

A man with glasses, wearing a dark suit jacket over a light-colored patterned shirt, is playing a xylophone. He is holding two mallets with blue heads. The xylophone is in the foreground, and the man is positioned behind it. The background is a plain, light-colored wall.

Auckland Philharmonia Orchestra

Phil News

Winter 2017 Vol.39 No.2
Your free copy

STEPPING INTO THE SPOTLIGHT

APO Principal Percussionist Eric Renick moves to the front of the stage

COMRADES IN ARMS

Brett Dean and Piers Lane

OUT FROM UNDER

Stalin vs Shostakovich

SILKS AND SNARE DRUMS

Music meets circus





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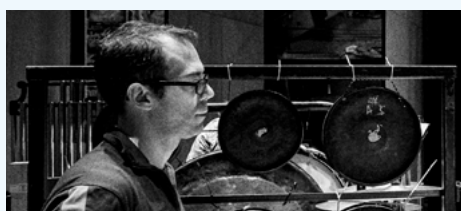
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From the Chief Executive

UPFRONT WITH BARBARA GLASER



Image: Adrian Malloch

Imagine a situation in which 70,000 people from all over the world are in the Auckland Town Hall listening to a great orchestra play Beethoven and Rachmaninov, marvelling at one of the world's best horn players performing Strauss. On Thursday 18 May, this is exactly what happened. Well, maybe not exactly – health and safety regulations being what they are – but thanks to the livestream of our Bayleys Great Classics concert *Sound the Horn*, we were able to take the Town Hall to them. People from as far afield as Alaska, Greece and Tunisia tuned in, and the rapt response to Auckland's orchestra was overwhelming. We're so proud to be acting as an international ambassador for this city, and to be living proof that orchestral music is for everyone. As this edition of *Phil News* goes to print, we're preparing for the APO's next livestream: The Trusts Community Foundation Opera in Concert – Puccini's *Manon Lescaut*. This is one of Giordano's favourites, and between him on the podium, an outstanding cast of singers and the APO in full flight, it's sure to be a night to remember.

Manon Lescaut is presented in association with New Zealand Opera, one of several close partnerships we have with New Zealand's other leading arts organisations. We'll be seeing the fruits of another of these relationships in November, when the APO and circus theatre company The Dust Palace come together in *Midnight*, a spectacular combination of orchestral music and circus, presented in association with Auckland Live. Although very different disciplines, the two artforms interact beautifully, each requiring a combination of exceptional skill and artistry. We sent Principal Timpanist Steven Logan to share his skills and learn some new ones from his acrobatic colleagues, which you can read about on page 18.

This same collaborative spirit is evident in the strong relationships we build with our visiting conductors and soloists, resulting in their desire to keep coming back to work with the APO. One such repeat offender is Brett Dean, who has appeared with the APO as a conductor, a composer and a viola soloist. As you can read about on page 16, he's joining us later in the year to conduct his 2011 work *Fire Music*, as well as Brahms' Second Piano Concerto, where he'll take to the stage with his long-time friend and collaborator, the extraordinary Piers Lane, who, incidentally, has been appearing regularly as a soloist with the APO since 1992.

While we pride ourselves on bringing the very best calibre of soloists to Auckland, sometimes we don't have to look too far afield to find them. After APO Principal Oboe Bede Hanley performed the Christopher Rouse Oboe Concerto earlier in the year, it's now Principal Percussionist (and *Phil News* cover star) Eric Renick's turn to step into the spotlight – another chance for us to celebrate the world-class calibre of the APO's players.

These players and their colleagues are the very centre of what we do, incredible men and women who bring a lifetime of dedication and expertise to the stage, leaving us in awe week after week. At any one time, the 70 or more of them on the stage bring their individual talents together for the sake of something bigger. Perhaps, in a time of such global upheaval, this example of what we're able to achieve when we work towards a common aim is something to which we should all aspire.

Barbara Glaser

THE YEAR SO FAR

From Tan Dun to Tchaikovsky, Starman to Stravinsky and everything in between.



Image: Adrian Malloch



Image: Adrian Malloch



Image: Adrian Malloch



Image: Doug Peters – Ambient Light

APO NEWS



Ioana Cristina Goicea with Christine, Lady and Sir Michael Hill.

GOICEA'S GOLDEN OPPORTUNITY

Following her performance of Tchaikovsky's Violin Concerto with the Auckland Philharmonia Orchestra in the Grand Final, Romanian violinist Ioana Cristina Goicea has won the 2017 Michael Hill International Violin Competition. As part of her winner's prize package, Goicea receives NZ\$40,000, a recording contract with the Atoll label, an extensive performance tour across New Zealand and Australia in 2018, a Michael Hill Spirits Bay pendant designed by Christine, Lady Hill, and a personalised professional development programme.

She is also invited to perform on Sir Michael Hill's magnificent personal violin, a 1755 Guadagnini named 'The Southern Star', on her Winner's Tour, and will receive a gown by Kiri Nathan to perform in.

Of the 2017 Competition, Sir Michael Hill says: "Nineteen years ago the idea for this competition was sparked and, since inception, has never faltered in standard or its ability to put violinists on the international stage. Tonight's winner was a competitor four years ago and at the time said wouldn't return until she was capable of winning. She's worked very hard and her playing has matured – she proved what commitment, perseverance and tenacity can do."

TIANYI'S PRESTIGIOUS POST

In June of this year, Tianyi Lu took up the position of Assistant Conductor at the Melbourne Symphony Orchestra. This highly sought-after position sees her undertaking a two-year long residency with the MSO under the guidance of Chief Conductor Sir Andrew Davis.

Lu has a long-standing relationship with the APO, beginning almost ten years ago when she was a highschool student in the APO Connecting Young Achievers programme. "It was with and through the APO that I decided to pursue a career in music," says Lu.

CEO Barbara Glaser says: "The APO is committed to fostering excellence in Auckland's young musicians, and we're very proud to have played a part in such a talented young woman's journey. We look forward to welcoming Tianyi back to the APO in the future."

ADDING TO THE FAMILY

For those of you at our *Pushing Boundaries* concert in May, you may have noticed a couple of members of our horn section pulling out some potentially unfamiliar-looking instruments during *The Rite of Spring*. These were two of our four new Wagner tubas, a beautiful instrument utilised in the music of Romantic composers like Strauss, Bruckner and, of course, Wagner himself.

These instruments have been handcrafted by the Alexander Bros. in Mainz, Germany, the company that created the original design according to Wagner's specifications. Valued at approximately \$40,000 in total, the funds were raised through APO's Development Department, with



Image: Rachel Jefferies

generous donations from The Sir John Logan Campbell Residuary Estate, NZ Community Trust, 26 donors at the 2017 Deloitte Summer Salon and Peter and Gael Levin.

Having our own Wagner tubas means that we no longer need to source and hire a set at a considerable cost when required. It also allows the

APO horn section to access these high-quality professional instruments whenever they need to learn, practise and rehearse the repertoire.

The investment in these instruments will serve both our players and our audiences for decades to come, equipping us to perform some of the great Romantic masterworks.



Prime Minister Bill English playing the cello.

SISTEMA'S SPECIAL GUEST

In May, the Rt Hon Bill English, Prime Minister of New Zealand, visited Otago to spend some time with the APO's partner organisation Sistema Aotearoa. He joined in a music theory lesson and enjoyed a wonderful performance from Sistema's Tiki orchestra. He was

even instructed in the fundamentals of the cello by eight-year-old Sistema student Henry Kiria (pictured above). Such a visit shows that the national significance of Sistema Aotearoa, its investment in the future of New Zealand's young people and the positive outcomes being achieved are being recognised at the highest level.

THE APO'S GOT GAME

After the incredible success of the APO's performance of *Final Symphony* in 2016, we are heading back into the wonderful world of gaming on Monday 14 August as the featured orchestra in *The Legend of Zelda: Symphony of the Goddesses*.

Led by conductor Jessica Gethin, the concert takes music from the most-loved Zelda games and transforms it into a reimagined score for full orchestra and choir. The concert's five-movement symphony regales ears with original music from Nintendo composers, including Koji Kondo, complete with new additions from *Breath of the Wild* and *Skyward Sword*. Throughout the evening, a video collage syncs up with the adventurous tunes.

Tickets are on sale now through Ticketmaster. For more info, please visit zelda-symphony.com.



CITY OF STARS

The Auckland Philharmonia Orchestra will be among the world's first orchestras to perform the soundtrack from *LA LA LAND* live alongside a full screening of the critically acclaimed film on stage at Spark Arena on Wednesday 20 December for one night only. It will be a chance to experience the ground-breaking, original movie-musical like never before, with an 80-piece orchestra and jazz ensemble performing composer Justin Hurwitz's Oscar®-winning score.

Tickets for *LA LA LAND in Concert* are on sale now through Ticketmaster, ticketmaster.co.nz.

CONTRIBUTIONS OF NOTE

It seems a simple observation to make, but for the hundreds of pieces of music that the APO performs each year, every player needs a score on their stand to guide them. What we don't often think about is the considerable expense that the acquisition of this resource requires – the APO spending around \$45,000 per annum on scores. At the end of 2016, the APO began a new initiative called the Notes Fund, enabling APO supporters to share the joy of music with others either by purchasing a specific score of their choice or making a general donation towards the purchase of music.

It is important for the orchestra to purchase scores outright rather than hiring them whenever possible. As APO Librarian Robert Johnson explains: "It means we can preserve all our own string bowings and other performance markings that are particular to our orchestra,

so we don't have to waste more time than necessary preparing the music for subsequent performances."

Thanks to the generosity of donors during last year's inaugural Notes Fund campaign, the APO was delighted to purchase 18 new scores. Many are critical editions, factoring in new scholarship that more accurately represents the composer's intentions. For example, our new *Bärenreiter* score for Debussy's *La Mer* takes into account the amendments made by the composer up until 1913, rather than the oft-used edition that was published soon after the piece's initial completion in 1905.

APO Notes Fund donors make a tangible and significant difference to the orchestra's ability to achieve artistic excellence and experience the satisfaction of knowing they have given Auckland audiences the gift of wonderful orchestral music.

Keep an eye out at APO concerts later in the year for the 2017 Notes Fund campaign to find out how to get involved, or get in touch any time on **09 638 6266 ext 234** or development@apo.co.nz.



GIVING THE GIFT OF MUSIC

When Marin Segedin passed away in January 2016, he generously left behind a gift to the APO. We remember a man who loved sharing the joy of music.

Marin was born in Scotia Place, just up the road from APO's Auckland Town Hall home, in May 1922 with music in his heart. His childhood was full of the music hall songs his mother loved. His older brothers, Cecil and Alan, learned to play the piano and accompanied the family. Although hard times through the Great Depression meant Marin couldn't have piano lessons, he taught himself the fundamentals of reading music and developed a fine tenor voice.

As a student, Marin sang in the university choir under Professor Horace Hollinrake. He had fun with music, once forming his student tramping group into a band to entertain friends – pots as drums and Marin improvising a trumpet with his cupped hands!

Marin met Margaret Robinson at university, and they were married in 1950. They were long-time supporters of the APO, attending many concerts over the years. They passed their love of music down to

their children Elizabeth and Anne and their three grandchildren – they enjoyed supporting young performers in their musical pursuits. Marin and Margaret demonstrated a strong commitment to the arts behind the scenes. Marin sang in the Dorian Choir and had managerial roles for the Auckland Festival Choir and the Auckland University Singers.

Marin was a lecturer in mathematics and later in life the University Liaison Officer at the University of Auckland. When he retired, Marin joined a music appreciation group through the University of the Third Age – he loved sharing music in this way. He was known to tear up with his favourite music, which included works by Elgar and that masterpiece for chorus and orchestra Fauré's *Requiem*.

After Margaret's passing, Marin continued attending APO concerts well into his 80s. He continued to enjoy listening to the radio or CDs until the end of his life. Music was a huge part of Marin's life and was a real joy for him. His contribution to APO is his final expression of this passion for music and desire to support the work of APO.

APO's long-term sustainability is ensured through contributions such as Marin's. "Leaving a gift in your will is a powerful way to help your orchestra. You have the satisfaction of knowing you will have a positive effect long into the future. It really is a way to 'leave your mark in the music' for future generations," says APO Director of Development Laura Dee.

For more information, please contact Trusts & Foundations Manager Rachel Jefferies, at rachelj@apo.co.nz or phone 09 623 5628.



RÖNISCH CELEBRATES 10 YEARS

The Rönisch Auckland Secondary Schools Piano Competition celebrates its 10th anniversary in 2017. The competition is administered by APO Connecting as part of the Haydn Staples Piano Programme, with support from Sly's Pianos. It offers talented young pianists the chance to represent their schools as they compete for tuition scholarships, cash prizes and performance opportunities with the APO.

In 2016, Auckland International College won the competition for the first time, with student Xutong (Tony) Wang (pictured above) taking out first prize.

This year's competition will take place on 21-22 October at Raye Freedman Arts Centre, Epsom Girls College. Applications must be submitted by schools no later than 15 September. For more information visit apo.co.nz/inspire.

EMMA'S NEW CHAPTER

One of the things we're most proud of is being able to introduce Auckland to some of the world's finest musicians as members of the APO. We welcomed one such player in the form of Principal Flute Emma Gerstein in 2016, and have been delighted to have her as one of

our own. Emma was recently appointed Chicago Symphony Orchestra's new Second Flute, a position which she will take up in July. Whilst we are incredibly sad to say goodbye so soon, the CSO is one of the finest orchestras in America and winning this post is a truly extraordinary achievement. We wish her all the best in this next stage of her journey!



BEATING

HIS OWN DRUM

Eric Renick is normally found in the back line of the orchestra, fulfilling his role as APO Principal Percussionist. Now, he's taking centre stage. Amber Read spoke to him about his journey so far.

Learn more about Eric and his instruments at apo.co.nz/meet-eric

"I got into the drums because there was a toy that I really wanted," says APO Principal Percussionist, Eric Renick. When he was nine years old, he was "super good for three months leading up to Christmas to get what were called 'Hit Stix'." These electronic drum sticks were connected to a speaker and when hit in the air, they would make not only a snare drum sound, but also cymbals, toms, or timpani. "I loved it," says Eric, a native of Indiana, USA. So much so that by the end of the day, his father (an electrical engineer) dismantled the speaker and refitted the sticks with headphones.

When he was twelve years old, Eric joined the school band. "I wanted to play the saxophone really badly," he recalls, but "I couldn't even make a sound on it." He aced in the percussion tryout room though: "I was just trying to get it done so I could go back into the other room where the other instruments were. But I never left the room – they were like: this is what you're going to play."

Percussionists have to play a wide range of instruments, but when asked if there's one instrument he has a special relationship with, Eric doesn't hesitate. "The marimba blew my mind," he says. He had to learn a marimba solo to audition for Butler University, and after years of having only played snare drum with marching band or drum kit with bands, "it was a revelation to me... All of a sudden you could play melodies and you could play pitch... I loved it."

During Eric's Masters study, a friend who travelled to New Zealand regularly regaled him with photos and stories of beautiful landscapes and beaches. The contrast to Eric's home state couldn't have been more stark: "[Indiana] is just flat cornfields, miles and miles of cornfields. So this place was quite literally out of a movie."

Some years later, while working with New World Symphony in the USA, Eric noticed an advertisement for the APO Principal Percussion job and made an audition recording, leading to a trial with the orchestra. "It was evident right from the beginning this was a really cool place and pretty special. I was really lucky because Carl Wells [APO Sub-Principal Horn] was already here – he took me to do the Tongariro crossing during my trial, and I was sold."

Eric won the job and has since taken every opportunity to travel New Zealand. "I enjoy the exploration part – hiking and climbing cliffs, jumping off waterfalls and that kind of stuff." He continues, "I haven't even bothered with Australia yet because there's so much to see here!"

As the APO's Principal Percussionist, Eric is responsible for a lot more than just playing his instruments. "The biggest thing would be assigning parts and equipment," he says. Percussion parts aren't neatly separated out like first violin, second violin, first flute, second flute etc; instead, there are just percussion parts. Eric figures out which percussionists will perform what, and how the instruments will be

arranged on stage. "It's a bit of a jigsaw puzzle," says Eric, to create a layout which allows each piece on the programme to be easily played.

Seated at the back of the orchestra, high on the steps of the Town Hall stage, the percussion section not only has a birds-eye view, but also an excellent aural impression of what's going on. "I can hear every single section from where I sit," he says. Percussionists often have long periods of rest before critical entries: "the greatest challenge is probably to stay continually engaged in what's happening. If you can do that it actually makes your job much easier."

Eric's concerto performance with the APO in August will put percussion right into the spotlight, with marimba, vibraphone, crotales, rototoms and more arrayed across the front of the stage. Eric's excited about sharing with audiences the full range of what percussion can do, as well as shattering the myth that percussion is just about colouristic sound effects. "It's nice to have the opportunity to play something melodic and beautiful, to actually take the lead and show people what [percussion] is capable of doing."

Keeping physically ready for performance is important to Eric, with pilates sessions at Reform Fitness in Mt Eden now a regular part of his routine: "I noticed a really sudden change in how I felt and how my body was being handled," he says. Eric also enjoys Ultimate Frisbee, playing with a club called Foreign Legion. "We do every single Sunday, rain or shine... it's like our church actually. That group's become like family to me."

Evenings off find Eric cooking dinner to one of his jazz records, or listening to his current favourite bands. LCD Soundsystem, Caribou and Tami Neilson are the top three on his current playlist, he says. "Those are probably the three I'm listening to the most, but they change all the time."

After seven years performing with the APO, and three years on the APO Board as the musician representative, Eric feels the APO has grown tremendously. "I feel this board is communicating well and making a lot of progress towards the growth of this organisation," he says in relation to his work on the board. Performances are going from strength to strength too: "Our level of musical communication has grown while our need for verbal communication has diminished," he says. "It's a really exciting time for the orchestra." ■



Eric tries out his new Hit Stix with his brother.

"Our level of musical communication has grown while our need for verbal communication has diminished ... It's a really exciting time for the orchestra."

THE NEW WORLD

Conductor

Michał Nesterowicz

Percussion Eric Renick

Smetana *Vltava*

(Die Moldau)

Rautavaara *Incantations:*

Concerto for Percussion and Orchestra

Dvořák Symphony No.9, 'From the New World'

APO on the Shore

7.30pm, Wed 9 August
Bruce Mason Centre,
Takapuna

The New Zealand Herald Premier Series

8pm, Thur 10 August
Auckland Town Hall

 The New Zealand Herald

Bookings

ticketmaster.co.nz
or 0800 111 999

Note: This concert contains a change to one of the previously advertised pieces of repertoire.

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

HEAD AND SHOULDERS ABOVE

LEGENDARY BASS-BARITONE TEDDY TAHU RHODES
TALKS TO TABATHA MCFADYEN ABOUT MUSICALS,
MAHLER AND MISSING OUT ON HIS DREAM ROLE.

When Teddy Tahu Rhodes walks out of stage door at His Majesty's Theatre in Perth to meet me, I immediately regret my choice to wear flats. The 6'5" bass-baritone is in town to play Scarpia in *Tosca* for West Australian Opera, and seeing as this follows hot on the heels of his brilliant portrayal of Sweeney Todd for New Zealand Opera last year, I can't help but ask him whether he thinks he's ever going to get to play someone nice again.

"Nah, I'm too old for that now!"

Still, these villainous counterparts couldn't be more different to the man sitting opposite me. To fall into the cliché, he is indeed the gentlest of giants, and it quickly becomes clear that there is one great love of this man's life: music.

His palpable enthusiasm catches me off guard. I had expected him to be jaded after decades of a life lived on and off planes, filled with relentless schedules and prying tabloids. Instead, when he talks about the first time he saw a symphony orchestra live, his eyes light up like the proverbial kid in a candy store.

"Most of all, I was astounded by how balletic the strings were in the way they moved together. It was just amazing." Rhodes goes on to gush about his love for Mahler's songs. When he absent-mindedly hums a phrase to illustrate a point, I'm snapped back to the reality that the bloke sipping a beer opposite me is the owner of one of the greatest instruments in the game today.

The next time we'll hear that voice with the APO will be in August for *Magic of the Musicals*. "I can't wait to come back; I genuinely love working with the APO – and I promise that's not interview speak."

Although his first foray into professional musicals as Emile de Becque in *South Pacific* (GFO/Opera Australia) marked a departure from the operatic world where he'd made

his name professionally, it was actually just bringing him full circle: the first song his singing teacher gave him as a youngster was 'Some Enchanted Evening'. Anyway, as far as Rhodes is concerned, musicals and opera aren't that different. "In the end it's all just great music telling great stories. And I see my job being the same in both: I just try to be real."

However, talk of his early days brings up a traumatic memory: his having been overlooked for the role of Curly in the Christ College, Christchurch school production of *Oklahoma*. "Didn't make the cut," he says with a wry smile. He was cast in the supporting role of Jud instead – the villain, incidentally.

He hasn't lived in the country of his childhood for quite some time now, but reassures me that he'll always be a New Zealander. "You can't take your country out of your soul. I adore living in Australia, but there's a comfort I feel when I come back to my home country. You step off the plane, smell the air, and you fit right back in."

We depart so that he can get his head together for opening night, a performance that proves to be revelatory. Talking afterwards to the director of that production, New Zealand Opera General Director Stuart Maunder, who'll also direct Rhodes in *Magic of the Musicals*, he gave a perfect summary of what sets this monolithic man apart.

"My favourite review of Teddy's Sweeney said that he sang 'as though his lungs were a haunted cave'. What I love most about him is that he's an open book, he lays everything bare and it's raw and real and very exciting: perfect qualities for the heart-on-your-sleeve territory of musicals. When somebody steps on stage, you want to feel that there's nothing more important to them at that moment than making music, and that's what you get with Ted every time he comes out of the wings." ■

"In the end it's all just great music telling great stories. And I see my job being the same in both: I just try to be real."

Jaguar presents

MAGIC OF THE MUSICALS

8pm, Thur 17 August
ASB Theatre, Aotea Centre

Conductor

Vanessa Scammell

Soprano Taryn Fiebig

Mezzo-soprano

Phoebe Hurst

Bass-baritone Teddy
Tahu Rhodes

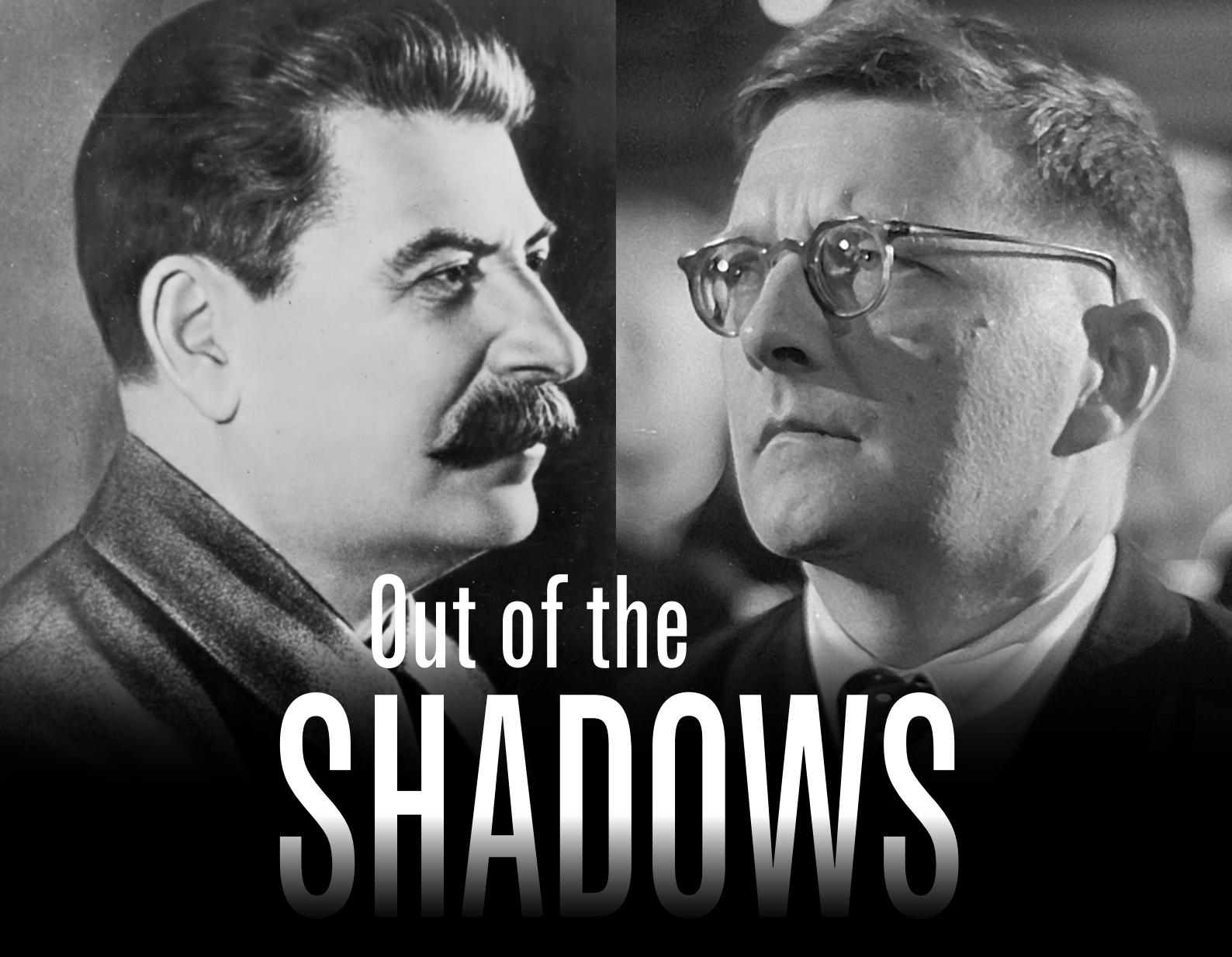
The Freemasons New
Zealand Opera Chorus

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or 0800 111 999

NZ OPERA





Out of the SHADOWS

SHOSTAKOVICH'S RELATIONSHIP WITH THE SOVIET REGIME WAS TROUBLED, TO SAY THE LEAST. **ALASTAIR MCKEAN** LOOKS AT HIS DEFIANT TENTH SYMPHONY, WRITTEN IN THE WAKE OF STALIN'S DEATH.

In 1949, Sergey Mikhalkov won a Stalin Prize for Literature for his play *Ilya Golovin*. Its eponymous protagonist is a composer whom we meet lolling about in his luxurious dacha, while his fabulously over-indulged wife tries on expensive gowns. Trouble arrives in the form of the day's *Pravda* (the Communist Party's official newspaper), featuring a prominent attack on Golovin's 'incomprehensible' and 'formalist' music. The horrified Golovin is further shaken when his own daughter, a good Communist, informs him that *Pravda* is quite correct! Act II finds Golovin lamenting his music's disappearance from Radio Moscow: he can now only hear it on the capitalists' *Voice of America*. A friend begs him: abandon this modernist cacophony! Compose melodious and tuneful music for the people! Eventually,

a sadder and wiser Golovin writes a suitably melodious and tuneful piano concerto, and is allowed to attend a 'peace congress' in Paris. Returning, he tells his wife that he witnessed a demonstration with 500,000 people praising the name of Stalin. The play concludes with Golovin doing the same.

'Melodious and tuneful' sounds nice, but in the Soviet context it meant the musical equivalent of the government-approved hackwork that *Ilya Golovin* undoubtedly was. A French journalist called Michel Gordey saw a performance, and wrote that although the play was vapid, the audience went wild. Gordey thought this bizarre, because the composer whose travails had inspired it was, in fact, extremely popular. This was Dmitri Dmitryevich Shostakovich. Although Shostakovich had written more than one genuine hit tune, he was revered not for his officially approved music, but for his own music: the music written from his own heart. In 1936 his opera *Lady Macbeth of Mtsensk* was filling three separate Moscow theatres when it was denounced on page three of *Pravda*. Shostakovich became an un-person overnight. Thereafter, like so many others, he kept a bag by the door, waiting for the police to take him away.

Shostakovich

Mikhalkov's play was part of the second major denunciation that Shostakovich suffered as part of Stalin's 1948 campaign against 'formalism'. It was immaterial that nobody was ever entirely sure what 'formalism' meant. Shostakovich was castigated by the State, dismissed from his jobs and forced to sign statements that praised Stalin, attacked bourgeois, decadent Western composers, and thanked the Party for allowing him to correct his frequent mistakes.

Then, on 5 March 1953, Stalin died. Isolated and paranoid, the old monster was planning another lunatic purge of imaginary enemies of the people when a massive stroke choked him to death over twelve hours. The people, dazed, cautiously started to get on with their lives. Shostakovich retired to his dacha and wrote his Tenth Symphony.

It is a serious and terrifying work of art. In *Testimony*, the claimed transcription of Shostakovich's memoirs, the composer is quoted as saying that the second movement was a portrait of Stalin. While the authenticity of *Testimony* is highly contested, this rings true. It's a brutal dance of death, whose violence is all the more shocking for following a slow and bleak first movement.

The third movement is dominated by a

disturbingly perky motif consisting of D, E flat, C and B. In German nomenclature, these notes are written D, Es, C, H, which (if you ignore the E) form the first four letters of the German transliteration – 'D. Schostakowitsch'. The Tenth Symphony is one of several works in which Shostakovich used this tag as a reference to himself. In the last movement, a seemingly benign tune gradually morphs into the death music of the second movement. At its height, the DSCH motif is howled out by the orchestra. The conductor Mark Wigglesworth, writing about the piece, concludes Shostakovich is shouting "I will not be beaten".

So – as so often with Shostakovich – it can be hard to hear as music qua music. The composer Aram Khachaturian reviewed it as "light and tragic, sorrowfully-lyrical and triumphantly jubilant." Some may find this a curious judgement. Exciting, yes. Exhilarating, even. Overpowering, certainly. Triumphantly jubilant? Perhaps a bit of a stretch. But then Khachaturian, a close friend of Shostakovich, may not have believed what he wrote. Even after Stalin, people still had to obey the Party line. After all, only a few years earlier Khachaturian had been obliged to compose the incidental music for a play by Sergey Mikhalkov called *Ilya Golovin*. ■

The New Zealand Herald Premier Series

DEFIANCE

8pm, Thur 24 August
Auckland Town Hall

Conductor

Andrew Gourlay

Cello Wolfgang

Emanuel Schmidt

Messiaen *Les*

offrandes oubliées

Saint-Saëns Cello

Concerto No.1

Shostakovich Symphony No.10

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or 0800 111 999

 The New Zealand Herald

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NEW KID ON THE BLOCK

Thomas Hamill took over the post of APO Connecting Director in 2017. He spoke to *Phil News* Editor Tabatha McFadyen about what attracted him to the job, and his vision for the future.

Tom with the APO Connecting Team.

As of 27 February, there has been a new face in the APO offices. It belongs to Thomas Hamill, a freshly emigrated Brit who is the new Director of APO Connecting – the APO's pioneering community and outreach programme.

First impressions of Tom yield a man with personality for days and the most typically British, dry sense of humour. Most striking though, is his unmitigated passion for the importance of music in people's lives.

Prior to joining the APO, Tom had been Director of Performing Arts for Merchants Academy Trust in Bristol, running music, drama and dance programmes across a trust of schools which incorporated secondary, primary and autism-specialist schools.

"It was in a low-decile part of Bristol," Tom explains, "a tough area. We were very lucky because we got awarded Music Department of the Year in 2016 by *Music Teacher Magazine* for our work. We ran a Sistema-style programme called the 'Music Pathway', where the Year 9 students were given instruments and trained. We built it up and eventually did a tour to Paris and a tour to Cornwall, and this was for kids that otherwise just wouldn't have picked up instruments."

The programme demonstrates Tom's belief in the ability of music to demonstrably improve people's lives. "The kids' behaviour was better, their academic results improved; it just proved the benefits of music."

So, how did he end up in New Zealand? He and his partner Katharine had been travelling to this part of the world regularly over the last four years or so to visit Katharine's parents, and, according to Tom, "just fell in love with it." They decided to take the plunge: "I quit my job last October on a bit of a whim, and we moved here in January, when I hadn't even had the interview for the [APO Connecting] job yet."

However, all's well that ends well, and Tom now heads up a programme that presents more than 200 events every year. "When I first looked into the APO Connecting programme, I was actually blown away but what's offered," says Tom. "The breadth and quality of it is incredible. Even when I first saw the ad for the job, I thought: Wow, that is amazing. That is exactly what I want to do."

"The team that I get to lead is fantastic," he continues. "They're dedicated, they're charming and they're visionary about what they want to do." He loves the interaction he has with members across the entire organization, both within management and the players themselves.

"I've never had the tool of world-class musicians at my disposal. Normally it's me and my mate John doing our best... The musicians have been brilliant. I think the relationship between the administration and the musicians is a strength of the APO. There's a great deal of mutual respect there."

He also points out how much he's enjoying collaborating with APO Chief Executive Barbara Glaser. "She's quite inspiring because she's so dedicated. It's good to have strong women in leadership positions – young aspiring females need those role models."

Tom embodies this spirit of collaboration on every level, and it's one of the key tenets of his long-term vision for APO Connecting. "I want us to be working in all the diverse communities that Auckland has. Auckland is an ever-expanding city and it's not bi-cultural – it's multi-cultural. I want us to have as many of those cultures influencing and being inspired by our music as possible. And not just with one-off concerts. It's about deep connections and about making a difference. We've got grand plans to connect with every school-child in Auckland. What we're really passionate about is changing lives with music." ■



"... Auckland is an ever-expanding city and it's not bi-cultural – it's multi-cultural. I want us to have as many of those cultures influencing and being inspired by our music as possible."

DYNAMIC DUO

Once upon a time, Brett Dean and Piers Lane were just two boys from Brisbane. Now, they're two of music's most revered artists. *Phil News* Editor **Tabatha McFadyen** spoke to the two of them ahead of their joint appearance with the APO in November.

Brett Dean

Image: Bettina Stoss

It's the early 1980s in London, and during a party an up-and-coming Australian violist named Brett Dean is chatting with a few mates in the kitchen. The conversation turns to their admiration for fellow Aussie Piers Lane – a pianist whose international career is going from strength to strength. A figure then appears in the corner and says kindly: "Hello, I believe you're talking about me."

Although they had gone to the same university in Queensland, Australia, this was the first time Dean and Lane had properly met. They're now frequent collaborators and firm friends, and along the way have scaled dizzying heights in their individual careers.

Dean's biography, for example, is an exhausting read. He was a full-time member of the Berlin Philharmonic for 14 years, during which he started writing a bit of music. Cut to next scene, and said music is being consistently performed by the world's finest orchestras, and he's also an increasingly in-demand conductor. I manage to catch him for a chat before he rushes out the door for rehearsals: the world premiere of his new opera *Hamlet* at the Glyndebourne Festival is just a few weeks away. Dean isn't taking any of it for granted though: "I regularly have to pinch myself to remind myself that this is actually happening."

Lane's résumé is no less impressive. As versatile as he is prolific, he has a discography exceeding 50 titles, performs regularly in the world's great venues (think sold-out recitals at Carnegie and Wigmore Halls), collaborates with everybody from violinist Tasmin Little to Patricia Routledge, as well as holding the post of Artistic Director of the prestigious Sydney International Piano Competition.

As part of his schedule in 2017, Lane joins the APO to perform Brahms' Piano Concerto No.2, a piece that he's been playing for more

than 20 years. Due to the concerto's mammoth proportions, it's occupying the space in the programme ordinarily reserved for a symphony. "Gosh," says Lane at this news. "Well, I'll do my best to be symphonic!"

Dean knows the piece similarly well; but this is the first time he'll be holding a baton rather than a bow. "The Brahms 2 would come up almost every season at the Berlin Phil. The opportunity to get to grips with it on the podium is a very exciting one because it teaches you so much more about how the piece is put together, which as a composer I find very rewarding. And the chance to do it with Piers is just delightful."

Dean will also conduct his own work in November's concert, *Fire Music*, a piece that began as an emotional response to the 2009 Black Saturday bushfires that devastated Victoria, Australia. He and his wife Heather had driven out to a friend's property near the affected area about three months after the fires. "There were still palpable signs of devastation but at the same time there were the first signs of regeneration ... these little green saplings coming out of what you could only imagine were dead tree trunks."

Dean takes this paradox of destruction and renewal and transforms it into a new kind of musical logic, indicative of his ability to take inspiration from anywhere, or, as Dean calls it, his "catholic tastes". "I'm fascinated by a whole lot of things and keep my ears open. I got into composing not through classical circles at all. I did a whole lot of live improves in clubs in the late '80s in these dives near the Berlin Wall, to a very unforgiving crowd of black-leather-jacket-clad post-punks.

"I'm the sum of my parts, and I think one of the most important aspects of it is that I've come from a performance background. I've always strived to write music that, were I playing it, I would feel engaged with it. It comes back to those extremely formative years of playing in the Berlin Philharmonic which was such a physical act, and *Fire Music* is definitely an example of that."

Right from the beginning of Dean's compositional path, Lane has been one of his biggest fans. "I remember going to see the London Sinfonietta playing one of his early works, and I was incredibly proud then, and he's just shot up like a rocket ever since."

Indeed, Dean attributes the genesis of his compositional life to his Lecturer in Harmony and Counterpoint at the Queensland Conservatorium, Alan Lane – father of one Piers. He credits Lane's father for giving him, "a mere viola student", the musical building blocks necessary for him to be able to compose, even though he didn't start writing music until much later on.

It's a connection of which Lane is justifiably proud. "Isn't that wonderful? I was so thrilled that he said that to my father too before he died. That meant an awful lot to Dad."

The collective love for music between



Piers Lane

Image: Keith Saunders

these two powerhouses is awe-inspiring. Over the course of our conversation, Lane talks excitedly about everything from his enthusiasm for recordings of pianist Alfred Cortot – "so many wrong notes, but he's just got such an extraordinary musical imagination; he makes you want to play the piano" – to repertoire he hasn't performed yet but is desperate to play – "zillions of things" – to the inspiration he finds from the upcoming generation of pianists and his love for teaching. "I guess I'm just greedy for the whole music world," he surmises.

Meanwhile, Dean is almost permanently effervescent with excitement about what he does. It drives him to pursue new things with an enviable fearlessness – taking him places one can't imagine that mere viola student would have dreamed.

"The thing is just to try stuff. The whole composition thing and more latterly the whole conducting thing is basically just a sense of 'I don't want to die not knowing what this stuff is like'. I don't want to have not given something a go because it's too scary. Of course it's scary – there's that threshold you have to cross and some nights are easier than others and all that, but I just want to learn stuff. I want to find out." ■

The New Zealand Herald Premier Series

FIRE MUSIC

8pm, Thur 2 November
Auckland Town Hall

Conductor Brett Dean
Piano Piers Lane

Sibelius *Scene with Cranes*

Brett Dean *Fire Music*
Brahms Piano Concerto No.2

Bookings

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or 0800 111 999

 The New Zealand Herald

Running away WITH THE CIRCUS

ARE THE WORLDS OF ELITE MUSIC-MAKING AND HIGH-FLYING ACROBATICS ALL THAT DIFFERENT? **HELEN SPOELSTRA** WENT TO SEE WHAT WOULD HAPPEN WHEN THE TWO WORLDS COLLIDED.

"Ok, so who wants to take the maracas?"

It's Friday afternoon in an unassuming building in Penrose and the APO's Principal Timpanist Steven Logan is giving a percussion workshop. The participants are sitting in a circle on the floor beating out the rhythms together, but it's clear these aren't your usual music students. Their lithe, perfectly toned bodies are comfortably coiled into the kind of positions that would make most of us wince. At one point one of the team pulls herself in to a handstand and plays the claves with her feet.

No, these aren't ordinary students at all. Rather, they're members of The Dust Palace, the leading circus theatre company that will join with the APO in November for an epic, once-in-a-lifetime circus-meets-symphony extravaganza.

And it's in that spirit of collaboration that we're together today, each making an introduction to the other of our respective art forms, because it turns out that they complement each other rather well.

"The possibilities are awesome," says The Dust Palace Artistic Director and Choreographer Eve Gordon. "Orchestral music has such a theatricality and such an enormity to it. It has no boundaries. Circus is the same because you're working in a three-dimensional space, and you're working in a way that gives the audience so much adrenaline and you can work with that same expanse of feeling. There's something about it that's extra magical."

It's fair to say that anyone who attended the APO's 2017 Season Launch last September would have been impressed with the unbelievable skill and agility on display from The Dust Palace, and we can expect more where that came from in November. "It's a full-length show," explains Eve excitedly. "You can expect all sorts: trapeze, cloud swing, hand balancing, contortions, hula hoops, straps – all sorts of magical things!"

"Choreographing to orchestral music is really hard; there's so much more delicacy, intricacy and subtlety. You can produce the





most amazing work and the possibilities are so much cooler, but because of that, it's a real challenge. We don't want to create something that's independent of the music. We want to embody it and bring it to life."

The percussion workshop is a hit (no pun intended). After the initial bemusement and getting the hang of the instruments the team starts to relax and enjoy themselves. They have fun, passing the instruments around, taking solos. There's a lot of laughter, but also a great deal of respect, because it's not as easy as it looks.

"Not as easy as it looks" seems to be a running theme today – it's now Steve's turn to have a lesson in all things circus.

After an extensive warm-up of jogging, stretches and squats, Steve is introduced to the silks. Eve shows him how, by twisting the silks underneath his feet, he can climb up the silk using his legs rather than relying on his arms and shoulders. And he does it – not straight away, but he gets there. "He's actually doing really well," whispers one of the other company members watching from the sidelines, and Eve clearly agrees. She wants to move on to something a bit more challenging.

"We'll try a catch." Eve demonstrates the manoeuvre, climbing the silks before rolling forward, dropping, then effortlessly catching herself before she falls, upside-down with toes pointed in an elegant half-star shape.

Steve's turn. "It looks easy when you do it!" he exclaims after a couple of tries. He does get there though and he's clearly enjoying the experience despite his obvious exhaustion. "On the bright side I feel like could eat whatever I want to tonight! I think what is really interesting about it is that you have to trust yourself and trust that your body knows what it needs to do. It's so gratifying when you get it right and you get up there and you can release your hands and know that you're not going to fall."

Trust is a word that comes up a lot; trusting your body and trusting those with whom you work. Eve believes it's the absolute back-bone of what they do. "When I first started working on circus shows, I found that the cast dynamic



was so different from theatre shows. In theatre there's always a hierarchy or some kind of cliquey dynamic. With circus it's so different, and I think that's because the danger and the skill of it supersedes any of that, and the trust that you need from the team – it just has to be there. You have their life in your hands and they have your life in theirs. It develops a family atmosphere; think of the circus families of old. It's a really great environment to work in."

The company lives and breathes what they do, training around eight hours a day, six days a week. "Training is solid and consistent; you have to do it every day or you go backwards. We start with about an hour's warm-up followed by cardio, then mix it up working on handstands, aerial work, adagio, always finishing with stretching and conditioning."

And the danger element? "It can be quite scary. We work to the mantra that you don't train for something until you've got it, you train for something until you can't *not* get it." ■

APO & The Dust Palace

MIDNIGHT

8pm, Thur 23 November
ASB Theatre, Aotea Centre

Conductor David Kay
Artistic Director & Choreographer
Eve Gordon

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Rebecca Harris



me & my HARP

APO PRINCIPAL HARP REBECCA HARRIS TALKS TO TABATHA MCFADYEN ABOUT HER INSTRUMENT.

When one thinks of the harp, it tends to conjure up images either of baby angels or, for the less celestially-minded, the logo adorning a can of Guinness. Still, whatever your personal connotations may be, upon examination it's a truly extraordinary instrument that lies somewhere between being a feat of modern mechanics and a work of art.

APO Principal Harpist Rebecca Harris' relationship with the instrument began when she was 12. Youth orchestra, study overseas in the UK and a professional appointment in the NZSO followed, until her son was born and the touring musician's life no longer appealed. In 1981, Rebecca returned home to Auckland to join what was then the Auckland Regional Orchestra – now the APO – making her one the orchestra's longest-serving members.

"It was small beginnings at that time, we had small audiences, but it was a wonderful atmosphere." The only downside? The orchestra didn't own a harp, an instrument that really loses marks for portability. "I had to carry mine backwards and forwards all the time, so that was a bit of a drag."

Today, the orchestra is the proud owner of two of them. The first was purchased in 1991: a reconditioned Lyon & Healy semi-grand harp (Style 17), now used as the APO's second harp when needed for certain pieces. The primary instrument Rebecca uses now is also a Lyon & Healy, but this time a Style 23, whose extra string (47 as opposed to the Style 17's 46) classifies it as a full concert grand.

When this instrument was purchased in the late 1990s, it was Rebecca's first contact with a brand-new harp: "It was quite a thrill!" Harps aren't like other string instruments that appreciate with age. Rather, the thousand or so brass moving parts that make up the harp's

action are much like the mechanics of a car; they wear out, requiring consistent servicing to keep them at optimum function.

These moving parts change the length of the strings, thereby determining the pitch at which they sound, a process governed by the all-important pedals. There are seven of them, each with three different positions. "It's usually the pedals that let you down. If you make an error with a pedal, you're in completely the wrong key. One famous harpist called them 'the traitors'," she says with a smile.

But before Rebecca even gets to the pedals, each of the strings needs to be individually tuned. "These days it's easy because you've got electric tuners, but when I first started my career, you had to tune up by ear before everyone else arrived, so it was a real chore."

Rebecca also has two harps at home. "I've actually got a duplication of what we've got here ... The smaller one [the Style 17] was my original harp that I had all the way through. In the late '90s, the harp that I used to use in the NZSO became available. I got ownership for sentimental reasons as much as anything, and it meant that I could practise on the same sized harp as I was using [in the orchestra] so that was an advantage."

Rebecca identifies certain composers as having an affinity for writing for the harp, and Debussy is right at the top of the list. The APO's upcoming Newstalk ZB Series concert *New Directions* is bookended by two of his masterpieces, *Prélude à l'Après-midi d'un faune* and *La Mer*, both of which make full use of the other-worldly colours the instrument emits. Although Rebecca's career may have begun a little while ago, she speaks about these pieces with all the excitement of someone about to play them for the very first time. ■

Newstalk ZB Series

NEW DIRECTIONS

8pm, Thur 5 October
Auckland Town Hall

Conductor André de Ridder
Violin Robert McDuffie

Debussy *Prélude à l'Après-midi d'un faune*

Philip Glass Violin
Concerto No.1

Schoenberg Theme
and Variations

Debussy *La Mer*

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My Great Listen

ONE ARTIST, THREE
PIECES OF MUSIC,
A LIFE CHANGED

Australian soprano Siobhan Stagg has shot to stratospheric heights within the international opera scene. She selects three pieces from each stage of her journey so far that have shaped her.

CHILDHOOD: TINA ARENA – 'SORRENTO MOON'

I grew up in Mildura (a town in regional Victoria, about six hours drive from the state capital of Melbourne) and didn't have much exposure to classical music. My musical palette back then consisted of the Top 40 tracks I heard on the radio, musicals and Disney movies, to which I would sing along at home using a teaspoon as a microphone. 'Sorrento Moon' was my favourite song from one of the first CDs I owned – a 'Sounds of Summer' compilation from the mid-1990s. My Dad and I would dance along to this song in the lounge room when I was in primary school – I forgot about it for several years but rediscovered it again recently. It still lifts my mood. Play it nice and loud, listen to the maracas and let your worries fade away as you find your groove – it's a guaranteed pick-me-up!

STUDENT LIFE: WILLIAM HARRIS – 'FAIRE IS THE HEAVEN'

When I moved to the city after high school, I joined the Choir of Trinity College at the University of Melbourne. It's fair to say that my years with the choir changed the course of my life. The choir toured internationally to the USA, England, Germany, Southeast Asia, and opened my eyes to a whole new world of possibilities. Before then, I hadn't left Australia – I didn't even have a passport! Trinity's Director of Music (he's a New Zealander, actually: Michael Leighton

Jones) gave me my first opportunities to sing as a soloist with orchestra, and we recorded several albums with ABC Classics. I'm so grateful for these student years for teaching me mountains of repertoire, sight-reading and listening skills and the importance and joy of collegiality in music making. The thrill of raw human voices, buzzing together to create rich harmony is something to treasure.

PROFESSIONAL LIFE: BRAHMS – EINE DEUTSCHE REQUIEM

I've loved this piece since it was first introduced to me as a student. The philosophical text and orchestral momentum were immediately compelling, but it wasn't until 2015 that this piece really changed my life. I was standing at Berlin airport, about to board a flight to Zürich for an audition, when my phone rang. It was my agent, asking if I could be soloist for Brahms' *Requiem* with Christian Thielemann and the Berlin Philharmonic that weekend, with a rehearsal in two hours' time. Adrenaline pulsing, I left the boarding queue and headed straight to the Philharmonie to rehearse. (Thank goodness I hadn't checked in luggage!) It was a wonderfully surreal experience to sing this German masterpiece with one of the greatest orchestras in the world at this iconic venue; a dream come true. 'Jump-in' experiences like this have proved to be pivotal stepping stones in building an international career. ■

Bayleys Great Classics

BAROQUE VOICES

7.30pm, Thur 3 August
Auckland Town Hall

Conductor Matthew Halls
Soprano Siobhan Stagg
Tenor Andrew Goodwin
Choir Voices New Zealand Chamber Choir

Handel *Zadok the Priest*
J.S. Bach Orchestral Suite No.3 in D Major

Handel *Ode for St Cecilia's Day*

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or 0800 111 999

BAYLEYS

◀ OFF STAGE

A REFUGE IN MUSIC

APO Principal Horn Emma Eden sat down with Helen Spoelstra to talk about how music can help people build a new life in a new place.



All images: Adrian Malloch

When Emma Eden was temporarily signed off from her duties as APO Principal Horn with a bad back last winter, she decided she wanted to make the best out of a bad situation and do something positive with her time.

"I'm used to being really busy," explains Emma. "A friend told me that the Refugee Youth Advisory Network (RYAN) were looking for a piano tutor. I've played piano in the past and met with Stephanie Oh from RYAN to see if I could help. Mid-conversation an idea popped into my head... 'Do you have a choir?' Steph said no, and we both looked at each other as if to say: let's make this happen. So we did!"

After a few logistical meetings, such a choir was born in August. "We made it open to anyone and called it Reo o RYAN (Voices of RYAN). I didn't know who was going to turn up, how old they would be – I just didn't know what was going to happen.

"We started learning really easy songs like 'Happy Birthday' and the National Anthem, but by the end we were attempting Adele. The children had really varying levels of English and it was a great way of learning the language. I learnt a lot too; the kids would request songs by new, cool bands that I'd never heard of!"

Though some weeks only one child would

turn up and other weeks there would be 20, the group met every Friday and included children from all over the world of all ages and backgrounds.

"I can't imagine turning up in a country so different from my own and finding everything so new. I thought that by creating a community choir we would encourage these kids to join their school choir and make friends. We all know what it's like to feel that you don't quite fit in, and music is a great way to bring people together. There's no right or wrong, you just go for it and have a good laugh along the way."

Reo o RYAN now runs as a school holiday project. "We just want to create a fun and friendly atmosphere for them. I love singing and I think it's a really good way of just using your voice and letting everything out. I hope what the kids got from it is that music can be fun and it's accessible."

As far as her work with Auckland's asylum seeker community goes, it seems the children's choir is only the beginning. Through Stephanie's links and APO Connecting, Emma arranged for Stephanie and four adult asylum seekers to attend the APO's performance of *Awa* in March, a collaboration with Atamira Dance Company.

"They're all waiting to be given refugee status. It was great to do something nice for them and they were so grateful to be given the opportunity and enjoyed it so much."

But it doesn't end there. "At the end of the concert Steph and I asked if they would be interested in joining a choir and they were super keen!"

Emma is currently waiting for the paperwork to be signed off but hopes to get an adult choir specifically for the asylum seeker community started in the next month or so.

"We'll start with an open mind and just see what happens. The goal is to have fun and for the asylum seeker community to see that New Zealand is a welcoming place."

"The fact that we've had some asylum seekers come to see an APO concert is a huge success. We can all learn a lot from each other. No matter what your background, music is something that we've all got in common." ■

"We all know what it's like to feel that you don't quite fit in, and music is a great way to bring people together. There's no right or wrong, you just go for it and have a good laugh along the way."

Since this interview Stephanie and Emma have had several sessions with the Asylum Seeker Community in Mangere. Emma loves working with Steph and is really excited for what the future holds for this group of amazing people.

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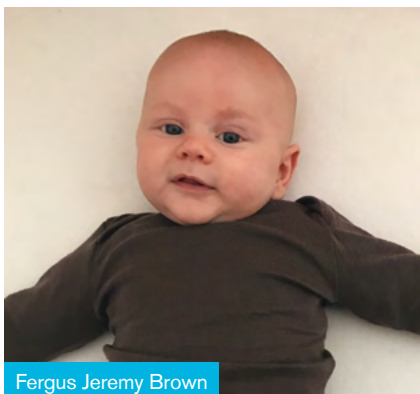
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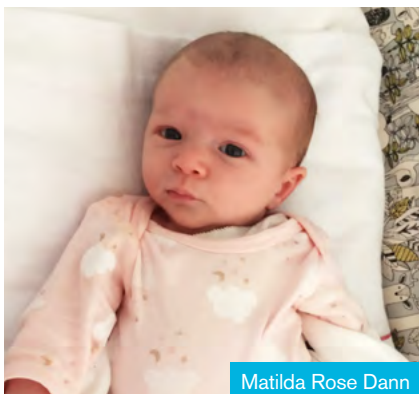
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Matilda Rose Dann

SOCIETY NEWS



Welcome to the musicians' corner of *Phil News* – your window into the latest happenings on stage and behind the scenes.

It was only last year that Emma Gerstein joined us as Principal Flute. It turns out we weren't the only ones smitten with her playing; she recently won the position of Second Flute in the prestigious

Chicago Symphony Orchestra! Though we are sad to lose such a lovely player and colleague, we're also incredibly happy for her and wish her all the best for this next chapter.

As you may have noticed, Bridget Miles has been absent from the clarinet section this year. That's because she's been busy having a baby! Fergus Jeremy Brown was born at the end of January and both Bridget and Fergus are doing really well. It seems to be a bit of a trend, because Principal Trumpet

Huw Dann and his wife Emma have also just had their first child, Matilda Rose Dann, born at the start of June.

Bridget and Huw may have new babies, but the APO Horns have had quadruplets! After the APO Development Department's successful fundraising campaign, the orchestra has purchased a stunning new set of Wagner Tubas for the horn section from Alexander Bros. in Mainz, Germany (the same manufacturer who designed the instruments for Wagner originally). These beautiful instruments are called for in the works of Wagner, Stravinsky, Strauss, and Bruckner. We premiered the two tenor versions of the instrument in *The Rite of Spring* earlier this year, and the horn section can't wait to play them for you again soon.

Finally, it's important to save a few words to thank you – our audience – for your loyal support and enthusiasm. Come say hi after our next concert – we love to meet our audience! We're easy to find post-concert in the Town Hall Deutz Bar.

Carl Wells
APO Society Secretary

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CRESCENDO NEWS

Join up & join in



"I don't practise my horn at home," says Stefan Dohr, Principal Horn of the Berlin Philharmonic. "I go down to the basement and play there. Otherwise my dog sings along!" Dohr is backstage at the Town Hall answering questions from members of APO's Crescendo programme at the latest Meet the Artist event. On a more serious note, he reveals that the "beauty of the playing comes in the concert". Everything beforehand is "planning for what is to come" and "training for the risks" taken in performance.

This recent Meet the Artist session is one of five opportunities members have this year to meet the wonderful musicians who perform with the APO. In a relaxed atmosphere backstage following selected APO concerts, you can hear stories of formative musical experiences and illustrious mentors, and ask questions you have always wondered about but never had the chance to explore. It adds an extra dimension to the performance you have just experienced, and gives you a special connection to the artist you meet.

Later this year, we'll hear from APO's brilliant Principal Percussionist

Eric Renick following his performance of Rautavaara's Concerto for Percussion and Orchestra: *Incantations*. Critically acclaimed French pianist David Fray shares stories from his life as an in-demand international soloist, and APO's very own Music Director Giordano Bellincampi speaks with us about his journey with the APO, and his vision for the orchestra's future.

Meet the Artist sessions are just one way that a Crescendo membership takes you behind the scenes, bringing you closer to your orchestra whilst also providing much-valued support for the APO.

For more information or to join up, please contact Memberships on **09 638 6266 ext 234** or visit **apo.co.nz/crescendo**.



CRESCENDO CALENDAR OF EVENTS To November 2017

1 August

Open Rehearsal – Baroque Voices
6.30pm, Auckland Town Hall

10 August

Meet the Artist: Eric Renick
Post-concert, Auckland Town Hall

28 September

Meet the Artist: David Fray
Post-concert, Auckland Town Hall

18 October

Open Rehearsal – Prokofiev 5
10am, Auckland Town Hall

9 November

Meet the Artist
Giordano Bellincampi

27 November

Crescendo Christmas Gathering
Philharmonia Hall, 6.30pm

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FOUNDATION NEWS



Helping to support the artistic development of the APO is a fundamental principle of the Auckland Philharmonia Foundation. The Foundation Player

Scholarship is one of our key initiatives to invest in our musicians, and we're delighted to announce Ruth Brinkman, Principal Contrabassoon, and Huw Dann, Principal Trumpet, as the 2017 recipients. Ruth and Huw will both be undertaking overseas study under the auspices of the scholarship programme.

Ruth has recently returned from the United States and Huw is set to undertake part of his study in Australia later this year.

The Foundation is committed to the Player Scholarship programme, convinced that the benefits to the individual flow through to the entire orchestra. By developing their own skills via mentoring by experts in their field, they are also able to bring back the knowledge they have gained to their orchestra, inspiring and motivating their colleagues.

Later in the year the Scholars will perform and share their experiences with

members of the 21st Century Circle at a boutique concert for this special group of APO supporters. The 21st Century Circle is made up of individuals who have indicated their intention to leave a gift in their will to the Foundation. It reflects the forward-looking nature of the Foundation and the long-term vision we have for the orchestra.

If you would like to find out more about the 21st Century Circle and how you can help the Foundation invest in the future of your orchestra, please contact Rachel Jefferies at RachelJ@apo.co.nz or phone **09 623 5628**.

FRIENDS NEWS

Happy Birthday!



"You don't want Auckland's orchestra to collapse, do you?"

Such was the content of a phone call received by Val Robinson from Nancye Martin.

Nancye's daughter Marya was a talented young flute player who had been playing with The Symphonia of Auckland, now collapsing under the pressure of financial woes. However, determined to have a resident professional orchestra in Auckland, 26 of the musicians signed up as full members of the Auckland Regional Orchestra Society. This Society owned the orchestra and, responsible for its management, appointed a small initial staff of Michael Maxwell as General Manager, Glenys Rush, his secretary, Wayne Laird, head of accounts, and John Ure as Orchestra Manager.

However, the task of obtaining financial support for an orchestra was no small one, and outside the capabilities of just four people. At the outset, Michael Maxwell declared a Friends Group was needed – similar to

the one that supported the American orchestras with whom he had been working. He suggested to the Auckland players that they find a mother, an aunt or a friend with organising ability. Which is where Nancye comes in. The call that she made to Val was repeated to about 30 of her friends and they all found themselves at a meeting on 14 December, 1981. The rest, as they say, is history.

The APO Friends have worked tirelessly to support what has become the Auckland Philharmonia Orchestra over the years, and celebrated their 35th birthday in style. They have been crucial in finding innovative ways to raise funds for the orchestra (everything from garden parties to lunchtime concerts to fashion parades), as well as creating the wonderful sense of community that surrounds this orchestra. On an average concert night, you'll find the Friends selling programmes in the foyer, manning the APO information tables, providing hospitality to our visiting artists, feeding the orchestra at interval and acting as all round evangelists for the work of the APO. Chances are



Judith Bishell cuts the cake at the APO Friends 35th birthday party.

they've also distributed some of the marketing material, and that they've been busy preparing for the next day's 'Meet the Artist' – wonderful events that allow people to get to know our international artists over a cup of tea and conversation.

So not only did Auckland's orchestra not collapse, but it thrived, and continues to expand into the present day, a situation for which the Friends are in no small part responsible. As APO Chief Executive Barbara Glaser says: "The Friends have been a vital part of the APO family, working tirelessly to provide all kinds of support to Auckland's orchestra. On behalf of the APO, I'd like to say a huge thank you; we couldn't do it without you!"

THANK YOU

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

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Mt Wellington Foundation

North & South Trust

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Orongo Bay Homestead

Margaret & Ron Saunders Charitable Trust

Scarecrow – deli, café & florist

Waiwera Water

CONCERTS

DATE	CONCERT/ACTIVITY	TIME	LOCATION
Sun 2 Jul	CineConcerts presents Harry Potter Live in Concert*	7.30pm	Spark Arena
Thu 6 Jul	Newstalk ZB Series: Fallen Heroes	8pm	Auckland Town Hall
Fri 14 Jul	Opera in Concert: Manon Lescaut	7.30pm	Auckland Town Hall
Thu 20 Jul	The New Zealand Herald Premier Series: Ibragimova Returns	8pm	Auckland Town Hall
Sat 22 Jul	APO Connecting: APO Adventures South	1.30-4pm	Vodafone Events Centre, Manukau
Wed 26 Jul	Unwrap the Music: Beethoven's Fourth Symphony	6.30pm	Auckland Town Hall
Thu 3 Aug	Bayleys Great Classics: Baroque Voices	7.30pm	Auckland Town Hall
Wed 9 Aug	APO on the Shore: The New World	7.30pm	Bruce Mason Centre, Takapuna
Thu 10 Aug	The New Zealand Herald Premier Series: The New World	8pm	Auckland Town Hall
Mon 14 Aug	JMP presents The Legend of Zelda: Symphony of the Goddesses*	7.30pm	Spark Arena
Thu 17 Aug	Jaguar presents Magic of the Musicals	8pm	Aotea Centre
Thu 24 Aug	The New Zealand Herald Premier Series: Defiance	8pm	Auckland Town Hall
Mon 4 Sep	In Your Neighbourhood: Clarinet & Strings	6.30pm	All Saints Church, Howick
Tue 5 Sep	In Your Neighbourhood: Clarinet & Strings	6.30pm	Takapuna Methodist Church
Fri 8 Sep	In Your Neighbourhood: Clarinet & Strings	6.30pm	Nathan Homestead
Sat 9 Sep	APO Connecting: Family Classics	2-4pm	Vodafone Events Centre, Manukau
Wed 20 Sep	APO 2018 Season Launch	6.30pm	Auckland Town Hall
Thu 28 Sep	The New Zealand Herald Premier Series: German Masters	8pm	Auckland Town Hall
Thu 5 Oct	Newstalk ZB Series: New Directions	8pm	Auckland Town Hall
Wed 11 Oct	Unwrap the Music: Brahms' Second Piano Concerto	6.30pm	Auckland Town Hall
Sat 14 Oct	APO Connecting: APO Adventures West	2-4pm	Trusts Arena, Waitakere
Thu 19 Oct	The New Zealand Herald Premier Series: Prokofiev 5	8pm	Auckland Town Hall
Thu 2 Nov	The New Zealand Herald Premier Series: Fire Music	8pm	Auckland Town Hall
Thu 9 Nov	Bayleys Great Classics: Mendelssohn's Violin Concerto	7.30pm	Auckland Town Hall
Thu 16 Nov	The New Zealand Herald Premier Series: Heaven and Earth	8pm	Auckland Town Hall
Thu 23 Nov	APO & The Dust Palace: Midnight	8pm	Aotea Centre
Fri 1 Dec	APO Connecting: Wairua Harikoa	10am & 11.30am	Vodafone Events Centre, Manukau
Sat 2 Dec	APO Connecting: APO 4 Kids Christmas	10am & 11.30am	Auckland Town Hall
Sun 10 Dec	APO Connecting: APO 4 Kids Christmas	10am & 11.30am	Trusts Arena, Waitakere
Fri 15 Dec	Celebrate Christmas	7.30pm	Holy Trinity Cathedral, Parnell
Sat 16 Dec	Celebrate Christmas	3pm	Holy Trinity Cathedral, Parnell
Wed 20 Dec	Live Nation presents LA LA LAND in Concert*	7.30pm	Spark Arena

*Tickets only available through Ticketmaster, ticketmaster.co.nz

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