music speaks to me of course, as one of the great Finnish composers,

but I don't consider myself a specialist in any composer; I just try to do what I can do, to follow the great expressions of the great composers." It's this self-effacing unwillingness to submit himself as an expert that adds to his charm. Every response is peppered with caveats to allow for what he doesn't know; he is undoubtedly knowledgeable and qualified to express his opinion, but sees wisdom in keeping doors open for new perspectives and experiences that might change his views.

For more than 20 years, Ashkenazy has been living in Lucerne, Switzerland. Born in the Soviet Union, he began playing piano at age six, and attended Moscow Conservatory, where he met his future wife. In 1962 he won the International Tchaikovsky Competition, catapulting him into stardom, and promptly emigrated to the west. Alongside his successful career as a concert pianist, in the 1970s he was introduced to the conductor's baton by his father-in-law, a conductor of an amateur orchestra.

Ashkenazy has now firmly established himself as a successful conductor, becoming Principal Guest Conductor of the Philharmonia Orchestra of London in 1981, Music Director of the Royal Philharmonic of London and Principal Guest Conductor of the Cleveland Orchestra in 1987, and Chief Conductor of the Berlin Radio Symphony Orchestra in 1989. Between 1998 and 2003, he was the Czech Philharmonic's Chief Conductor, and outside of Europe he served as Music Director of Japan's NHK Symphony Orchestra and later Principal Conductor of the Sydney Symphony Orchestra, from 2009 to 2013.

Ashkenazy's concert in Auckland includes British oboist Gordon Hunt performing Richard Strauss' Oboe Concerto. Hunt is a frequent visitor to New Zealand, and Ashkenazy speaks fondly of his friendship with Hunt, whom he met during his time with London's Philharmonia Orchestra, where Hunt has been the Principal Oboe for many years. "He's a great player, an absolutely wonderful player, he has always been a very good friend and a very good colleague too. I'm delighted I am able to come to New Zealand and perform with him."

Gordon Hunt has branched into conducting in recent years, gaining an excellent reputation in this field. He conducts the APO's Bayleys Great Classics concert 'Classical Favourites' at the Bruce Mason Centre on 12 October. "I didn't even know he had begun to conduct," Ashkenazy admits. "He only told me a few months ago. I think it's wonderful that he's pursued this. He's an excellent musician and this will bring very much to his conducting."

Does having a rapport with a soloist make a difference to the performance? "No, it makes no difference to me," Ashkenazy says. "I think that, for all musicians, we just follow what we think the composer wanted to express as best as possible."

It's this rejection of prioritising his own views



or intentions above those of the composers that Ashkenazy repeatedly stresses. "All I have in my mind is to make good music, I never think of my position, or career. To strive to make good music, that is the goal, and if people like you they ask you to return, and work with them again. That's all you can do. That's my principle anyway," he adds.

The APO concert opens with another Finnish composer, Einojuhani Rautavaara's *Isle of Bliss*. I ask Ashkenazy if the ability to meet with a composer and discuss their composition is helpful or adds more pressure to the performance. "I personally think it can be extremely helpful [to talk to a living composer about their work] because they know what it should sound like – well, I hope they do! I wish Beethoven and Brahms could listen to my interpretations and tell me what they think," he laughs.

There is a charming example of Ashkenazy's and Rautavaara's connection available online. Ashkenazy interviewed Rautavaara in late 1999, and the full 13-minute interview is posted on YouTube (it originally appeared at the end of Ashkenazy's recording of Rautavaara's Piano Concerto No.3). "I met him a couple of times; he's a very dedicated, modest person," Ashkenazy says. "I tell him I will do what I can, I hope you like it, and that's basically it. I do identify with his expression, and I'm glad to be able to bring his work to audiences," he adds.

Ashkenazy's professional life continues to be very busy, even as he enters his 79th year. He says he wishes he had more time during his visit to New Zealand. "There's never any time on a tour," he laments. "It's arrival, rehearsals, concert, departure." But when asked if he has plans to slow down, he pauses, and then is typically non-committal: "You never know – if you are a musician, you do as much as you can for music, and that's it!" ■

**The New Zealand Herald Premier Series**

**ASHKENAZY**

8pm, Thur 6 October  
Auckland Town Hall

**Conductor**

Vladimir Ashkenazy  
**Oboe** Gordon Hunt

**Einojuhani Rautavaara**

*Isle of Bliss*

**Strauss** Oboe Concerto  
**Sibelius** Symphony No.2

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 The New Zealand Herald

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# LET'S TALK ABOUT SAX

MICHAEL JAMIESON, ONE OF THE COUNTRY'S FOREMOST CLASSICAL SAXOPHONISTS AND AN ASSOCIATE PLAYER WITH THE APO, TALKS WITH **AMBER READ** ABOUT THE ROLE OF THE SAXOPHONE WITHIN THE ORCHESTRA.



The saxophone was born out of the early 19th century frenzy of innovation in woodwind and brass instruments, but didn't establish itself in the orchestra like other contemporary inventions such as the tuba. "I feel the saxophone, despite its age of nearly 180 years, is only just starting to secure its place in the classical music world," says saxophonist Michael Jamieson.

Although the saxophone is most commonly associated today with jazz, it originated within the classical tradition, says Michael: "It has been used in classical music since the beginning, while its use in jazz, despite its status as the quintessential jazz instrument, was not commonplace until the early 20th century." He continues, "the instrument used in both jazz and classical is exactly the same – there is no such thing as a 'jazz saxophone' or a 'classical saxophone'. However, the mouthpiece used for each is completely different, and a different technique of playing is required."

Social and political factors might have been part of preventing the saxophone's complete adoption into the orchestral family, Michael suggests: "Adolphe Sax was an incredibly

fascinating character and along with many friends (including Berlioz and Donizetti) he had many enemies, particularly amongst rival instrument makers, that often had major influence with orchestras, conductors and high ranking players. The saxophone was most commonly used by French, American, English and Russian composers, and struggled somewhat to make it into the Germanic repertoire, which I think stopped it becoming part of the standard symphonic lineup."

When the saxophone was first invented, there were no specialist saxophone players, so many early orchestral scores were constructed to allow the sax part to be taken by another woodwind player. "These scores," says Michael, "are the most terrifying for the casual player. It means that the solos, which are typically beautiful, are performed cold. You wait wondering if the pitch of the orchestra has shifted, if your pitch has shifted or if the reed has dried out." Rachmaninov's *Symphonic Dances*, which the APO performs on 29 September, fits into this category. "You sit, building up tension, but then it all gets released in the most beautiful piece of writing," says Michael.

Michael's personal favourites are the Berg Violin Concerto and Prokofiev's *Romeo and Juliet*: "[Prokofiev] just wrote so well for the instrument (although often in a very low tessitura), and the music is just so ravishingly beautiful". Listeners wanting to explore more of this unique and versatile instrument can check out Michael's playlist above.

Speaking of the rewards and challenges of playing, Michael says, "As a casual player, there's always the challenge of trying to find a sound and style that not only fits the music, but also the style and sound of the orchestra." He continues, "I love the fact that there is still the opportunity to surprise people with the sound of the instrument in the orchestra particularly...It is a perfect solo instrument...and also an excellent ensemble voice, capable of blending like no other instrument." ■

## MICHAEL'S PLAYLIST:

- Saxophone Concerto by John Adams
- *Quatuor pour Saxophones* by Alfred Desenclos
- *Boléro* by Maurice Ravel
- *Romeo and Juliet* by Sergei Prokofiev
- *L'Arlesienne* by Georges Bizet
- Violin Concerto by Alban Berg
- *Rhapsody in Blue* by George Gershwin

## SAXOPHONE TRIVIA

- The saxophone will celebrate its 180th birthday in 2020.
- Although it is commonly made of brass or other metals, the saxophone is classed as a woodwind instrument.
- Adolphe Sax was 26 years old when he invented the saxophone.
- Saxophones come in many different sizes, including sopranino, soprano, alto, tenor, and baritone. Adolphe Sax patented the instrument family in 1846.
- The saxophone is only five years younger than the tuba.
- Adolphe Sax won the Grand Prize at the 1867 Paris International Exhibition for the saxophone.

The New Zealand  
Herald Premier Series

## SYMPHONIC DANCES

8pm, Thur 29 September  
Auckland Town Hall

**Conductor** Alan Buribayev  
**Piano** Sergio Tiempo

**Kodály** *Dances of Galánta*  
**Liszt** Piano Concerto No.1  
**Rachmaninov**  
*Symphonic Dances*

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The New Zealand Herald





# Playing BY THE rules

Every profession has its weird and wonderful textbooks, and for a composer, one of the most important ones on the shelf deals with 'orchestration', or 'instrumentation' – a compendium describing the technical characteristics of every instrument in the orchestra, and how to write well for them. Can a cello play the A above middle C? Can a horn play *pianissimo* at the very top of its range? Can a harp play F natural and F sharp at the same time? The orchestration book has the answers. (For the record, these are 'yes'; 'not easily'; and 'read the chapter on the harp again'.)

There are actually quite a few of these books around. Walter Piston and Samuel Adler can be fairly described as minor composers; their immortality is through their orchestration textbooks, which have influenced generations of students. The gloriously-named Ebenezer Prout, whose "improved" arrangement of Handel's *Messiah* can be found stashed in many a dusty piano stool, published a book which is of its time (the late 1890s) but still useful. Rimsky-Korsakov's somewhat didactic tome is rendered faintly otiose by his using musical examples exclusively from his own works, many of which have now, alas, fallen into obscurity. Even Nelson Riddle, whose peerless arrangements achieved the impossible feat of making Frank Sinatra sound even more suave, wrote his own fascinating book on pop arranging for orchestra. But top of the list is the very first of them all: the *Treatise on Instrumentation*, published in 1843 by Hector Berlioz.

Berlioz was the perfect person to invent the orchestration textbook, because he was also one of the people who invented the Romantic orchestra. Inheriting Beethoven's ensemble, Berlioz vastly expanded its colouristic and expressive possibilities. The *Symphonie fantastique*, composed when he was only 26, is packed with wildly original writing. Berlioz instructs the timpanists to use specific sticks to get different qualities in the sound. He calls for the strings to play with the wood of the bow, rather than the hair, making a skeletal clattering. Having discovered the squeaky little E flat clarinet, he gives it a prominent solo in the last movement. Special effects tend to be effective in inverse proportion to their use, and in the hands of a lesser composer these would be gimmicks. Not Berlioz, who knew precisely what he was doing. He was quite obsessed with

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BERLIOZ'S *TREATISE  
ON INSTRUMENTATION*  
REMAINS THE  
AUTHORITY ON  
ORCHESTRATION, AND  
**ALASTAIR MCKEAN**  
DISCOVERS PAGES OF  
PERSONALITY FROM  
THE MAN WHO WROTE  
THE RULE BOOK.



orchestral instruments and for years had been absorbing all the tiniest details about them. In the *Treatise* he poured this knowledge onto the page.

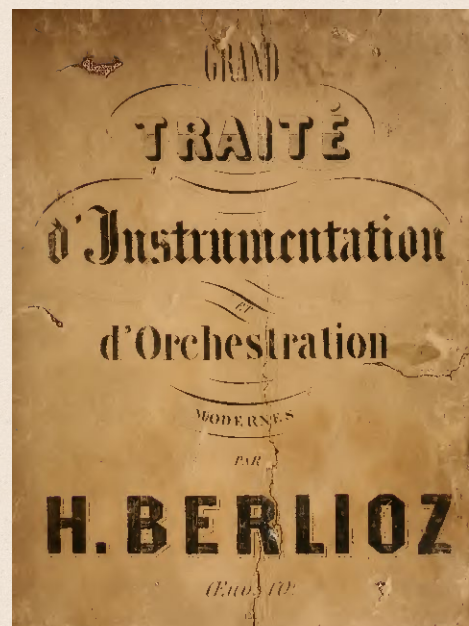
The substance of any orchestration textbook is the explanation of how the instruments work, and Berlioz briskly gets down to this: "The four strings of the violin are usually tuned in fifths...these strings are called open strings if the fingers of the left hand do not modify the sound by shortening the string". And so on, to more complex material; for instance, when discussing double-stopping (playing more than one string at a time) he gives an exhaustive table of which chords can and can't be played. Inevitably, though, aesthetic opinion creeps into the discussion of mechanical principles. The low strings of the viola ("whose excellent qualities have been unappreciated for the longest time") have a "husky timbre, while its high notes are distinguished by their mournfully passionate sound". Writing about pizzicato, Berlioz notes that the slow movement of Beethoven's Symphony No.4 "offers a charming example".

'Charming' is a word rarely seen in textbooks. This one is a more cracking read than most because Berlioz had a gigantic personality which it didn't occur to him to suppress. The "noble and brilliant" trumpet was "degraded" by composers past ("not even excepting Mozart"),

who wrote figurations "as vapid as they are ridiculous". A type of cheap cymbal then in common use is only suitable for "the accompaniment of dancing monkeys, jugglers, mountebanks, swallows of swords and snakes in public squares and at dirty street corners". Opinionated and irascible, then, but more often Berlioz is irresistibly enthusiastic about the instruments he loved so much. The cor anglais, "melancholy, dreamy...has no equal for reviving images and sentiments of the past". He swoons over the clarinet's "invaluable ability to render distant sounds, an echo, the reverberation of an echo, or the charm of the twilight".

These thoughts of one of the great minds of the orchestra are one reason this 173-year-old book is still immensely valuable today. The other is its wealth of clever, practical advice. For orchestration is an unusual blend of the practical with the creative. Composers need to know how each instrument works best, because:

"If the composer writes only that which is compatible with the nature of the instrument, the player must execute it literally. But if the composer errs, then he...must accept the consequences; the performers are no longer to blame." ■



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# THE GAMING EFFECT

FORGET THE BLEEPs AND BLOOPs OF A 1980s NINTENDO GAME; VIDEO GAME SOUNDTRACKS NOW HAVE SOME SERIOUS MUSICAL CREDENTIALS. **DANIEL RUTLEDGE** EXPLORES THE WORLDWIDE PHENOMENON OF FINAL SYMPHONY.

This October, Final Symphony will make New Zealand the latest stop in its acclaimed sell-out world tour, thanks to the booming popularity of video game music as a genre of orchestral concert. Produced and directed by Thomas Böcker, Final Symphony is comprised of Nobuo Uematsu's scores for video games *Final Fantasy VI*, *VII* and *X*.

Despite what classical music literati may think about the validity of video game music, there's no denying its popularity. *Final Fantasy* music has featured high on the Classic FM Hall of Fame all-time charts for years, alongside the likes of Tchaikovsky's 1812 Overture, Samuel Barber's *Adagio for Strings* and Beethoven's Piano Concerto No.5 and Symphony No.9. "Final Fantasy fans love the soundtracks, they really have a strong emotional connection to this music. Final Symphony takes the beloved and memorable melodies and re-tells the stories of the games musically," Böcker says. "Final Symphony has built the reputation of being the finest example of what video game music has to offer today, thanks to its sophisticated arrangements that are created by a team of experts. Fans can spend 70 or so hours immersed in any one of the many *Final Fantasy* games, so they instantly recognise the themes and fondly reminisce while hearing them performed live." Although Böcker says the majority of the crowds at Final Symphony concerts are fans of the video games, orchestral fans who haven't ever played a minute of one will still be entertained. He also points out the inter-mingling of classical music fans and *Final Fantasy* fans at a live event will encourage younger people to attend other live orchestral performances.

"Attendees unfamiliar with the franchise do still enjoy the performance, as one of our goals has been presenting scores of highest musical quality. Final Symphony features a symphonic poem, a piano concerto and even a full symphony in three movements, it's really quite unique," says Böcker.

"It's hard to find one category, but I think the late romantic era is definitely something one can compare the style to, Richard Strauss being an example. However, there are many elements of contemporary music combined with it as well. "We are seeing more and more people

outside the usual gaming circles coming to the concerts. Likewise, fans of *Final Fantasy* often express an interest in experiencing a bit more of the orchestral world after a Final Symphony concert. In my opinion, this is one of the best opportunities orchestras have today for attracting young audiences to come to their performances."

Final Symphony isn't just an internationally beloved live concert, it's also an internationally beloved album. Performed by the London Symphony Orchestra and recorded at Abbey Road Studios, the album reached the top position on the iTunes Classical Charts in over ten countries, as well as the top five classical albums on the Billboard charts and the Official UK Charts.

The Abbey Road recording was conducted by none other than Eckehard Stier, a maestro with an extensive and hugely respected career. Formerly Music Director of the APO, local classical music fans are already familiar with the flair and class Stier enriches a concert with, which will bring something very special to Final Symphony when he conducts it here.

"He is incredibly skilled and knows how to interpret the music like no other conductor I've worked with. He takes our video game music scores very seriously, putting an enormous amount of time into studying them and discussing them with the arrangers," beams fellow German-born Böcker.

"He does not look down on video game music in the slightest. It is a great pleasure working with him; to me, he is the number one for this job." Each *Final Fantasy* game is different; the 15 titles in the main series don't have any continuity in their characters or storylines. They are instead connected through their evocative themes, partly why they're so adored. "*Final Fantasy* is all about interaction, co-operation and community. The games are all about friendship, conflict and adventure. This creates a diverse range of different moods, different characters, which can be clearly heard in the soundtracks," says Böcker.

"This is what has made working on these concerts such a fantastic experience. We gathered together all this diverse material, all the different themes for places and situations; for each of the heroes, enemies, lovers and





Image: Philippe Ramakers

Thomas Böcker (third from left) receives a standing ovation at the Barbican, together with the composers, arrangers and conductor Eckehard Stier (far left).

friends. We can put all this in a musical context and entertain the audience with the symphonic stories it comes together as."

Indeed, the diverse *Final Fantasy* franchise is one of the most celebrated there is. It's wildly different from the monotonous military action of *Call of Duty* or the illicit thrills of *Grand Theft Auto*, providing more meaningful experiences that often stay with players for years. In *Final Fantasy VI*, the game's antagonist Kefka asks: "Why do people insist on creating things that will inevitably be destroyed? Why do people cling to life, knowing that they must someday die; knowing that none of it will have meant anything once they do?"

Surely, an answer must be in experiencing something as beautiful as a live orchestral performance.

"The audiences at Final Symphony are always so respectful, listening silently to every single note played before thanking the orchestra with huge applause and standing ovations. After our recent performance in Amsterdam, a friend of mine said, 'It must be a wonderful feeling seeing so many people being so happy in one place'. And indeed, it very much is," says Böcker.

Very soon, it's Kiwis that will enjoy being so happy together in one such place. That place is the Aotea Centre, where the APO will perform Final Symphony on October 21. ■

## FINAL SYMPHONY

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**Piano** Stephen de Pledge

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# APO IN P



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# A SCORE OF LIBRARIANS

A shush, a catalogue, or perhaps a score of librarians – whatever the collective noun, librarians are the hidden treasures of an orchestra. APO's **Robert Johnson** attended an orchestra librarian conference in Finland.



The Sibelius Monument at Sibelius Park, Helsinki

In May this year a scholarship enabled me to attend the 34th annual conference of the Major Orchestra Librarians Association (MOLA), an organisation the APO joined five years ago. MOLA has held an annual conference every year since it was founded in 1983, usually in the USA. This year's conference, only the third to be hosted outside North America, took place in Helsinki – an additional attraction for me, as Finnish music has been a passion of mine since childhood when I first heard the music of Sibelius. As my plane left mainland Europe and flew towards Helsinki it passed over the Åland Islands where Pehr Henrik Nordgren, one of my favourite Finnish composers, was born.

A stimulating prelude to the conference was a field trip to the home of Sibelius in Järvenpää near Lake Tuusula, about thirty minutes' bus trip from Helsinki – a good opportunity to make first contact with some of my fellow librarians. Lake Tuusula and the forest surrounding the house were the composer's favourite settings for his daily walks, during which he frequently found inspiration for his music. The excited movement and noise of migrating swans and their subsequent flight were the direct inspiration for the finale of Sibelius's Fifth Symphony.

The conference itself took place at the Finnish National Opera House, an impressive building situated on Töölölahti, a picturesque bay in the heart of Helsinki. Three days were well filled with a variety of talks, presentations, demonstrations and discussions covering topics of great interest to orchestral librarians, though perhaps somewhat esoteric to others! There was a session on how to deal with bowings when your string principals are unavailable; an illustrated talk on when and how to effectively proofread a set of performance materials; a discussion focusing on the current state of music publishing with representatives from four prominent publishers; and a seminar on the history of music notation software.

Of particular interest to me was an illustrated talk on Finnish music in the 20th century and beyond, presented by Jari Eskola, a former orchestral librarian who had "turned to

the dark side", as another Finnish librarian put it, now working as senior editor for the Finnish music publisher Fennica Gehrman. Another fascinating session was a 90-minute presentation of a remarkable new music scoring software called Dorico, due to be released in late 2016.

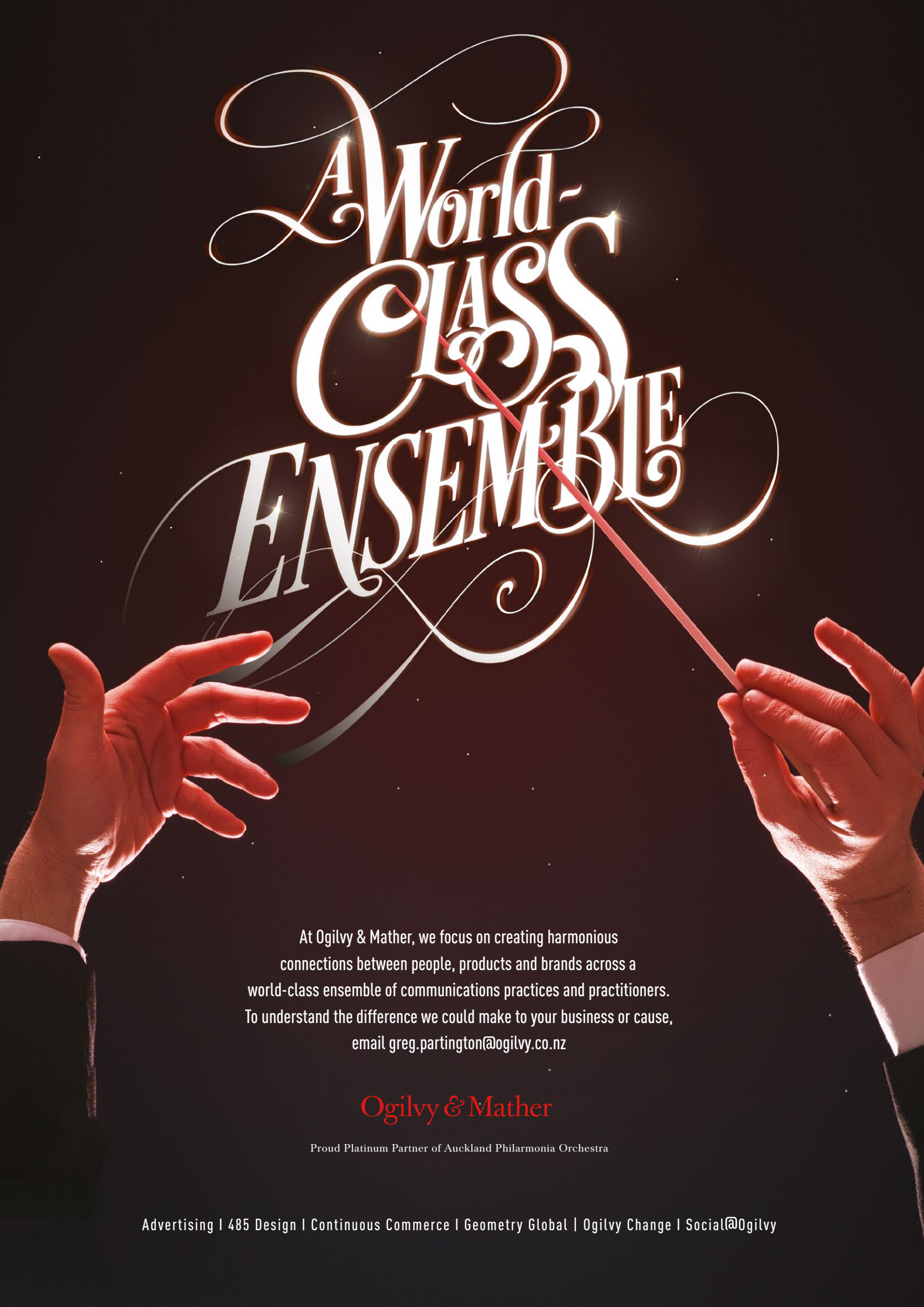
Coffee breaks in the foyer of Almi Hall presented opportunities to examine new publications by some of the world's foremost music publishers and distributors, such as Breitkopf und Härtel, Bärenreiter, Schott and Kalmus. Also represented were orchestral resource organisations such as Daniels' Orchestral Music and Zinfonia. Of course it was also a chance to meet with fellow librarians from around the world – from the Berlin Philharmonic to the Singapore Symphony; the New York Philharmonic to the Welsh National Opera. At a civic reception on the evening of the first day of the conference I had a long conversation with the English librarian for the Qatar Philharmonic, an orchestra of whose very existence I had previously been unaware.

On my final day in Helsinki I took the opportunity to visit the offices of Music Finland where I was able to study the score of Nordgren's Fourth Symphony. My only completely free day in this beautiful city had been the day after my arrival, during which I visited Helsinki's famous cathedrals and the spectacular sea fortress of Suomenlinna, a World Heritage Site comprising six interconnected islands. I adored Helsinki, with its vibrant culture and superb incomparable architecture, and I hope to return someday to explore more of this fabulous country.

The MOLA conference was a unique and invaluable experience from which I've learnt a great deal, and it was also an opportunity to make numerous important contacts. The occupation of orchestral librarian is an unusual one; the conference offered a rare opportunity to engage with more than a hundred people to whom I had no need to explain what I do for a living!

*If you want to find out more about the role of orchestra librarians, Radio NZ's Spectrum programme followed Robert for a morning. Search 'Spectrum Robert Johnson' on Radio NZ's website for the interview. ■*





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## SCHOOLS UNWRAP EDUCATION RESOURCE

The most famous four notes in music are now part of an innovative education tool for more than 60 schools involved in APO Connecting programmes throughout Auckland. In March, APO unwrapped Beethoven's Fifth Symphony with renowned music educator and conductor Richard Gill as part of the orchestra's popular Unwrap the Music series, and the concert was also recorded by APO sponsor JX Live to create a free music education resource for schools. This activity was made possible through a donation by the St Kentigern Trust Board and Douglas Goodfellow Charitable Trust.

Rachael Brand, Director of APO Connecting, says the video will be a valuable resource for schools and, in particular, school music departments. "APO Connecting is continually looking at innovative ways in which to engage students of all ages with orchestral music. This video study guide will not

only help schools deliver high quality music tuition, but is also aimed to inspire non-music students through an interactive educative medium," Rachael says. "The Unwrap the Music series of concerts are extremely popular with APO Partnership Schools (APOPS) and this education tool forms an extension of that experience for students."

Unwrap the Music is one of APO's key education and audience development programmes, and is designed to appeal to family and school groups alike by teaching music appreciation in a highly entertaining way. The concerts provide insights for

anyone new to music or anyone who wants to know more about music they love and enjoy, and Richard Gill takes the audience through the work in a part concert, part interactive talk.

Rachael says that APO had already identified the Unwrap the Music series as something the orchestra wanted to take beyond the concert hall. In addition to the gift from the St Kentigern Trust Board and Douglas Goodfellow Charitable Trust bringing the Unwrap the Music experience into 60 schools across Auckland, APO also has plans to upload the video to the orchestra's own digital library so the public can access the video for free.

Image: Adrian Malloch

Music educator Richard Gill



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## SISTEMA AOTEAROA UPDATE



## SISTEMA NZ HUI

More than 100 children from Sistema music programmes around New Zealand descended on the Auckland Town Hall on 13 July for the inaugural Sistema NZ Hui, hosted by Sistema Aotearoa.

The children, aged 6-15 years, came from Sistema programmes operating in Otago, Waikato, Whangarei and Hutt Valley. Throughout the one-day Hui, they participated in a series of musical workshops, culminating in a concert for whānau and friends on the Town Hall stage. In addition to connecting Sistema children from across the country, Sistema practitioners and management teams had the opportunity to meet and share experiences and resources.

Hon Christopher Finlayson, who was then the minister responsible for launching the pilot programme in Otago,

together with APO as administrators, attended the Hui's concert, and to celebrate the event, renowned local singer-songwriter Rob Ruha penned a special waiata for the New Zealand Sistema programmes to use as their national song.

The intention is for the Hui to become an annual event, with other Sistema programmes hosting on a rotational basis.

### SISTEMA ON FACEBOOK

Sistema Aotearoa now has its very own facebook page. The staff and tutors will be posting lots of photos of Sistema activities as well as concert updates and other news so be sure to follow the page for all the Sistema updates.

[facebook.com/sistemaaotearoa](https://facebook.com/sistemaaotearoa)

## SISTEMA'S FIFTH BIRTHDAY

In April Sistema Aotearoa celebrated its fifth birthday with a fun and informal concert, and a shared afternoon tea. Whānau, past tutors, supporters and friends from the Otago community all joined in the birthday celebrations, and each of the foundation students who have been part of the programme since it formed in 2011 were presented with a certificate. The concert featured a variety of performances; older siblings performing with their younger siblings and everyone (including some tutors) getting a chance to perform some fun old and new tunes together. Every birthday celebration needs a cake, and the enormous Sistema cake was kindly made by Sistema mum Rachael. The cake was cut by Sistema's oldest and youngest students.

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 The New Zealand Herald

# My Great Listen

ONE ARTIST, THREE  
PIECES OF MUSIC,  
A LIFE CHANGED

Image: Nikolaj Lund

American violinist and Berlin  
Philharmonic Concertmaster  
Noah Bendix-Balgley joins  
the APO in August to perform  
Mozart's Violin Concerto No.4.

He selects three pieces of  
music that have left a lasting  
impression on him.

**BACH –  
CHACONNE**

The magnum opus  
for any violinist, the  
Chaconne is a piece  
I keep returning to.  
Bach creates an  
amazing spiritual and  
emotional statement  
with this piece, and  
his Sonatas and  
Partitas reimagined

what a single violin could do. It is always an  
intellectual and emotional challenge to me  
to prepare and perform the Chaconne, but I  
always enjoy returning to it.

**SCHUBERT – CELLO QUINTET**

Playing chamber music is one of the greatest  
joys of my musical life. The Schubert Quintet  
fascinated me from a young age, as I listened  
often to a wonderful recording of the piece  
with the Cleveland Quartet and Yo-Yo Ma. This  
piece is the final chamber work of Schubert's,

and though we think of it as late Schubert, he  
was only 31 when he wrote it, shortly before he  
died. Yet the music has such revelatory beauty,  
especially in the slow second movement, which  
seems to function on a different time-scale  
than most other music.

**BRAVE OLD WORLD – 'BEYOND THE  
PALE' ALBUM**

In addition to playing classical, I also play  
traditional klezmer music. I've done so since  
a young age and I have been lucky to work  
with wonderful klezmer musicians such as the  
members of the band Brave Old World. They  
were instrumental in the klezmer revival that  
began in the 1980s, but they also create and  
compose new Jewish music. The 'Beyond  
the Pale' album is a wonderful combination  
of new and old, and it full of energetic dance  
music and emotional, lamenting melodies and  
songs. I've been exploring bringing classical  
and klezmer together and composed a klezmer  
violin concerto entitled *Fidl-Fantazye* that I  
recently premiered. ■



# me & my Bass

## APO PRINCIPAL BASS GORDON HILL TALKS TO TIANA LYES ABOUT HIS MUSICAL INVESTMENT.

"You know a successful bass player when they have a two-seat sports car," says Gordon Hill, APO Principal Bass. "I've got a station wagon," he laughs. Fortunately, Gordon's bass doesn't have to do much travelling in the boot of the car, spending rehearsal weeks at the Town Hall and only coming home for practise during the weekend.

Gordon's face lights up when he talks about his bass, which he purchased from world-renowned string instrument dealer Robertson & Sons, based in Gordon's hometown of Albuquerque, New Mexico. "I purchased my current bass four years ago – I was looking for a bass that was as much of an investment as a great instrument." Gordon cites a *Forbes* article in which mutual funds, shares and even property investments are easily outperformed by investments in string instruments. "Because there's more and more people playing these instruments every year so the demand goes up, but the really good instruments are like a Picasso, they're not making any more. These things are living works of art," he explains.

"For me, Italian-made was it. The dealer kept suggesting this bass by William Tarr, an Englishman who's considered the father of English bass making. But I was adamant I wanted an Italian bass." Gordon says he tried several Italian basses, and they were fine, but had to admit he hadn't found the right one.

"So to shut up the dealer, I agree to play the Tarr. I started playing it, and it was just dynamite. Right away. So I spent that whole day playing it, drove away, came back the next day and spent that next day playing it too, and then said 'I'm buying it'. Then I had to break the news to my wife!" he laughs.

As it turns out, the dealer knew he had a bass that was the right fit for Gordon. "Several people who know me, from the International Society of Bassists, have played that bass and had specifically asked 'has Gordon played this?' because they knew the sound and the feel was perfect for me."

Gordon describes the sound as "darker and fatter" than other basses. "It has all the dimensions and proportions of a very



## GORDON HILL

large double bass, but the way it's built is ergonomically perfect – it's really easy to get around."

The bass's history is easily identified – handwritten on the inside and back in ink is '1857, London'. It also has double line of purfling, the black ebony inlay line around the edge of the instrument. "Makers only did double purfling when it was a really special instrument for them," Gordon says.

"The varnish on this bass is epic; the wood is amazing. Most basses you see now have been damaged and restored, but this one is all original – It's been really well looked after."

Gordon started playing bass when he was 14 years old, "mostly because baseball season was over with," he says. His mother suggested he try learning another instrument (he had played piano as a child) and the teacher she had lined up offered either trumpet or bass lessons. Gordon chose the trumpet, though his decision was short lived. "I walked in to my first trumpet lesson and my teacher looked at the braces on my teeth and was like 'well, you can't play trumpet, so you're playing bass!'"

This year marks Gordon's 20th year with the APO. Perhaps he has straight teeth to thank for that. ■





# HOME ON THE RANCH

**HELEN SPOELSTRA** VISITS ASSISTANT CONCERTMASTER MIRANDA ADAMS AT RANCHORAMA, AND DISCOVERS THE SPRAWLING WEST AUCKLAND PROPERTY IS JUST THE REMEDY.

Assistant Concertmaster Miranda Adams is busy in the kitchen. The oven is on and a pot is warming on the stove; but she's not making dinner. She is, in fact, cooking up one of her many balms and lotions that form her Ranchorama Remedies range; a line-up of home-made, home-grown, organic products sold to friends and colleagues and at farmers' markets during the summer months.



"It all started with me being annoyed at having to pay so much money for muscle balms and anti-inflammatories for my wrists. They're so expensive and have a whole load of chemicals and other rubbish in them. I thought this is crazy, I've got to start making this myself!"

Aching muscles are an occupational hazard for professional musicians, but Miranda didn't stop there; "that was the first balm and then I got all excited, and I started going barmy and coming up with all sorts of other balms," she explains.

And so Ranchorama Remedies was born, with a whole array of lotions and potions, including a range of home-made SPFs (using non-nano zinc oxide) that smell good enough to eat, headache balm, relaxing balm, bug balm, healing balm, lip balm, a selection of soaps and of course her super balm for aches and pains.

The majority of the ingredients are home grown, with the exception of the beeswax and some of the essential oils like peppermint oil and arnica. "And the limes, those are from Nicola Baker's (Principal French Horn) lime tree," she adds.

"We're a very seasonal household, whatever we're harvesting is what I'll be using – we're very self-sufficient. We made our own wine after a harvest of grapes and I make kombucha, jams and chutneys. The next thing I want to try is making my own vinegar. I get through so much of it, what with making my own pickles – how hard can it be? It's so nice knowing what's in stuff; I don't trust what I'm buying at the supermarket."

And self-sufficiency comes very naturally to Miranda and her husband, Principal Viola Rob Ashworth. Alongside their roles as full time principal players with the orchestra and as members of the Jade Quartet, the couple run a 32-hectare farm in west Auckland.

And what a farm it is. A haven of rolling hills and peace and quiet, and animals – lots of animals. "We breed Tennessee Walking horses. Rob learned a lot about this specific breed of horse when he was working on a ranch back in Canada. They have a special running walk, which is very calm and comfortable to sit to, and a really lovely canter."

Miranda and Rob are both



experienced riders and trainers, and four of the children also ride.

They have a purpose built riding arena on the property plus a smaller roundpen specifically for training. Miranda and her daughters Jasmine (8) and Charmian (also an APO violinist) are currently taking weekly dressage lessons. "We have our lessons on Sunday so we practice our dressage

on the Friday. It's a good day to ride as there's generally no APO rehearsals."

Miranda couldn't look more at home astride her beloved chestnut mare Carmen. "Her mother went in to labour while I was playing in the pit for the opera of the same name," Miranda explains. "I rushed home after the performance to see how she was doing and be there for the birth. I imprinted

on her then and we've been together ever since."

Alongside the horses they have cattle, three alpacas, budgies, guinea pigs, several chickens and a cat to look after. How do they find the time? "Rob and I have a rule, he's in charge of the farm and I'm in charge of the house and the garden – that way we don't fight!" she laughs. ■



All Images Courtesy of Adrian Malloch



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**"Listen Grandad, I can play Nana's favourite song,"**

it filled my heart with joy. I loved being able to listen to that, just like in the old days."

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# SOCIETY NEWS



Hello! I'm pleased to introduce myself as the new Secretary of the players Society. After eight impressive years of service, Simon Williams has stepped down. I'm honoured to fill his shoes and work as an advocate for the musicians of the APO.

This column is a great place to keep all you hardcore APO fans up to date on musician comings and goings. The most exciting news to share is that we have a new permanent Principal Flute: Emma Gerstein. You will recognize Emma as she has already been gracing our lovely Town Hall for most of the

season on contract. Previously, she was a fellow at the New World Symphony in Miami, and a regular substitute with the Chicago Symphony. We're all so pleased to have her!

Congratulations to principal bassoonist Ingrid Hagan and her husband Phil on the birth of their son Beauden in January. Beau is such a cutie I knew our readers would want a picture!

Sadly, we will shortly be farewelling a few key contract players who have been gracing us for most of the season. Alex Eastley has been playing Principal Bassoon while Ingrid has been on maternity leave. Soon she will return to her position as Principal Bassoon in the Winnipeg Symphony. Timpanist



Ingrid Hagan's son Beau

Curt Armbruster has been on contract since the beginning of the year and will be returning to play Principal Timpani with the Annapolis Symphony. (Keep your eyes and ears peeled as soon we will be trialling two finalists for the permanent position!)

Long serving Principal Clarinet Gordon Richards retired at the beginning of the year so you may have noticed a flurry of new faces in the section. Signe Sömer has been offered a contract until September when she will return to her position in the Estonian National Symphony Orchestra.

Looking forward to seeing you at the next concert!

**Carl Wells**  
APO Society Secretary

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# CRESCENDO NEWS

*Join up & join in*



Encounters with visiting international soloists and fly-on-the-wall perspectives of orchestral rehearsals are some of the experiences members of APO's Crescendo programme enjoy. But a particular highlight for many is having the chance to become better acquainted with APO's own musicians and their instruments at special behind-the-scenes events.

One such event in July brought members up close with the APO trombone section, as Doug Cross, Mark Close and Tim Sutton (pictured right) treated an enthusiastic audience to an entertaining lecture-performance. Did you know that there are a number of different instruments in the trombone family, including alto, tenor and bass? Or that the German trombone differs substantially from its American counterpart? Crescendo members enjoyed these fascinating insights, and heard Doug, Mark and Tim demonstrate famous moments from the orchestral repertoire on their brand new German Kromat trombones. Following their

presentation, the trombonists answered many questions from the floor, and it was clear throughout that they are not only outstanding musicians, but also friendly and down-to-earth Kiwi blokes with a quirky sense of humour.

Much musical enjoyment and learning is yet to be had this year, with a Crescendo event planned every month. Two Crescendo open rehearsals in August and October feature sneak previews of the New Zealand Herald Premier Series: Bach Collage and the Newstalk ZB Series: Outraged concerts. In September, Argentine pianist Sergio Tiempo joins Crescendo Patron and APO Concertmaster Emeritus Brecon Carter for a question and answer session backstage after his performance of Rachmaninov's dramatic Piano Concerto No.1, exclusive to Crescendo members. In November German cellist Julian Steckel is our guest following the NZ



Herald Premier Series: Soul of the Cello concert. The ever-popular and social Christmas gathering rounds out the calendar highlights, featuring performances from APO's Young Achievers programme.

By becoming a Crescendo member, you not only become closer to the APO through access to events like these, you are also providing vital support and funds for the orchestra. New members are always welcome.

For more information or to join up, please contact Memberships on 638 6266 ext 234 or visit [apo.co.nz/crescendo](http://apo.co.nz/crescendo).

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# FRIENDS NEWS



Congratulations to John Ure, awarded an MNZM in the Queen's Birthday Honours for services to music. His citation includes "The early years of the orchestra

were challenging, and it is unlikely that it would have survived without his energy and direction." This is certainly well-deserved recognition of John's great work.

Our recent Meet the Artist events have featured Dejan Lazić, Richard Gill, Alexander Gavrylyuk and four players from the APO; James Jin, Tak Chun Lai, David Samuel and Annabella Zilber. We look forward to hosting Barbara Glaser, APO Composer in Residence Karlo Margetić, and Eliah Sakakushev-

von Bismarck (Section Principal Cello) and his wife, Caroline von Bismarck (first violin) at our upcoming MTAs. Visit [apo.co.nz/apo-friends-events](http://apo.co.nz/apo-friends-events) for details.

On Sunday 21 August at the University of Auckland School of Music at 2pm on behalf of APO Connecting and with the help of Mark Close, we will present a Brass Showcase. As well as being the APO's sub principal trombone, Mark is the Music Director of Kumeu Brass and is the ideal man to put together this programme. This will be a great opportunity to hear melodic and symphonic solo items from brass band players who have won national awards.

A fundraising film event will be held on Tuesday 13 September at Ryders Theatre in Avondale (10:30am screening) featuring a film with a strong

classical music theme. This will be followed by a roast lunch with wine and dessert. Tickets: \$40, available from the information table at APO concerts. This event is limited to 55 diners so be quick! For up-to-date information about the Friends and these events visit [apo.co.nz/support](http://apo.co.nz/support).

As it becomes more difficult to park near the Town Hall we are noticing a pleasing increase in the number of people using the \$10 bus service. This not only removes city driving and parking stresses but you travel in the company of fellow APO enthusiasts. The buses originate from Devonport, Howick, Papakura and Titirangi. For pick up points and more about the \$10 door to door buses to concerts go to [apo.co.nz/enjoy-your-experience](http://apo.co.nz/enjoy-your-experience).

There are so many practical ways that Friends support the APO and we hope that you might see joining the Friends as a practical way that you can support the APO. For further information, contact Bryce Bartley, President (09 580 1967) or Anne Stewart, Membership Secretary (09 476 1353).



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# FOUNDATION NEWS



The Auckland Philharmonia Foundation receives gifts in wills from music lovers who wish to see music touch others in the way it has touched them. We invest those funds carefully so that they endure and continue to be gifts that keep giving. The Foundation makes grants from income earned on investments to the Auckland Philharmonia Orchestra to support its growth and development. Last year grants totalled \$273,000. We also award scholarships to individual orchestra members to support their professional development which in turn benefits the orchestra by helping to develop music excellence. In these

ways the Foundation is investing in the future of the orchestra.

This month we are raising awareness about the importance of gifts in wills as a way of not only leaving your mark in the music but also investing in the future of your orchestra.

The 21st Century Circle is our legacy group and reflects the future focus of those who have indicated they intend to leave a gift to the Foundation. Our goal is to increase membership of the 21st Century Circle as way of building a solid Foundation for the future.

In this issue of Phil News you will read of Lesley French's passion for music and the special way she has left her mark in the music. Tim Sutton and Mark Bennett share their scholarship experiences and

demonstrate the impact of professional development of individual musicians on the performance of the orchestra as a whole.

The Foundation is proud to support the future of the Auckland Philharmonia and is very grateful to those who enable us to do so through leaving a gift in their will. I would also like to acknowledge with appreciation the assistance of Christopher Johnstone, Fundraising Manager at the APO, who has supported the Foundation for several years. We wish Christopher an enjoyable retirement.

If you would like to know more about the Foundation please contact me.

**Belinda Vernon**, Chair  
Mobile: 027 5570 845  
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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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# CONCERTS

DATE	CONCERT/ACTIVITY	TIME	LOCATION
Mon 1 Aug	In Your Neighbourhood: <b>The Nature of Flute</b>	6.30pm	Somervell Church, Remuera
Tue 2 Aug	In Your Neighbourhood: <b>The Nature of Flute</b>	6.30pm	St Peter's Church, Takapuna
Thu 4 Aug	Jaguar Presents: <b>The Rat Pack</b>	8pm	Aotea Centre
Thu 11 Aug	Newstalk ZB Series: <b>Denounced</b>	8pm	Auckland Town Hall
Thu 18 Aug	The New Zealand Herald Premier Series: <b>Calm Seas</b>	8pm	Auckland Town Hall
Fri 19 Aug	In Your Neighbourhood: <b>The Nature of Flute</b>	6.30pm	Nathan Homestead, Manurewa
Thu 25 Aug	The New Zealand Herald Premier Series: <b>Bach Collage</b>	8pm	Auckland Town Hall
Thu 8 Sep	Unwrap the Music: <b>Dvořák's Eighth</b>	6.30pm	Auckland Town Hall
Sat 24 Sep	APO Connecting: <b>Open Orchestra West</b>	2-4pm	The Trusts Arena, Waitakere
Thu 29 Sep	The New Zealand Herald Premier Series: <b>Symphonic Dances</b>	8pm	Auckland Town Hall
Thu 6 Oct	The New Zealand Herald Premier Series: <b>Ashkenazy</b>	8pm	Auckland Town Hall
Wed 12 Oct	Great Classics 3: <b>Classical Favourites</b>	7.30pm	Bruce Mason Centre, Takapuna
Fri 21 Oct	<b>Final Symphony</b>	8pm	Aotea Centre
Thu 27 Oct	Newstalk ZB Series: <b>Outraged</b>	8pm	Auckland Town Hall
Thu 3 Nov	The New Zealand Herald Premier Series: <b>Soul of the Cello</b>	8pm	Auckland Town Hall
Thu 17 Nov	The New Zealand Herald Premier Series: <b>Fantastic!</b>	8pm	Auckland Town Hall
Sat 26 Nov	APO Connecting: <b>APO 4 Kids Christmas</b>	10am & 11am	Auckland Town Hall
Sun 27 Nov	APO Connecting: <b>APO 4 Kids Christmas</b>	10am & 11am	Massey High School
Fri 2 Dec	APO Connecting: <b>APO 4 Kids Christmas</b>	6pm & 7.30pm	Vodafone Events Centre, Manukau
Fri 9 Dec	<b>Celebrate Christmas</b>	7.30pm	Holy Trinity Cathedral, Parnell
Sat 10 Dec	<b>Celebrate Christmas</b>	3pm	Holy Trinity Cathedral, Parnell

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