

Auckland Philharmonia Orchestra

Phil News

Winter 2018 Vol.41 No.2
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A NEW ERA

TIANYI LU BREAKS
THROUGH THE
GLASS PODIUM

ALL THAT JAZZ

James Morrison
takes on Satchmo
and Ella

ALMOST FAMOUS

Korngold's rise,
and demise

TAKE A BOW

Anthony Ritchie
shines a light
on the viola





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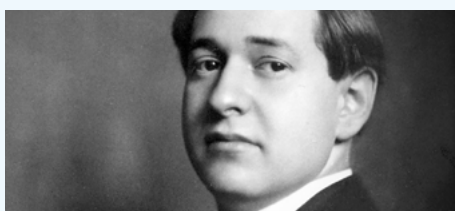
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DISCOVER MORE



From the Chief Executive UPFRONT WITH BARBARA GLASER



Image: Adrian Malloch

Whenever we develop and present an APO Connecting programme, we're always asking ourselves, what is our measure of success? Is it the carefully written thank you letters from young children who loved having an APO ensemble visit their school? Is it seeing young musicians who attend our Big Play In workshops as students, return to the event years later as APO mentors? Or is it when a former APO Young Achiever becomes the cover star of the latest issue of *Phil News*?

I recall the impression Tianyi Lu made on the APO many years ago, a young flautist who was part of our Young Achievers programme while she was still in high school. Her musical talent was also evident in composition – her piece *Mihoutao* was performed

and recorded by the orchestra as part of the APO Secondary Schools Composing Competition. And when she decided to study music at the University of Auckland, the APO was there again, continuing to foster her talent. Our Music Director at the time, Eckehard Stier, saw Tianyi's potential as a conductor, and singled her out at a conducting masterclass for further training opportunities.

She has gone on to great things since then. Currently she is Assistant Conductor of the Melbourne Symphony Orchestra, a Dudamel Fellow with the Los Angeles Philharmonic Orchestra, Principal Conductor of the St. Woolos Sinfonia, and regularly guest conducts orchestras around the UK. In 2017, she was assistant conductor to Carlo

Montanaro on *La Traviata* as well as conducting a concert of Donizetti with the Dallas Opera and her debut with the Hallé Orchestra.

We're delighted to be welcoming Tianyi back to APO for the second time this year. In May she conducted our Discovery concert for schools. Children today can watch Tianyi on the podium and be inspired to pursue a career in music knowing that the APO is there every step of the way – perhaps that is our measure of success.

We hope you enjoy this issue of *Phil News*; there is plenty to look forward to throughout the rest of the season and I hope you will join us in the concert hall.

Barbara Glaser

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APO NEWS



Rehearsals for the 2018 Auckland Dance Project are underway.

DANCE PROJECT FULL OF HEART

This year APO Connecting is pleased to be partnering with Moss Patterson of TOHU Dance Company to present the Auckland Dance Project 2018. 20 students from Saint Kentigern College and Te Kura Māori o Nga Tapuwae will perform a contemporary dance piece to Tchaikovsky's *Romeo and Juliet* Overture as part of the Kiwi Kapers concert for intermediate and primary schools in September. The new work is entitled *Manawa*, meaning 'heart'.

Rehearsals have been underway since the end of April with matua

(teacher) Moss Patterson explaining, "Our newest dance work titled *Manawa*, brings together two very different groups of young artists from different regions and cultures within the Auckland super city. Our young dance artists are reimagining a conversation between cultures and how it can exist through dance in Aotearoa today. Tchaikovsky's score is the backdrop and inspiration for this conversation."

This project is generously supported by the Stout Trust.

GETTING TO KNOW YOU

Perusing the pages of *Phil News* is just one of the ways our audiences can connect with the APO and find out more about our concerts and events. But we're also aware that there is a growing number of ways people like to receive information and stay connected with the organisations they choose to support. Our latest tool in ensuring we can tailor the information we send you is called Culture Segments, a system that allows us to better understand our audiences and refine the communications you receive.

Culture Segments has been developed by international research company Morris Hargreaves McIntyre, and has been adopted by leading arts organisations and national agencies including Creative New Zealand, one of the orchestra's core funders. Over the coming months we will be asking our patrons to take part in a survey that asks some abstract questions about enjoyment and consumption of the arts. With these results we will be able to refine the way we engage with you, and better understand our audiences overall. The results may even influence the way we programme our concerts and events in the future, and will also help us engage with funders like Creative New Zealand.

The survey will only take a few minutes of your time, but will go a long way to improving the way we understand and connect with our audiences. If you'd like any further information about Culture Segments, contact marketing@apo.co.nz.

APO TO BRING BUSTER KEATON CLASSIC TO LIFE

In August the APO will be making its annual visit to The Civic in Auckland for The New Zealand International Film Festival (NZIFF) Live Cinema Screening.

This year the festival returns to one of the wonders of the movie world with a stunning new 4K restoration of Buster Keaton's *The General*. The APO, conducted by Peter Scholes, will perform Carl Davis' classic score that will bring this classic silent film to life.

Preserved by the Library of Congress, restored by Modern Videofilm and supervised by the Cohen

Collection, this new restoration provides the perfect excuse to screen this film for (only) the third time in NZIFF's history.

First screened in 1926, many film critics consider *The General* to be the last great comedy of the silent era and it consistently ranks as one of the greatest comedies of all time in international polls.

"*The General* is one of the greatest films of all time. This brilliant restoration provides the perfect excuse to include this film in the programme for Auckland," says NZIFF Director Bill Gosden.

The Live Cinema Screening with the APO is a one night only event at The Civic in Auckland at 6.15pm, Sunday 5 August. Tickets are available at www.nziff.co.nz



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INTRODUCING APO CONNECTING'S NEW INTERN

Caroline Norman is currently a BMus(Honours) viola student at the University of Auckland School of Music, and is APO Connecting's new intern. She says:

Thanks to the generosity of the NZ Music Commission, I have had the opportunity to work with a group of wonderfully passionate and inspiring people in the APO Connecting team. They have made my time with the APO thus far, an absolute pleasure.

I have had an interest in event management for a long time, but up until this year, had not found an opportunity to explore this interest as far as I would have liked. It is early days yet, but I have been amazed by the amount of time and teamwork that goes on behind the scenes to make all the wonderful events that audience members come along to enjoy, happen so successfully.

As someone who has always primarily been a performer, it has been an eye-opening experience to



Image: Adrian Malloch

Caroline Norman demonstrates the viola at APO 4 Kids.

discover how much has to be done, in order to make it possible for me to perform, and do what I love to do. The APO Connecting Team is constantly searching for ways to reach out to, and inspire, young musicians, and help them express themselves through music. As one of those young musicians, I can say I am very grateful for the connection and effort the APO organisation has

made. I feel very fortunate to be a part of a team that so clearly values the importance of music in people's lives.

There are many valuable lessons and nuggets of wisdom I will take away from my experience as an Inspire Partnership Programme Intern with the APO, one of which, is the importance doing your dishes has to the inner peace of an organisation.



Image: Adrian Malloch

Piano Scholar Siyu Sun recently performed at APO's Discovery Concert for schools.

APO is pleased to announce the 2018 Piano Scholars for the Haydn Staples Piano Scholarship Programme: Siyu Sun, Modi Deng

and Sara Lee. The programme is run in conjunction with the University of Auckland's School of Music and made possible by the generous

support of Haydn Staples. Three Piano Scholars are selected each year for showing outstanding potential and commitment to excelling both nationally and internationally as a pianist. The Programme supports Scholars for the duration of their studies. It provides opportunities to develop a wide-ranging portfolio of skills that complement their advanced solo studies, including masterclasses, lessons, collaborative piano mentoring, professional skill workshops, and the opportunity to attend APO concerts.

Associate Professor Rae de Lisle and Senior Lecturer Stephen de Pledge at the School of Music say the programme complements a music performance degree and helps to equip young pianists for a future in music. "We are delighted to partner in this unique initiative with the Auckland Philharmonia Orchestra, and grateful for the very generous support of Haydn Staples," Ms de Lisle says.



BATON

of the SEXES

APO'S CONCERT *A WOMAN'S PLACE* CELEBRATES THE 125TH ANNIVERSARY OF WOMEN'S SUFFRAGE IN NEW ZEALAND. **AMBER READ** TALKS WITH THE CONCERT'S CONDUCTOR TIANYI LU ABOUT THE CHALLENGES AND OPPORTUNITIES THAT LIE AHEAD FOR CONDUCTORS TODAY.

In some ways, gender doesn't matter, says conductor Tianyi Lu. "I'm a conductor, who just happens to be a woman. It's really not relevant. But at the same time it is relevant because of the fact that we are still a minority." Even today, professional conductors of top tier orchestras are 93-95% male. Lu recently conducted the APO's Discovery concert for high school students: "I never had the experience of seeing a woman conduct a professional orchestra when I was their age," she says. And it's not just conducting: the Vienna Philharmonic didn't admit its first female member until 2003, and women composers have also been under-represented on the concert stage.

"If you cut out half the population, you lose out," says Lu. "It's time to keep an open mind, especially as classical musicians and classical music lovers. It's time to listen to music not through the filter of 'she's a woman,' but on its own artistic merit." The APO's upcoming concert *A Woman's Place* gives the opportunity to hear numerous female composers and artists. "You'll hear many interesting voices in this programme," says Lu.

"The time we live in now is very exciting," Lu

says. "There are still many stereotypes, but I feel there's an opportunity to be recognised for who you are. The more you can reveal the essence of who you are, the more brilliantly you'll shine, and the more you can contribute to society." Some of this societal shift is due to work done by older conductors, Lu says: "I'm grateful for people like Marin Alsop and Simone Young who have been trailblazers and have made it easier for the next generation. Without them, I don't think I'd be able to do what I'm doing."

Lu has always been drawn to orchestras: "When I was thirteen, I heard an orchestra (the APO!) for the first time. I fell in love with all the colours, with a group of people coming together to create something greater than themselves." Inspired to join the orchestra, she started learning the flute. "The thought never crossed my mind that I could be a conductor," she says, "I had never seen a professional female orchestral conductor...it wasn't until a man, Eckehard Stier [APO Music Director at the time], said to me 'you could do this' that my mind was opened to the possibility."

Not all male conductors have been encouraging of their female counterparts. "I know one conductor who said, 'the essence of men is strength and essence of women is weakness; therefore they can't conduct,'" recounts Lu. Her response? "I think if we define strength in a very narrow way, then yes, perhaps very generally, physically some men are more powerful. But if we remember that women live longer, women have to bear children...there's other kinds of strength."

Overall however, Lu avoids characterising by gender: "At the end of the day, it's just energy."

We are born with a particular tendency towards certain types of energies...I'm a conductor, I have to be whatever the music demands me to be. So if the music has a certain kind of energy, I have to embody that."

"My vision for the future," says Lu, "is that you will be recognised as an artist in your own right, for your skill, for what you bring to a performance, and people will not even notice that you are a woman, or black, or white or yellow or transgender or gay. People wouldn't even remark on that. That would be my hope."

Historically, the stereotype is for conductors to present a dictatorial model of leadership, but Lu is wanting to challenge that. "The idea of leadership as 'you're the only one in charge,' is limiting," she says. "I am there to facilitate. I am there to coordinate, to bring out something exciting and if the musicians give me something that is different, and it's great, I will run with it.... I really believe in a collaborative approach." This has been true since the first time she stood on the podium. "I still remember the first time I conducted on stage...I felt so connected to everyone and that's what drew me to this profession, this connection with other people in a way without words, a way which allows other people to shine."

"I think that's the power of arts," she explains. "They are compassion builders." Through music, theatre, visual art and storytelling, "We're able to tap into different cultures, different experiences, and different world views that help us become richer as human beings." For example, if we've never experienced a Wellington rain shower, we can listen to Salina Fisher's *Rainphase* to get a taste of the experience. We can listen to music from places and times we've never been to and hear some of their culture. "This is our humanity," Lu says, "the ability to step into someone else's shoes." ■

A WOMAN'S PLACE

In association with
Auckland Museum

7.30pm, Thur 29 November
Auckland Town Hall

Conductor Tianyi Lu

Repertoire includes:

Salina Fisher *Rainphase*
C. Schumann

Piano Concerto

Gillian Whitehead *Alice*
(excerpts)

Chaminade

Flute Concertino

Boulanger *D'un matin
de printemps*

INFORMATION

apo.co.nz/womans-place



TAMAKI PAENGA HIRA
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A STAR TURN



THE VIOLA TAKES A BOW IN OUR NOVEMBER CONCERT 'FREE SPIRIT', AND **AMBER READ** TALKS WITH COMPOSER ANTHONY RITCHIE AND APO'S ROBERT ASHWORTH ABOUT THIS REMARKABLE COMPOSITION AND INSTRUMENT.

The viola doesn't often have the chance to shine, but this November the APO's principal viola player, Robert Ashworth, brings it to the centre stage with a concerto by New Zealand composer Anthony Ritchie. As a solo instrument, the viola has a unique sound, Ashworth says: "It's this wonderful colour range that doesn't exist in other instruments... it's very versatile. It can sound like a violin, it can sound like cello, and there's the true viola sound in the middle; I think this concerto represents all of those aspects and in particular the way Anthony structured it highlights that true viola range.... I think more than anything what we enjoy listening to with the viola is that lyrical side, that warmth and richness of tone."

Composer Anthony Ritchie was drawn to the mix of intimacy and virtuosity the viola offers. "The viola represents a more personal voice

for me," he says, "an open, honest, voice with integrity." Ritchie's wife plays the viola and the concerto was also partly inspired by her.

Balancing the viola sound against the orchestra can be a challenge, says Ritchie, but it's one he's succeeded at. "The way he has written for viola is very clear and audible," says Ashworth. "It's not a battle to try and be heard."

"I think that the Ritchie Viola Concerto is an example of a great viola concerto for many reasons, and it's been so popular that he has made it into a sonata version too," says Ashworth. The concerto has been played in New Zealand and overseas since its 1995 premiere by the (then) Dunedin Sinfonia with Donald Maurice as soloist, but this is an excellent opportunity for Auckland audiences to hear this emerging classic.

Ashworth says the concerto is structured to make it easy for the soloist to contribute their own interpretation: "I am able to bring my own characteristics and personality through [the music] very easily. I think there's a lot of room in there for exploration of character and you should be able to hear my own personality coming through, even though it was originally written for Donald Maurice."

"I really look forward to different interpretations of my music," says Ritchie. "Nothing is set in stone for compositions; they can change, so it will be really interesting to hear what interpretation Robert brings and how he and the orchestra put it together."

When choosing a concerto, Ashworth wanted to present a concerto that would appeal to a wide cross-section of listeners. He rejected the more established/standard Hindemith concerto: "I love it dearly," he says, "but it can be difficult to listen to... it wasn't necessarily what I wanted people to take away with them." The Ritchie concerto, by contrast, "includes lots of different genres that are relevant today for a lot of people, such as bluegrass and jazz. I want people to go away saying 'I really enjoyed listening to that!'"

Ashworth's excitement about new music is infectious. As a soloist, he's premiered solo works by Ross Harris with the APO, and as a chamber musician, many more New Zealand composers with the Jade String Quartet. "The whole world needs new music coming through and we can't rely on the great music of the past to continue to carry us," he says, "we need to discover the great music that exists today." ■

The New Zealand Herald Premier Series

FREE SPIRIT

8pm, Thur 1 November
Auckland Town Hall

Conductor Giordano

Bellincampi

Viola Robert Ashworth

R. Strauss *Don Juan*

Anthony Ritchie

Viola Concerto

Dvořák Symphony No.8

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He had the makings of a star, but Korngold's career sadly ended in relative obscurity.

Alastair McKean takes a look at the composer who left an extraordinary mark on 20th century music.



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8pm, Thur 9 August
Auckland Town Hall

Conductor Tobias
Ringborg

Piano Henry Wong Doe

Barber *The School for
Scandal: Overture*

Rachmaninov Piano
Concerto No.2

Korngold Symphony in
F sharp

INFORMATION

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 The New Zealand Herald



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Josephine Korngold wanted to call her second son Erich. The baby's middle name, though, was at the insistence of her husband Julius, an extremely learned musician and Vienna's most powerful music critic. Erich started playing the piano at five and composing at six, and his father grew increasingly astonished and, in truth, perhaps a little disturbed by the child's exceptional talent. So Julius decided to seek the advice of the musician he respected above all others, and one day in June 1907 took his ten-year-old son to visit Gustav Mahler. Erich played, from memory, a cantata he had recently composed. Mahler without hesitation declared him a genius. Perhaps now Julius recognised the unwitting prophecy of that middle name. For 'Wolfgang' had been borrowed from another prodigy – Mozart.

Within a couple of years it was abundantly clear that Mahler's judgement was correct. Julius, though, was careful not to alert musicians in Vienna, among whom he numbered plenty of enemies. Inevitably, news of the brilliant boy got

out, and musical Vienna – then as now, a small, gossip-ridden town – went crazy. Over Julius's objections, Erich's ballet *The Snowman* was performed in 1910. He was thirteen. The pace of his career thereafter can be summarised by observing that within ten years, his opera *The Dead City* (actually his third opera, if you please) was being staged as far afield as New York.

In 1934, a colleague asked Korngold to come to Hollywood and work on a film. Korngold found himself ideally suited to the job. For a start, he liked the technical challenges. When he first visited the Warner Bros. studio he asked how long a foot of film was. "Twelve inches", came the slightly bewildered reply. "No, no, I mean how long in sound?"

More importantly, though, movie music (which he called "opera without singing") harnessed Korngold's exceptional dramatic instincts. He's best known for Errol Flynn swashbucklers like *Robin Hood* and *Captain Blood*, but he scored a surprisingly wide range

of films, including a 1941 number called *King's Row*, widely agreed to be the finest screen work of a second-string actor called Ronald Reagan. He was the first great composer to work in movies, and although he didn't invent film music, he codified its grammar, which was followed by generations of composers. The music of John Williams, in particular, is completely unimaginable without that of Korngold. It's a great irony that although Korngold is sadly now relatively obscure, his movies arguably make him one of the most influential composers of the century.

By the mid-thirties, Korngold was dividing his time between LA and Austria, to whose increasingly dark political situation he was largely oblivious. In 1938 a telegram arrived, asking if he could be in Hollywood in the next fortnight for a new film. It concluded: **STRONGLY ADVISE ACCEPTANCE**. So, like many other Jewish artists, he and his family ended up 'exiled in Paradise'. By the end of the war the movies had palled and Korngold was longing to resume his glittering Viennese career. Alas, he who had been hailed as a phenomenon by Mahler and Strauss was now snobbishly dismissed. His beautiful Violin Concerto of 1947 was notoriously dispatched by the *New York Sun* with the brutal headline "more corn

than gold". Tired, disillusioned, forgotten, he died in 1957, in Hollywood.

This was the time of his only Symphony, written between 1947 and 1952. It's rarely played, and that's a great pity. It's typical Korngold in its optimism, its dazzling orchestration and its luxurious sound; few composers make an orchestra so Rolls-Royce lush. Indeed, Korngold is so individual that even when he writes pastiche, such as twenties jazz in the *Baby Serenade*, it's still instantly recognisable as Korngold. And this is the other reason why his post-war comeback fell so terribly flat. By 1945 the world had changed utterly. Korngold hadn't. It's worth remembering he was lionised as a child not because he was writing music per se, but because that music was so daring and innovative. So it was, in 1910. By the other end of his life that same music was passé. But who cares? It's wonderful. It's rich, melodic, emotional, exciting. Audiences (once they've discovered it) love it. At the party after the premiere of *The Dead City*, the 23-year-old composer said he'd been confident the opera would be successful, because "a good authority" had told him so. Who? The fireman on duty at the theatre, who heard the glorious 'Marietta's Song' and said "Herr Korngold, that is splendid". ■



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A Perfect Pair

TRUMPET STAR JAMES MORRISON RETURNS TO AUCKLAND IN AUGUST, AND THIS TIME HE'S BRINGING HIS PROTÉGÉ EMMA PASK WITH HIM, TO CELEBRATE ONE OF THE GREATEST DUOS IN JAZZ. PHIL NEWS EDITOR TIANA LYES CAUGHT UP WITH HIM BETWEEN GIGS.

It seems that even a famous virtuoso trumpeter like James Morrison, with more than 40 years of touring and performing under his belt, is not immune to turning up to the wrong club for a gig.

Our scheduled phone interview immediately following a sound check for his gig that night is not to be; it turns out they went to the wrong, but similarly-named, club and then had to rush to get to the correct venue on time. James recounts the mixup when we talk the following day – he's kindly made room in his extraordinarily busy diary to reschedule our call and is still buzzing about the performance with his quintet the night before. It's clear that gigs like this one at Blacktown Workers Club in NSW are still as important to him as performing at the Royal Albert Hall for the BBC Proms, opening the Sydney Olympic Games with a fanfare he composed, or even a whirlwind trip to St Petersburg in Russia earlier this year.

Morrison's packed schedule meant that he was only able to stay in Russia for a weekend before flying back home to Australia, but he says an invitation to perform on International Jazz Day with musicians including Herbie Hancock and Branford Marsalis was too good to pass up. "It was a great gig with some wonderful musicians, so of course I take those opportunities, even if it does involve me flying across the world for just a few days. I have no plans to slow down," he

adds. "Basically I haven't worked out how to say no to opportunities that are offered to me, yet!"

And even when he's back home he doesn't rest; aside from regular concerts and personal projects including recording albums, composing and arranging music, he teaches at the James Morrison Academy of Music in Mount Gambier, South Australia, which he established in 2015 as a dedicated jazz performance school affiliated with the University of South Australia. Morrison says throughout his career he had frequently participated in masterclasses with music students, and would often wonder about the progress of those students years later. "I'd go through life seeing music students come out of music education, and I'd say to myself 'if I had a school I'd do it like this,'" he says. "Well, of course you end up with this great big long list of 'if I had a school', so in the end I went ahead and did it," he laughs.

Morrison remains heavily involved in the music school, teaching regularly. "People thought I'd curtail the touring once I started teaching, but I haven't changed my touring schedule at all. I might shift dates a bit, but I haven't pulled back, I'm just busier overall."

He admits he's excited about the future of jazz coming out of his school, and out of Australia. It's Morrison's keen eye for talent that plucked Emma Pask out of a high school performance

ing

and onto a professional stage more than 20 years ago; Pask was then just 16 years old and Morrison saw her potential as a jazz singer.

Pask became his protégé, and performing alongside Morrison opened her up to a world of musical opportunities, including singing for the late Diana, Princess of Wales, and at Nicole Kidman and Keith Urban's wedding, among many career highlights.

After 20 years of touring and performing together regularly, in recent years Pask has worked on her solo career which also included a stint on television singing competition *The Voice Australia* in 2013, mentored by Ricky Martin. At the time she was already a well-known name to jazz fans in Australia, but says she entered the competition to bring jazz music into the mainstream. After narrowly missing out on a place in the finals, Pask refocused her efforts on performing, and recording albums.

Morrison says that many agents and event organisers have encouraged them to reunite after several years apart, and while they did want to perform together again, he and Pask couldn't make their schedules match – until now. "This [APO concert] is a bit special for us," Morrison says. "We hardly ever get the chance

to get together anymore... we're very excited to be reuniting at your place!"

The concert in August marks three years since Morrison's sell-out concert with the APO in 2015; this time Pask joins Morrison to celebrate the musical pairing of Louis Armstrong and Ella Fitzgerald.

Morrison says in his opinion there is no greater jazz partnership than Satchmo and Ella. "They seemed made for each other; the way she sang, the way he played, and the music they loved just worked so well together."

The addition of an orchestra will bring something unique to the music, Morrison says. "We almost never do this particular tribute unless we're doing it with an orchestra. These wonderful arrangements create a whole new setting for these songs – it's not just a recreation of what they did, it's our version of it."

He says that even though he and Pask have a long history of performing together, they are able to find something new in every performance. "When you know someone really well it actually allows you to try new things and make it fresh. I'm sure we'll take some chances on stage – improvisation has always been part of our style when we perform together," he says. "Obviously we'll try not to upset the orchestra!" ■

JAMES MORRISON A CELEBRATION OF LOUIS & ELLA

8pm, Thur 16 August
ASB Theatre, Aotea Centre

Conductor

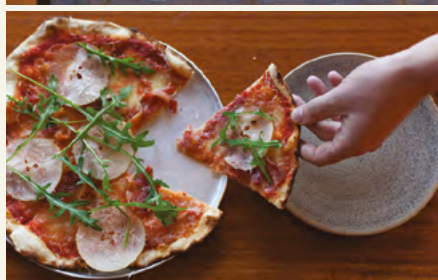
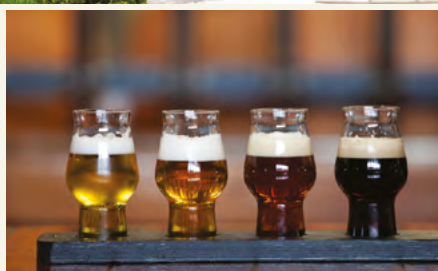
Benjamin Northey

Trumpet James Morrison

Vocalist Emma Pask

INFORMATION

apo.co.nz/louis-ella



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DEAD COOL



Uncool, stuffy, inaccessible: classical music has been called all that and worse. **Daniel Handler**, who writes his Lemony Snicket novels to the sound of string quartets, wants to set the record straight, and inspire a new wave of young fans.

The trouble with being interested in classical music is that people look at you funny. You might be sitting with friends talking about pop music, or what you've read or seen on television, and everyone's on the same page. And then you say "Yeah, it reminds me of that Shostakovich quartet, that chord at the end" and there's a chill in the room, and the mood is killed. I thought if I seduced more people into the world of classical music I wouldn't be as lonely and wretched.

So in 2006, Nathaniel Stookey and I wrote *The Composer Is Dead* to introduce audiences to classical music and orchestral instruments. We'd been at school together but didn't keep in touch. Then we ran into each other on the street, to find that he'd become a composer while I was a novelist.

It's a murder mystery story in which all the instruments in the orchestra are suspects. We wanted to create something that would be enjoyable if you already knew about music, and enjoyable and educational if you didn't. In the US there's no shortage of family concerts, but everyone is tired of the same old pieces that are part of that repertoire. So many musicians said to me "Thank God – if I'd had to play Britten's *Young Person's Guide to the Orchestra* one more time I was going to lose my mind."

And then, of course, because in our piece every section of the orchestra has jokes made

at their expense, pretty much every time I've performed it there's been at least one offended musician. So there I also feel I've done my job. The first violins, goes the narrative, have the trickier parts to play, but the second violins are "more fun at parties". One second violin came up to me to say, "That's not true... The first violins have the *higher* parts." "Don't worry," I said. "No one will think you're more fun at parties." That didn't really resolve it.

Half the problem classical music has is getting people to the concerts in the first place. In the same way that someone might live across the street from a museum but hasn't been in years, you forget that something is not intimidating until you get there and then you remember it's quite marvellous.

When people hear an orchestra it moves them. They often need to be reminded of that. The way I see it, classical music is part of a balanced diet. It's good for the brain. If someone says: "You really ought to try this Japanese restaurant down the way" you're not going to reply, "But I eat plenty of steak and had a marvellous pasta the other night... I don't need to try anything else."

Friends often ask for recommendations for entry-level classical music, but I find it really difficult. The music you enjoy is as personal as what you like to read or eat. If you want to lie on your bed and stare at the ceiling, maybe try Morton Feldman. If you like to have people over for dinner and have everyone talking in a lively manner, Rossini. If you are feeling dramatic and that no one understands you, I recommend Mahler. Maybe I should start an advice column? I'd love that. ■

APO Family Concerts **THE COMPOSER IS DEAD** A SYMPHONIC MURDER MYSTERY!

2pm & 4pm, Sat 6 October
Bruce Mason Centre,
Takapuna

Conductor David Kay
Inspector Michael Bayly

INFORMATION
apo.co.nz/composer

This is an excerpt from an article originally published on The Guardian website, reprinted with generous permission. A link to the full article can be found at apo.co.nz/thecomposerisdead

THE APO
GALA ARTS
TOUR IS A
UNIQUE WAY
TO SAMPLE
A WEEKEND
OF THE ARTS.



Fireworks at the performance of *La bohème*, the Handa Opera on Sydney Harbour.

ARTS ON TOUR

As the snow gently fluttered down on Sydney Harbour and Puccini's soaring score filled the night sky, it was evident to all who attended that this was a special night. The Handa Opera on Sydney Harbour is an annual open-air performance presented by Opera Australia, and is the showpiece of APO's annual Gala Arts Tour to Sydney. This year, attendees were treated to a superb production of Puccini's *La bohème*, set in 1960s Paris and complete with snowfall and fireworks.

The APO's Gala Arts Tour is an opportunity for APO supporters to come together for a spectacular long weekend in Sydney, where they can enjoy a range of Sydney's performing and visual arts offerings, culminating

in the Handa Opera on the Harbour event. For the past seven years, up to 50 attendees have travelled with APO Chief Executive Barbara Glaser and Director of Development Laura Dee to Sydney for a weekend of events including opera, orchestra, ballet, theatre and visual art.

The Gala Tour is held in early April each year, and is carefully curated to ensure attendees can access some exclusive events and performances that celebrate Sydney's vibrant arts scene. On top of this, the APO team of organisers always ensure there are 'money can't buy' experiences thrown in for good measure. This year, the tour group was treated to a private viewing of a French national treasure, 'The Lady

and the Unicorn' tapestry series, on display at the Art Gallery of NSW. The tour group was allowed to view the tapestry up close half an hour before the gallery opened to the public. There was also the rare opportunity to have a behind the scenes look at the floating opera stage.

Attendees can also select their own itineraries to best suit their interests, with options to attend ballet or theatre shows, or explore Sydney at their leisure. The tour always includes an orchestral performance in addition to the Opera on the Harbour, as well as a private and exclusive dinner at one of Sydney's top restaurants.

Long-time attendees Ron Saunders and Nuala Grove say it's wonderful knowing that all the details of a busy weekend are taken care of. "Top accommodation, a lovely coach service, a programme offering concerts, drama, ballet, exhibitions, beautiful meals and of course the magic of opera on the water. It is always an immense pleasure to be part of the growing number of repeat attendees; after so many years of attending, there is a lovely family feeling," Nuala says.

APO is currently planning the 2019 Gala Arts Tour. If you are interested in receiving more information, please contact Lauren Garrett on email laureng@apo.co.nz or telephone **638 6266 ext 405**. Look out for information on our website and in E-News.



The group enjoys a sumptuous dinner in a private dining room to round off the weekend.

THE MAGIC OF MOE!



DIRECTOR OF APO CONNECTING THOMAS HAMILL MET WITH MOE AND HIS PUPPETEER JEREMY DILLON TO PLAN THE UPCOMING APO 4 KIDS CHRISTMAS. THOMAS FINDS OUT JUST HOW DEMANDING PUPPETRY, AND THE PUPPET HIMSELF, CAN BE.



APO 4 KIDS CHRISTMAS

10am & 11.30am
Sat 1 December
Auckland Town Hall
10am & 11.30am
Sun 16 December
The Trusts Arena,
Henderson

INFORMATION

apo.co.nz/apo4kids-christmas

Four Winds
FOUNDATION

**AUCKLAND
LIVE**



Seven months before show day, on a very wet, windy and wintery Auckland morning, Jeremy Dillon (of Pop Up Workshop, the producers of *The Moe Show*) and I meet with Connecting Producer Simone Millar in the Town Hall. We are here to thrash out plans for bringing the beloved children's television character Moe to APO 4 Kids Christmas. Working with puppets and orchestra presents a unique set of challenges and I am grateful to have Jeremy's thoughts on how to capture the magic of *The Moe Show* on stage with the APO.

Firstly, to show or not to show – that is the question! Puppeteers have a choice between breaking the illusion and allowing an audience to see the actor within, or to keep the man behind the puppet hidden from view. Jeremy, recently returned from performing in Wellington on the Jim Henson Retrospectacle, has shifted his thinking from a permanently hidden puppeteer to a revealed puppeteer with support from AV. This allows more flexibility

when staging the show and means that Jeremy can move around on a set of wheels with Moe turned inwards, then bringing him to life again once hidden and in position. Both Simone and I are very happy with this idea and can now plan to have Moe in different positions in the orchestra and interacting directly with musicians, instead of the challenge of a single, fixed point for Moe.

We decide that somewhere upstage with the organ and centre stage by the conductor will allow us some good flexibility in positioning, and also allow the young audience members clear sight lines so they can be drawn into the show. We want *The Moe Show* family of characters on stage as much as possible and there is even brief, but exciting, talk of zip-lining one of the puppets into position during a skit with Moe, Frank the Fantail and Gilbert the Gecko!

Talking of Moe, to be honest the biggest challenge will be Moe himself who, halfway through the meeting, demands an outrageous rider of a flagon of Coromandel spring water and a performing monkey troupe before even considering coming on stage

with the musicians. Luckily I know that the APO's Director of Operations Paul Christ keeps just such a barrel of the water backstage so I am able to placate Moe, and we explain there are simply no monkeys in the budget. Moe is eventually happy to carry on and we are able to dream up several ways for him to sing in the show.

I won't say any more about our plans, or Moe's rider; suffice to say we all leave very excited about the possibilities for the show. If you want to see how it all works out, and if the zip-line makes the cut, you'll have to come along in December.





Leave your mark in the music

You can help shape the future of the APO by leaving a gift in your will to the Auckland Philharmonia Foundation.

The Foundation is growing its endowment fund to help secure the APO's long-term future and growth.

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

To find out more, please contact the Trusts & Foundations Manager

Phone: **(09) 623 5628**

Email: **development@apo.co.nz**

Or visit the APO website: **apo.co.nz/pledge**

My Great Listen

Danny Faifai is one third of The Koi Boys, the Kiwi singing sensations who first took Australia by storm in TV singing competition *The Voice*, and have since become household names here and in Australia, where they are now based. Danny selects three of his musical influences and their impact on his career.

ELVIS – THE KING

My parents were always playing his records (yep, 45" and 33") and lots of country music from the time I was born. My father was a piano player in a couple of bands during the '50s, so when I came along in the '70s, he had my "playlist" all mapped out and on repeat! I leaned more towards Elvis and listened to his albums and watched all his movies by the time I was seven years old. His voice, look, energy, and sound were so distinctive and powerful. Elvis was definitely a major influence in my love for singing/performing as a child... and he still is now.

PRINCE – THE GENIUS

As soon as I saw the movie *Purple Rain* I was hooked on this musical juggernaut known as 'Prince' for life. At the time I was about 12 years old and my musical life literally changed from a diet of '50s and '60s music to the music of Roger Nelson aka Prince.

I won my first talent quest singing 'Purple Rain' and 'Kiss' and I won a dance contest to 'Let's Go Crazy'.

His music was the soundtrack of my early

teens right through until I was about 21.

Michael Jackson and Bobby Brown were a close second, but Prince just stood out to me. Certain tracks like 'When Doves Cry', 'Purple Rain', '1999', 'Cream' and many other of his lesser-known tunes, marked pivotal times in my secondary schooling, work place, relationships, and major events that happened in my life.

EDDIE LOLES – THE MENTOR

I arrived in Australia in 1993, pretty rough around my musical edges to say the least, but this guy, who became a lifelong friend, helped me shape and refine my talent. I learnt to appreciate and approach music on a whole different level to what I was used to. The discipline behind the scenes in practice, to always improve and be ready, razor sharp, so that you 'cut deep' and leave a great lasting impression on any stage or in any setting. My love for gospel/jazz/swing music came about from watching, learning, and listening to him sing and play his guitar. Even now, Eddie is always encouraging me and challenging me to improve and to never rest on yesterday's achievements. ■



SH-BOOM! APO & THE KOI BOYS

8pm, Thur 18 October
Auckland Town Hall

Conductor David Kay
Vocalists The Koi Boys

INFORMATION
apo.co.nz/sh-boom

Chair Donor Spotlight

WHAT HAVE BEEN SOME OF THE REWARDING ASPECTS OF BEING PART OF THE CHAIR DONOR PROGRAMME?

Feeling part of an extended family of music lovers, as well as the social events for Donors and warm, welcoming APO staff, and just knowing I am supporting a great orchestra and a great musician. The fact that James is such a personable young man ensures the meetings and conversations with him are truly special, and it is fun hearing about his other musical activities, including his Trio, his support of younger players and his other concerts.

WHAT MADE YOU CHOOSE TO SUPPORT JAMES' CHAIR?

I sit in the front row of the stalls and when he joined the orchestra I noticed in the programme he was not supported by a donor, and decided then and there to become a Chair Donor. I was able to watch him as acting Principal Second Violin. He was just incredible



DAVID LOVELL SUPPORTS THE CHAIR OF ASSOCIATE PRINCIPAL SECOND VIOLIN XIN (JAMES) JIN.

to watch, obviously really enjoying the occasion and displaying great virtuosity, which he has continued to maintain as Associate Principal. An easy, rewarding choice made.

WHY WOULD YOU SUGGEST BEING A CHAIR DONOR TO A FELLOW APO CONCERTGOER?

The really warm feelings and personal connection you can have with an individual player, and the opportunity to meet other interesting donors. ■

The APO Chair Donor programme is an essential part of securing the future of the orchestra. For more information about becoming a chair donor, visit apo.co.nz/give



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Trombone

MARK CLOSE

After 25 years in the APO, Sub-Principal Trombonist Mark Close is stepping down from his post to enjoy what he's calling "semi-retirement".

"I'll still keep busy teaching and doing plenty of other things," he says. "I just think I've reached my natural end as an orchestral musician."

Mark reminisces about the early days, when he started with the APO in 1992. "Actually my first APO gig was in 1990, when they needed four trombones to play the Lutoslawski Concerto for Orchestra," he says. Prior to moving up to Auckland, Christchurch-born Mark had played in the Christchurch Symphony Orchestra since he was 15 years old and then moved to Wellington to study music at Victoria University.

He originally played an Edwards trombone – one he had picked up in the US. "I went to the factory in the States and spent all day trying out these different instruments, and found one that I liked; I played that for four or maybe five years," he says. Then Doug Cross was appointed Section Principal Trombone, and it was time for Mark to go shopping again. "Doug had a [Vincent] Bach trombone, and wanted me to get a Bach to match his," Mark explains. Many orchestra sections look to create a blended sound across the section, and players having instruments from the same maker can help achieve that. Mark picked up a second-hand Bach off eBay – not as much of a risk as you might think.

"I had a pretty good idea of what I wanted. It cost me about \$2,500 which is pretty cheap, but fortunately it was in immaculate condition," he says.

That \$2,500 trombone has lasted him for almost 20 years, but it's the slide that becomes a recurring investment. "The trombone itself is a bit rough and beaten up now, and will pick up dents which might need ironing out, but every 8-10 years you've got to pick up a new slide, because they just get trashed," Mark says.

Sometimes he also switches out his American trombone for the APO's set of German Kromat trombones, which the section uses for Classical and early Romantic repertoire, particularly that of Beethoven, Schumann, Wagner and Bruckner, for example.

"You have to be a bit more gentle with the German trombones," Mark says. "You can get a lovely brassy sound without giving it too much."

Mark says he first took up the trombone after attending the Santa Parade as a child and seeing the trombone up the front of a brass band. "I was only seven years old, which is a bit

too young, really," he admits. "There are seven positions on a trombone – back then I could only reach to position five, I couldn't get to seven until I'd been playing for about three years," he laughs.

He persisted, attending the Christchurch School of Instrumental Music (now the Christchurch School of Music) which was primarily orchestral-based tuition. He admits that if he'd just stuck to orchestra, he probably wouldn't have made it as a musician. "Trombones don't do much in an orchestra, as you've probably noticed," he laughs. "So I started playing in brass bands, which offered so many more opportunities for playing, and therefore enjoyment."

"I think it wasn't until I started playing in a professional orchestra, with better, more challenging repertoire for trombone, that I actually started enjoying being an orchestral musician," Mark says.

Mark is still heavily involved in brass bands – mostly as a conductor. He conducts Kumeu Brass Band, as well as a youth band on the North Shore and a few school ensembles. On top of that, he often finds himself doing orchestral transcriptions for brass bands, and ensures the Kumeu Brass Band is seen at local events. "I think it's really important for brass bands to be a part of their community, to be out there at events and commemorations," he says. "Many brass bands now just focus on making music, but they still have this community role – to me, you lose contact with your community at your peril," he adds.

As his own children have become adults he's now had more time to focus on teaching, mostly in schools. Mark teaches all brass, including trumpet, euphonium, French horn, and tuba. All brass instruments are fundamentally the same to play, even though the pitch may be different, he says.

"And funnily enough, my three best students I've ever had have been a trumpet player, a French horn player and a tuba player!" ■



Mark Close's final concert with the APO is on 30 August. We thank him for his many years of service to the music and wish him all the best.

◀ OFF STAGE



PEDAL POWER

CARL WELLS IS PROBABLY BEST KNOWN TO *PHIL NEWS* READERS AS A MEMBER OF APO'S MUCH-LOVED HORN SECTION. BUT OFF STAGE, HIS TIME IS WELL AND TRULY DEVOTED TO COMPETITIVE CYCLING, AS **HELEN SPOELSTRA** FINDS OUT.

Carl Wells takes cycling seriously, and he's good at it. Sponsored by Giant Bikes, Carl rides for their team, 'Team Webscope-Giant'. They provide him with all the gear to wear, and have recently kitted him out with a stunning new bike.

"It's a 2018 Giant SL1 Disc," he says proudly.

"This bike just came out. It has disc brakes, which means I can be a lot safer in the wet conditions. It also has electronic shifting. I am just in love with this

bike. I've only had it for a month and so I still feel like it's a new bike day every day."

Originally from Boston, Carl first got hold of a bike to explore more of what his adopted country has to offer. "We're so close to nature here in Auckland, but it's too easy to get stuck in the city. With a bike, I can get out to the Waitakere Ranges in thirty minutes. It is good stress relief too. The job can be pretty intense and when I'm riding my bike, my brain just turns off, my body just starts working and it feels good."

And things escalated quickly. Carl signed up to his first event soon after getting a bike. "I met some people at a cycle shop and went and did



this race, and I just remember being at the back of the pack with these people old enough to be my grandfather and I was just trying to keep up with them and I thought, 'I've got to do better than this!' So I got myself a coach."

Just as every musician needs a teacher, every competitive cyclist needs a coach. "You need someone to have a vision for you and a plan of how you are going to get there. I like being able to delegate that part and have instructions just waiting for me," he says.

And it turns out that Carl really likes the competition. "I used to get nervous about concerts but now I get nervous about big races. I love racing and just going as hard as I can. I have this beautiful bike as part of my sponsorship and having the best country to ride it around is awesome."

So how does Carl fit competitive cycling around his day job as a horn player? "I do take it really seriously and I can't neglect anything," he explains. "It's like learning an instrument, in the sense of self-improvement and having a daily regimen. I train 12 to 15 hours a week on the bike and it's very structured. I get up at six or seven and do an hour or two of cycling. Then on Sunday, I'll go out with a group and

do maybe five hours. Monday is my day off," he adds. "With music you have the concert at the end of the week and with cycling its similar, you have the race at the end of the month. They're both performance-based."

Carl says that music and cycling do complement each other, although there are stark differences. "With cycling you don't have to think too much. Whereas being a musician, you're always thinking, you're always being self-critical and analysing and it's nice to be able to just turn that part off."

Carl would be the first to admit that his lifestyle has changed completely since he became serious about cycling. He gets up early every day, and has given up drinking beer. "I've been feeling great. It's just been really good for my mental and physical health."

And the best part? A completely new group of friends from outside the music world. "I've met so many great people. People from every profession, people I would never otherwise meet. It's a really diverse sport. We talk about bikes...we talk about everything. Many of these people now come along to concerts, and it's really cool to be able to share that with people I meet through cycling." ■



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CRESCENDO NEWS



My name is Charlotte Crocker and I am the new Annual Giving Programmes Executive for the APO. My love for the arts, events and not-for-profit work

has landed me where I am today, in my dream job with the APO. I have a degree in Music Studies from Victoria University and a lifelong passion for all things musical.

The last six weeks have been a whirlwind of meeting lovely and welcoming APO supporters. I am really looking forward to getting to know everyone and producing events that are fresh, engaging and fun. APO has so much to offer to everyone and being a Crescendo member really is the icing on the cake.

So far this year, we have had some fantastic Meet the Artist sessions with conductors Antony Hermus and Gemma New. These have been a great insight into how a conductor creates



Charlotte Crocker

their own style, how they work with an orchestra and the journey their career has taken them on.

During the second half of the year we have some very exciting events planned, including *Behind the Scenes: Timpani!* This is with our principal timpanist Steven Logan, and will be held at Philharmonia Hall in Mt Eden on 9 July. This will be a fascinating and entertaining night and the chance to get up close and personal with

CRESCENDO CALENDAR OF EVENTS

MON 9 JULY

Behind the Scenes with Steven Logan: Timpani! Phil Hall, 6pm

WED 29 AUGUST

Open Rehearsal – The Prodigal Son, 10am (Note date and event change)

TUE 2 OCTOBER

Open Rehearsal – St Matthew Passion, 6.30pm

THU 1 NOVEMBER

Meet the Artist – Robert Ashworth, post-concert

TUE 27 NOVEMBER

Crescendo Christmas Drinks – Phil Hall, 6.30pm

an instrument that is perhaps the backbone of any orchestra.

If you are thinking of becoming a Crescendo member please get in touch. There are many benefits including great events, interval drinks with delicious platters, insight into the people who make it happen and, best of all, getting to know a like-minded bunch of music lovers. Visit apo.co.nz/crescendo, contact **09 638 6266 ext 234** or email charlotttec@apo.co.nz.

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FOUNDATION NEWS



Have you ever wondered about how the APO plans to keep itself financially sustainable into the future? That's where the Auckland Philharmonia

Foundation comes in.

To learn more, you're invited to attend an informative session on the wider work of the APO, its award-winning outreach, education and community programmes, and the work the orchestra does away from the concert stage. You'll also hear about the AP Foundation, and receive practical information on how you can help support the long-term plans of the orchestra. Topics covered include planned giving, will writing and charitable giving.



The Koru Quintet

Enjoy a unique opportunity to get behind the scenes at the APO, including sitting in on an orchestra rehearsal and enjoying a short recital from APO wind players of the Koru

GIFTS IN WILLS INFORMATION MORNING

Monday 6 August, 11.30am
Open rehearsal at 1pm
Auckland Town Hall

Light refreshments provided

Quintet. You'll gain a real insight into the process of preparing for a concert and the musical journey that leads to the finished product.

Speakers include Belinda Vernon (AP Foundation Chair), Robert Clark, (Partner at Simpson Western and member of the AP Foundation Board) and Tom Hamill (Director of APO Connecting).

Seats are limited, so to book your place, please contact Adele Diviney on **09 638 6266 ext 247** or **adeled@apo.co.nz**.

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FRIENDS NEWS



The colder months don't mean you have to stay in and miss out on wonderful music performances; you can get your dose of winter musical vitamins

at the APO Friends' Meet the Artist mornings. Those in the know enjoy music programmes by APO players and amazing aspiring young musicians. Conversations with international conductors and soloists often reveal interesting aspects of their lives. MTAs are held Friday mornings at Ellerslie War Memorial Hall at 10:30am. Members \$15, Visitors \$20 which includes a light lunch. An annual sub of \$30 goes to supporting the APO. The Friends are a proud chair donor

of violist Susan Wedde, and Friends are also the many hands that make light work.

Other upcoming daytime events are our annual Brass Showcase (2pm, Sunday 29 July, University of Auckland School of Music) and a Young Achievers' Showcase (2pm Sunday 14 October, Te Uru, Titirangi).

If you are attending concerts in the Town Hall you might like to take advantage of Friends' concert buses. Pick up a flyer along with a newsletter from the marketing table at concerts staffed by Friends, or visit us online at apo.co.nz/friends. Feel free to contact Bryce Bartley, President (09 379 4446) or Anne Stewart, Membership Secretary (09 476 1353) or email apofriends@gmail.com for further information.

MEET THE ARTIST DATES

27 JULY

Prof Uwe Grodd, Flautist/educator

31 AUGUST

Alban Gerhardt, cello

28 SEPTEMBER

Xian Zhang, conductor

26 OCTOBER

Alan Buribayev, conductor

23 NOVEMBER

Richard Gill, conductor/educator

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| Auckland Decorative and Fine Arts Society | Mt Wellington Foundation | St John |
| The Hamana Charitable Trust | Naxos Music Group | |
| Impressions International | North & South Trust | |

CONCERTS

| DATE | CONCERT/ACTIVITY | TIME | LOCATION |
|------------|--|----------------|--|
| Fri 20 Jul | The Trusts Community Foundation Opera in Concert: Aida | 7.30pm | Auckland Town Hall |
| Sat 21 Jul | Family Concerts: The Gruffalo & The Gruffalo's Child | 11am & 2pm | Aotea Centre |
| Sat 4 Aug | APO Connecting: Pese! Fasi! Pūoru! | 3pm | Vodafone Events Centre, Manukau |
| Thu 9 Aug | NZ Herald Premier Series: Rachmaninov Piano Concerto 2 | 8pm | Auckland Town Hall |
| Mon 13 Aug | In Your Neighbourhood: Winter Romance | 6.30pm | Somervell Church, Remuera |
| Tue 14 Aug | In Your Neighbourhood: Winter Romance | 6.30pm | Takapuna Methodist Church |
| Thu 16 Aug | Together with APO: James Morrison – A Celebration of Louis & Ella | 8pm | Aotea Centre |
| Sat 18 Aug | In Your Neighbourhood: Winter Romance | 6.30pm | Artworks Theatre, Oneroa, Waiheke Island |
| Thu 30 Aug | NZ Herald Premier Series: The Prodigal Son | 8pm | Auckland Town Hall |
| Sat 1 Sep | APO Community Classics South: Worlds Collide | 3pm | Vodafone Events Centre, Manukau |
| Wed 12 Sep | Unwrap the Music: Rimsky-Korsakov's Scheherazade | 6.30pm | Auckland Town Hall |
| Tue 18 Sep | APO 2019 Season Launch | 6.30pm | Auckland Town Hall |
| Thu 27 Sep | Bayleys Great Classics: Russian Tales | 7.30pm | Auckland Town Hall |
| Thu 4 Oct | NZ Herald Premier Series: St Matthew Passion | 7.30pm | Auckland Town Hall |
| Sat 6 Oct | Family Concerts: The Composer is Dead | 2pm & 4pm | Bruce Mason Centre |
| Mon 8 Oct | In Your Neighbourhood: Horn Classics | 6.30pm | St Luke's Church, Remuera |
| Tue 9 Oct | In Your Neighbourhood: Horn Classics | 6.30pm | All Saints Church, Howick |
| Fri 12 Oct | In Your Neighbourhood: Horn Classics | 6.30pm | Nathan Homestead, Manurewa |
| Thu 18 Oct | Together with APO: Sh-Boom! APO & The Koi Boys | 8pm | Auckland Town Hall |
| Thu 25 Oct | NZ Herald Premier Series: Power & Brilliance | 8pm | Auckland Town Hall |
| Thu 1 Nov | NZ Herald Premier Series: Free Spirit | 8pm | Auckland Town Hall |
| Thu 8 Nov | Bayleys Great Classics: Mozart's Jupiter | 7.30pm | Auckland Town Hall |
| Sat 10 Nov | APO Community Classics West: Worlds Collide | 3pm | The Trusts Arena, Henderson |
| Thu 15 Nov | NZ Herald Premier Series: Masters of Song | 8pm | Auckland Town Hall |
| Thu 22 Nov | Unwrap the Music: Tchaikovsky's Nutcracker | 6.30pm | Auckland Town Hall |
| Thu 29 Nov | A Woman's Place | 7.30pm | Auckland Town Hall |
| Sat 1 Dec | APO Connecting: APO 4 Kids Christmas | 10am & 11.30am | Auckland Town Hall |
| Fri 14 Dec | Celebrate Christmas | 7.30pm | Holy Trinity Cathedral, Parnell |
| Sat 15 Dec | Celebrate Christmas | 3pm | Holy Trinity Cathedral, Parnell |

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