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Phil News

WINTER 2019 VOL.43 NO.2 *your free copy*

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GETTING TO KNOW THE MAN
BEHIND THE MUSIC



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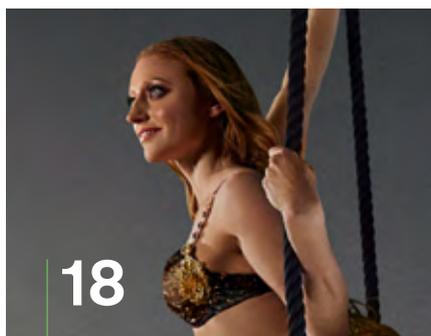
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FROM THE CHIEF EXECUTIVE



IMAGE: ADRIAN MALLOCH

UPFRONT WITH BARBARA GLASER

We're thrilled about how our first six months of concerts have gone this year – we've had nine full houses and a huge variety of concerts and music from Beethoven's Triple concerto to the New Zealand premiere of violin concerti by Adès and Ligeti, two sold out houses of *Planet Earth II*, a concert on Waiheke

Island, and the first of our Community Classics free concert series.

In the months ahead, we continue to bring you a mix of the orchestral works you love alongside contemporary pieces to intrigue and inspire.

We know their music inside out, but how well do we know the composers behind the masterworks? New Zealand author and illustrator Donovan Bixley gained an intimate glimpse into the life of Mozart when he stumbled upon letters written by the great composer. He shared this discovery through two beautifully-illustrated books, which we'll be showcasing at a playful, interactive concert celebrating Mozart's most beloved music. We encourage you to bring along the whole family to this one! See more info on page 8.

While we have a deep love and passion for our favourite orchestral works, we're excited when we have the opportunity to introduce audiences to pieces, instruments and composers they may not have heard before.

Pipa virtuoso Wu Man joins us to perform the New Zealand premiere of Lou Harrison's Pipa Concerto. This is the

first time that the orchestra features this traditional Chinese lute, so hearing this unfamiliar sound is going to be a revelation – even more so played by a five-time Grammy Award-nominated pipa player!

We're also looking forward to the New Zealand premiere of *Murmuring Light* by Kiwi composer Salina Fisher, who is returning home after completing her Master of Music in Composition at the Manhattan School of Music for a residency as Creative New Zealand's Composer-in-Residence at the New Zealand School of Music – Te Kōki.

In this issue we take a fresh look at some familiar aspects of APO. On page 14 we delve into the fascinating history of the Town Hall organ. We find out how our incredible production team prepare for a concert on page 19, and we catch up with our friends at The Dust Palace (page 18) about the spellbinding new co-production *Dawn*.

We've tried our best to fit all of this and more into the Winter issue of *Phil News*. We hope you enjoy the read!

Barbara Glaser

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SOUNDTRACK TO SILENCE

This year marks the APO's 20th collaboration with the New Zealand International Film Festival (NZIFF), which happens to coincide with film director Alfred Hitchcock's 120th birthday! To celebrate, we're joining the NZIFF to present Hitchcock's 1927 silent film – *The Lodger: A Story of the London Fog*. This moody, black-and-white thriller takes place in London – a city plagued by a killer who only strangles beautiful young blondes.

Matinee idol Ivor Novello plays a mysterious stranger who emerges from the London fog to seek lodgings with the family of Daisy, a beautiful young blonde. When he isn't prowling the city by night, he paces the floor in his upstairs room. Surely, he couldn't be...?

Conductor Peter Scholes will lead the orchestra as it plays the brilliant score by Neil Brand, composed in 2017 for the Criterion Blu-ray release of the film and revisited especially for this performance at The Civic.

The Lodger will screen for one night only at The Civic in Auckland on Sunday 4 August.

 More details and ticket information:

nziff.co.nz

AUCKLAND CHORAL AND APO PRESENT BACH & BRUCKNER

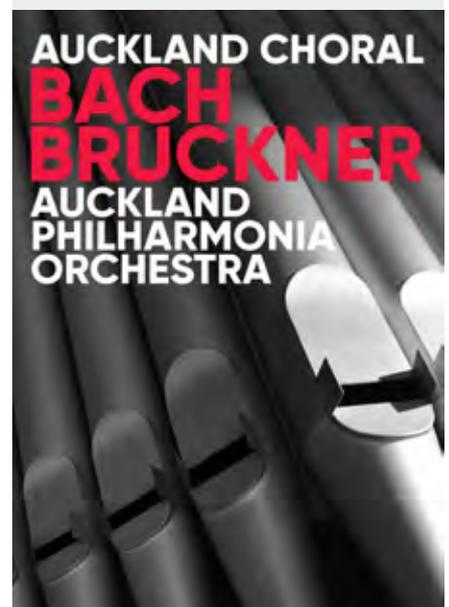
On Sunday 15 September, Auckland Choral and the APO will present the masterful works penned by musical titans Bach and Bruckner at Auckland Town Hall.

Bruckner's Mass No.1 in D minor is an uplifting offering on a grand scale, taking the listener on a spiritual journey. The motets blend expansive Renaissance polyphony with his unique approach to harmony and counterpoint. Auckland Choral will be joined by soloists Isabella Moore (soprano), Sally-Anne Russell (mezzo-soprano), Robert Macfarlane (tenor) and Joel Amosa (bass).

Three works by J.S. Bach complement those of Bruckner. The choir will also perform the ever-popular Chorale: *Jesus bleibet meine Freude (Jesus, Joy of Man's Desiring)* and Dr Philip Smith will unleash the iconic Toccata and Fugue in D minor on the mighty Town Hall organ. As an intimate contrast, APO Concertmaster Andrew Beer will perform Concerto for Violin in A minor.

 For more information visit:

aucklandchoral.com



ASHKENAZY RETURNS

Highly acclaimed Russian musician Vladimir Ashkenazy is returning to Auckland Town Hall in September to conduct The New Zealand Herald Premier Series: *Ashkenazy & Mullova* concert.

Joining him is superstar violinist Viktoria Mullova, who will showcase her technical skill and artistic prowess by performing Sibelius' Violin Concerto.

APO is hosting a special fundraising event ahead of the concert, *Vladimir Ashkenazy: In Conversation* – an intimate evening with Ashkenazy and APO Chief Executive Barbara Glaser. If you'd like to know more about this opportunity to meet the maestro in person, turn to page 20.

i Tickets for The New Zealand Herald Premier Series: *Ashkenazy & Mullova* available to book from:

apo.co.nz/ashkenazy



IMAGE: ADRIAN MALLOCH

YOUNG VIOLIN CHAMPION CROWNED

Young violinists from all over the globe recently travelled to New Zealand to compete in the world-renowned Michael Hill International Violin Competition in Queenstown and Auckland. South Korean violinist Do Gyung Anna Im was crowned the winner at the grand final event held at Auckland Town Hall in June.

Established two decades ago by entrepreneur and passionate violinist, New Zealander Sir Michael Hill, the biennial event enables brilliant young violinists to develop their talent and skills through competition, intensive master classes and career development.

After competing in the semi-finals in Queenstown, Im progressed to the final along with violinists Jevgēnijs Čepoveckis from Latvia and Eric Tsai from the USA. The trio each performed a concerto of their choice, with Im playing Sibelius' Violin Concerto in D minor supported by the APO.

Im took home the grand prize, which includes a cash prize, a recording contract and an intensive tour across New Zealand and Australia in 2020.

Čepoveckis walked away with the inaugural Arancio Prize, providing him with the use of a rare violin crafted by Nicolo Amati for two years. He was also awarded the Audience Prize, making him the favourite competitor as voted for by members of the public worldwide.

Tsai received the Chamber Music Prize (a cash prize) for his performance of Mozart's Quintet in G minor during the semi-finals.



IMAGE: ANDI CROWIN



^ HOLLY WANG (AGE 29)

SPRING AND SUMMER IN COLOUR

APO has teamed up with Culture & Art Lab to bring Vivaldi's Four Seasons to life at the orchestra's *Up Close with Vivaldi* concert in August.

Children and adults were invited to submit artwork to Culture & Art Lab inspired by Vivaldi's Spring and Summer concerti, which will be projected onto the wall behind the musicians at St Luke's Church in Remuera during the concert.

This won't be your average PowerPoint presentation, though. The artwork will be synced with the music to reflect the dynamics and nuances in Vivaldi's beloved compositions.

Presented by APO Associate Principal Second Violin Xin (James) Jin, the *Up Close* series gives audiences in communities across Auckland the opportunity to learn more about classical music and composers in a one-hour interactive concert.

This includes a pre-concert talk, followed by a performance from APO musicians and guests.

i More details and ticket bookings:

apo.co.nz

09 623 1052



^ LI HONGYU (AGE 12)



APO GO ON THE RISE

APO's GO membership programme continues to go from strength to strength. There are currently almost 250 members – a 60% increase since its inception last year.

The programme gives students and under-30s the opportunity to experience the orchestra with tickets at reduced prices for mainstage concerts. To join APO GO costs \$5, with tickets only \$10 thereafter.

APO Marketing Coordinator Ben Gemmell, who manages the programme, says it has been wonderful to see members' reactions when they attend a concert.

"At *Turangalila*, it was amazing to see how blown away they were. Many APO GO members are music students, and they understood how rare it is to see this 20th-century masterpiece performed live," says Gemmell. "Being able to make experiences like that more accessible for them is really special to me."

i More information and tickets:

apo.co.nz/apo-go

CITY OF MUSIC

Auckland is officially a City of Music after joining the UNESCO Creative Cities Network in 2017, when an application for this status was granted. UNESCO, the cultural arm of the United Nations, launched the Creative Cities Network in 2004 to promote social, economic and cultural development among cities who have identified creativity as a strategic factor and enabler for sustainable urban development.

Auckland now joins the network of 180 cities from 72 countries around the world covering seven creative fields: Crafts and Folk Arts, Design, Film, Gastronomy, Literature, Media Arts and Music. Auckland is one of the 31 UNESCO Cities of Music worldwide and New Zealand's second Creative City, alongside Dunedin (Literature).

By joining the network, Auckland is acknowledging the city's long and rich musical history and its commitment to sharing best practice, developing partnerships that promote creativity, and strengthening participation in cultural life. Auckland City of Music (ACOM) is at the beginning of a journey with exciting potential for the sector, the city and its communities.

Auckland's designation as a City of Music provides a unique opportunity to enhance the importance of music as a reflection of Auckland's diversity and its success relies on the support of the music sector and music lovers alike.

 To learn more and get involved:

aucklandcityofmusic.co.nz

IMAGE: ADRIAN MALLOCH



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Getting to know Mozart



i **Amazing
Mr Mozart**

**2pm, Sun 1 September
Aotea Centre**

Narrator Donovan Bixley
Conductor Graham Abbott
Soprano Pasquale Orchard
Baritone Will King

apo.co.nz/mrmozart

A chance discovery led New Zealand author and illustrator Donovan Bixley to create a book devoted to Mozart. He talks to [Helen Spoelstra](#) about telling the story of the man behind the music.



^ DONOVAN BIXLEY

Donovan Bixley is a big fan of Mozart. So much so, he wrote and illustrated a book about the composer. That five-year labour of love, *Faithfully Mozart: The Fantastical World of Wolfgang Amadeus Mozart*, will be translated for the stage in September with the help of the APO, two guest singers, and some fantastic wigs.

"I'd seen the Beethoven movie *Immortal Beloved* starring Gary Oldman, and I decided that I wanted to find out how much of that movie was true or not," says Bixley. "I was perusing the music section and came across this huge, 1,000-page tome of Mozart's letters.

"I never knew there were any Mozart letters and I wanted to know what he had to say, straight from the horse's mouth. I guess the long and the short of it is that I never managed to read about Beethoven!"

It was a chance meeting with the great composer. Bixley was enchanted not only by Mozart's genius, but that he came across as such a well-rounded and funny person.

"I flicked open the book to a 14-year-old Mozart describing a trip to the ballet in Italy and how one of the male dancers farted each time he jumped.

"Then I flicked to another section and Mozart was giving a description of one of his piano students that was scathing but also hilarious. Then a third section where he is writing this mock confession, 'forgive me, Father, for I have sinned, I stayed out past midnight and told rude jokes'.

"I thought, wow! I now had these

“

... showed him to be gregarious, vivacious and real.

”

three very vivid images in my mind, which were unlike any pictures I had seen of the composer before, and I thought 'I'm going to create a book about Mozart!'"

It was an ambitious project for anyone but especially for Bixley, as this was his first book.

"Everything I read that came from Mozart's own pen showed him to be gregarious, vivacious and real. He is incredibly naive sometimes, and astute at other times. He can be cruel, he can be kind, and he can laugh and cry. I saw him as this incredibly well-rounded person. He's no different from us. He has an incredible gift, yes, but we can still have a strong connection with him."

Donovan is excited about seeing the newly rendered version of his work, *Mozart: The Man Behind the Music*, translated from the page to the stage as *Amazing Mr Mozart*. He will narrate the performance, while two emerging opera singers, Pasquale Orchard and Will King will perform. The exquisite illustrations from his book will be projected onto a screen above the orchestra.

"I often create a book because it's something I want to draw pictures of. It seems frivolous, but part of the reason I wanted to write a book about Mozart was because I wanted to draw pictures of the wonderful wigs and the high heels and the general over-the-topness of the time."

Of course, you cannot have a show about Mozart without his music and the APO will be a central focus of the show. Audience favourite Graham Abbott will conduct excerpts from Mozart's symphonies, his clarinet concerto and operas including *The Magic Flute* and *The Marriage of Figaro*.

Bixley hopes that audiences will leave the hall as inspired by Mozart as he is. "He's still my most favourite person in history. It took me six years to make the book and he was so engaging. The challenges he faced and how he would get back on his horse and try again."

MORE ABOUT MOZART

- > Born on 27 January 1756 in Salzburg, Austria.
- > His first ever composition was a Minuet and Trio in G major – composed at just five years old! He composed his first great mass, *Misa Brevis in G*, at the age of 12 and his first opera, *Mitridate Re di Ponto*, when he was only 14 years old.
- > At the age of 17, he received a prestigious appointment to play in the court of Vienna, Austria.
- > He married Constanze Weber in 1782. They had six children, but only two survived infancy.
- > *The Magic Flute* was Mozart's last opera and premiered about three months before he died. He conducted the orchestra for the performance.
- > He died of kidney failure aged 35 and was buried in an ordinary grave with little fanfare.
- > Mozart was named one of the 'Greatest People of the Millennium' by TIME Magazine.
- > On 27 January 2006, all the church bells in Salzburg were rung simultaneously at the exact hour of his birth in honour of his 250th birthday.

Wonder Wu Man

International pipa virtuoso Wu Man has dedicated her career to bringing the ancient instrument into the modern age. She talks to *Phil News* editor [Liesl Crowther](#) about what makes the pipa special.



 The New Zealand Herald
Premier Series

Reimagined

8pm, Thur 8 August

Auckland Town Hall

Conductor Tung Chieh Chuang
Pipa Wu Man

Stravinsky *Pulcinella* Suite
Harrison Pipa Concerto
Shostakovich Symphony No.1

apo.co.nz/reimagined

 The New Zealand Herald

It wasn't love at first sight when pipa player Wu Man first encountered the Chinese lute-like instrument at the age of nine. She started taking lessons when her parents, inspired by the resurgence of traditional music in China during the early-1970s, chose the pipa for her to pursue.

"It was only when I moved beyond boring scales and fingering practise and started playing songs that I started falling in love with the instrument," says Wu.

Today, she is a five-time Grammy Award-nominated artist with an illustrious career spanning decades. One could fill a whole issue of *Phil News* with everything that Wu has achieved – from being the first artist from China to perform at the White House, to being a founding member of cellist Yo-Yo Ma's Grammy Award-winning Silk Road Ensemble (a collective of musicians and composers from more than 20 countries), from a discography of over 40 albums, to performing with prestigious orchestras around the world.

While it is impossible to summarise all of Wu's achievements, one thing is clear when looking back on her career – her dedication to bringing the pipa to an international audience through both traditional and contemporary music.

"The pipa has such a broad musical language, so many different sounds can come from this instrument. It can sound like your typical Chinese traditional music, slow and lyrical, almost like it's describing scenery or a beautiful painting. But it can also sound upset, dramatic or percussive, sometimes even taking on a rock 'n' roll tone," she explains.

This is evident from the feedback that Wu has received after concerts, with people describing the pipa as sounding like a ukulele, a guitar or even a harp. "People find something familiar but also something new," says Wu. "The pipa has the ability to evoke the imagination."

Throughout her career Wu has strived to create opportunities that showcase this versatility, challenging the perception that the instrument is limited to Chinese music.

One such opportunity knocked on her door in 1997, when Wu was contacted by American composer Lou Harrison, who

wanted to compose a piece especially for her. Harrison had been fascinated by Asian music since his student days, a topic he continued to study throughout his life. She immediately said yes.

"Lou didn't want to write a Chinese piece because he wasn't Chinese; he wanted to use the instrument in his own way," Wu recalls. "Traditional pieces show off the instrument and technique but for Lou it wasn't about that. He composed the melody and gave me the notes to interpret as I wanted, to make it sound beautiful and distinctly like pipa."

“
For me, being a musician means always having curiosity – it's what keeps me going.
”

The result was *Pipa Concerto*, a fusion of the single Asian instrument with the Western symphony orchestra, which premiered on 26 April 1997 at Lincoln Center in New York City with Wu as the soloist and accompanied by the Stuttgart Chamber Orchestra. Even though she has played Harrison's *Pipa Concerto* hundreds of times since then, the freedom of interpretation means that every performance is different, with varying dynamic and use of technique depending on the balance and the situation.

After decades of sharing the pipa with audiences worldwide, Wu still has the desire to discover new ways of using the instrument and connecting with new audiences.

"For me, being a musician means always having curiosity – it's what keeps me going. So, I'm always searching for something I never knew about. There are so many types of music and so many cultures that I want to understand and learn from. You never know, I might discover something when I visit New Zealand!"

THE PIPA IN A NUTSHELL

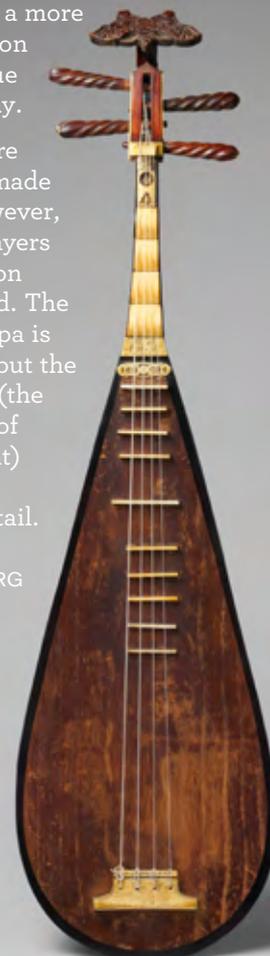
The Chinese pipa is a descendant of prototypes from West and Central Asia, first appearing in China more than 2,000 years ago during the Northern Wei dynasty (386–534).

The four-string, pear-shaped lute was originally held horizontally and played using a triangular plectrum – much like the modern guitar. The word 'pipa' is derived from the plucking strokes of the plectrum: 'pi' (to play forward) and 'pa' (to play backward).

It wasn't until the Tang dynasty (618–907) that musicians started to ditch the plectrum, instead using their fingernails to pluck the strings and hold the instrument in a more upright position – the technique still used today.

Its strings were traditionally made from silk, however, many pipa players today use nylon strings instead. The back of the pipa is usually plain but the pegbox finial (the topmost part of the instrument) often features decorative detail.

SOURCE:
METMUSEUM.ORG



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Rising star

New Zealand composer and violinist Salina Fisher is making waves at home and abroad, with a slew of impressive accolades to her name – all before the age of 30. Frances Moore reflects on the highlights of Fisher's career to date.

You could be forgiven for being a little overwhelmed by the extraordinary successes of composer Salina Fisher. Graduating with a Postgraduate Diploma in Music (awarded with distinction) from the New Zealand School of Music in 2015, she was awarded both a Fulbright Scholarship and a Creative New Zealand Edwin Carr Scholarship, enabling her to complete her Master of Music in Composition at the prestigious Manhattan School of Music (MSM). Her thesis work, *Murmuring Light*, won the MSM's Carl Kanter Award for Orchestral Composition, and in 2020, Salina will be returning home to New Zealand as the Creative New Zealand Composer-in-Residence for the New Zealand School of Music.

Accolades have not only come from within academic realms either. In 2016 her atmospheric, mesmerising *Rainphase* won the SOUNZ Contemporary Award, making Salina the youngest ever winner of this coveted prize. The following year she won the prize again for her work *Tōrino – echoes on pūtōrino improvisations by Rob Thorne*.

Her former teacher, composer Michael Norris, credits her success in writing orchestral and chamber music, in part, to her equal talents as a performer. Norris says, "In addition to being an internationally performed composer, she is also an extremely accomplished violinist... She brings that intimate knowledge of the physicality of instrumental performance to her works."

Fisher's first-hand knowledge of the violin and of performing within orchestras is met with a compelling capacity to create complex works that evoke the specific natural drama of Aotearoa's environment. The burning bright timbres of her work *Komorebi*, recently performed in the APO In Your Neighbourhood series, *Beats*,

Working, is a fine example. *Komorebi* is a Japanese term which speaks to the sunlight which filters through trees, and Fisher's score seems to reference the particular nature of the New Zealand sun in high summer with a quality that is, at times, almost too intense, yet intensely beautiful. Of course, her most beloved piece (for now at least), *Rainphase*, is another stunning example of nuanced instrumental technique combined with a musical poetry that captures the squalling and flurrying tempests of Wellington rain with coruscating orchestral colours.

So what might we expect when the APO performs her newest orchestral work, *Murmuring Light*, as a part of the New Zealand Herald Premier Series concert, *Conflict & Triumph*? The prize-winning work was composed as a part of her studies at MSM and was first performed on 22 March 2019 by the school's orchestra. The work was written in response to a light installation work, *Flylight*, by artists Lonneke Gordijn and Ralph Nauta who work under the moniker Studio Drift.

As Fisher writes: "In Studio Drift's interactive light installation *Flylight*, many delicate glass tubes light up in unpredictable swarm-like patterns. These patterns are based on the flock behaviour of birds and are responsive to the viewer's movement. While birds can symbolise individual freedom, in a murmuring they find safety in numbers, sensing each other's direction and moving collectively. In *Murmuring Light*, I explore this delicate balance between the individual and the group. Through various musical parameters, the distinction between 'individual' and 'group' is heightened and blurred, in a continuous shift of light."

From past experience alone, the APO's New Zealand premiere of *Murmuring Light* is sure to be another extraordinary musical event from this compositional supernova.

“
In *Murmuring Light*, I explore this delicate balance between the individual and the group.
”

The New Zealand Herald Premier Series

Conflict & Triumph

8pm, Thur 14 November

Auckland Town Hall

Conductor Giordano Bellincampi
Violin Ning Feng

Salina Fisher *Murmuring Light*
Beethoven Violin Concerto
Nielsen Symphony No.5

apo.co.nz/conflict

 The New Zealand Herald



AUCKLAND
TOWN HALL
ORGAN BY
NUMBERS

LARGEST PIPE
9.75m

5,291
PIPES

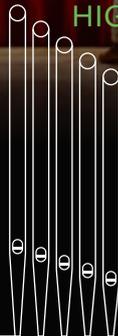
HIGHEST FREQUENCY

17,000 Hz

LOWEST
FREQUENCY

8 Hz

209m³
PER MINUTE
MAXIMUM WIND FLOW



The people's organ

The majestic Auckland Town Hall organ is one of the city's most awe-inspiring attractions. [Liesl Crowther](#) delves into its 108-year history.

When former Mayor of Auckland Henry Brett gifted an organ to the city's Town Hall he had two conditions: First, that the requisite space for the organ as set out in the specification be provided and, second, that a certain number of performances be given to the public free every year. While the organ has undergone major changes during the past 108 years, Brett's wish that the Auckland community have the opportunity to experience its splendour has never faltered.

The original organ was completed in 1911 by renowned organ manufacturers Norman and Beard of Norwich, England, who were at the height of their fame at the time. Known for their solidly built organs in the grand symphonic tradition, Norman and Beard constructed the Town Hall organ in the romantic tonal style in vogue at the time.

This style of organ remained in fashion for about 50 years until the organ reform movement in the 1950s and '60s, fuelled partly by economics and partly by an aversion to the sounds and appearance of these colossal instruments.

"The movement around the world, loosely called 'back to Bach', meant all the big Victorian and Edwardian organs were out of fashion. So, the best organs at the time were considered to be the type used by Bach 300 years before," explains Kerry Stevens, Deputy Chairman of the Auckland Town Hall Organ Trust.

'Back to Bach' meant reverting to a baroque style with a lighter, more transparent sound. This could not be achieved with most of the existing instrument, so around 90% of Henry Brett's organ was removed and a new organ was installed behind the original façade. The only pipes from the original that remained were those in line with the neo-baroque sound required from the new organ.

Though the new organ had more pipes and stops, it lacked the power of the original; the style and voicing of the

pipes were different, with a much lower wind pressure than Brett's organ.

"Everybody thought it was the bees' knees at the time! Yet, it didn't really succeed," says Stevens. "On its own it was fine but it just didn't have the power of the original, even though it had more clarity. Against an orchestra or a choir it just couldn't cope, and often the conductor would ask the organist for more but there wasn't any more to give."

“
I want it to
be like being
in a big,
warm bath.
”

When the Auckland Town Hall underwent a restoration during the mid- to late-1990s, city organist Dr John Wells spearheaded a campaign to rebuild the organ as Brett had intended. The Town Hall Organ Trust was formed, starting a chain of events leading to the rebuilding of the organ by German organ manufacturer Orgelbau Klais Bonn.

Having never built an English-style organ before, Philipp Klais, Managing Director of the company, went to work restoring the Auckland Town Hall organ to its former glory. The remaining pipes from the original organ were sent to Germany to be analysed, ensuring the lead and tin content were as close to the original as possible. Klais' vision was clear: "I want it to be like being in a big, warm bath. Sure, it has an English voice, but with a German accent," he quipped.

A special touch was added in the form of two Māori stops, an idea that came from Wells. Following consultation with Māori instrumentalist Richard Nunns, the kōauau (flute) and the pūkāea (trumpet) were chosen. Pipes for the kōauau, traditionally made of bone or stone, were crafted using scientific glass and feature Māori emblems. Resonators for the pūkāea mirror the traditional form of conical, hollowed-out wood, adorned by carvings done by Auckland's principal Māori tribe, Ngāti Whātua.

After two years, the new organ was inaugurated on 31 March 2010 – Bach's birthday. Today, the Auckland Town Hall Organ Trust continue to honour Brett's wish, hosting around four free concerts a year and taking the public on behind-the-scenes tours of the organ.

Says Stevens, "The organ belongs to the city and we want to make sure as many people as possible hear it at its best."

i For more information about the Auckland Town Hall organ:

aucklandorgan.org.nz

i The New Zealand Herald Premier Series

Reveries

8pm, Thur 22 August

Auckland Town Hall

Conductor Bertrand de Billy
Organ Benjamin Sheen

Debussy *Prélude à L'Après-midi d'une*
Poulenc *Organ Concerto*
Franck *Symphony in D minor*

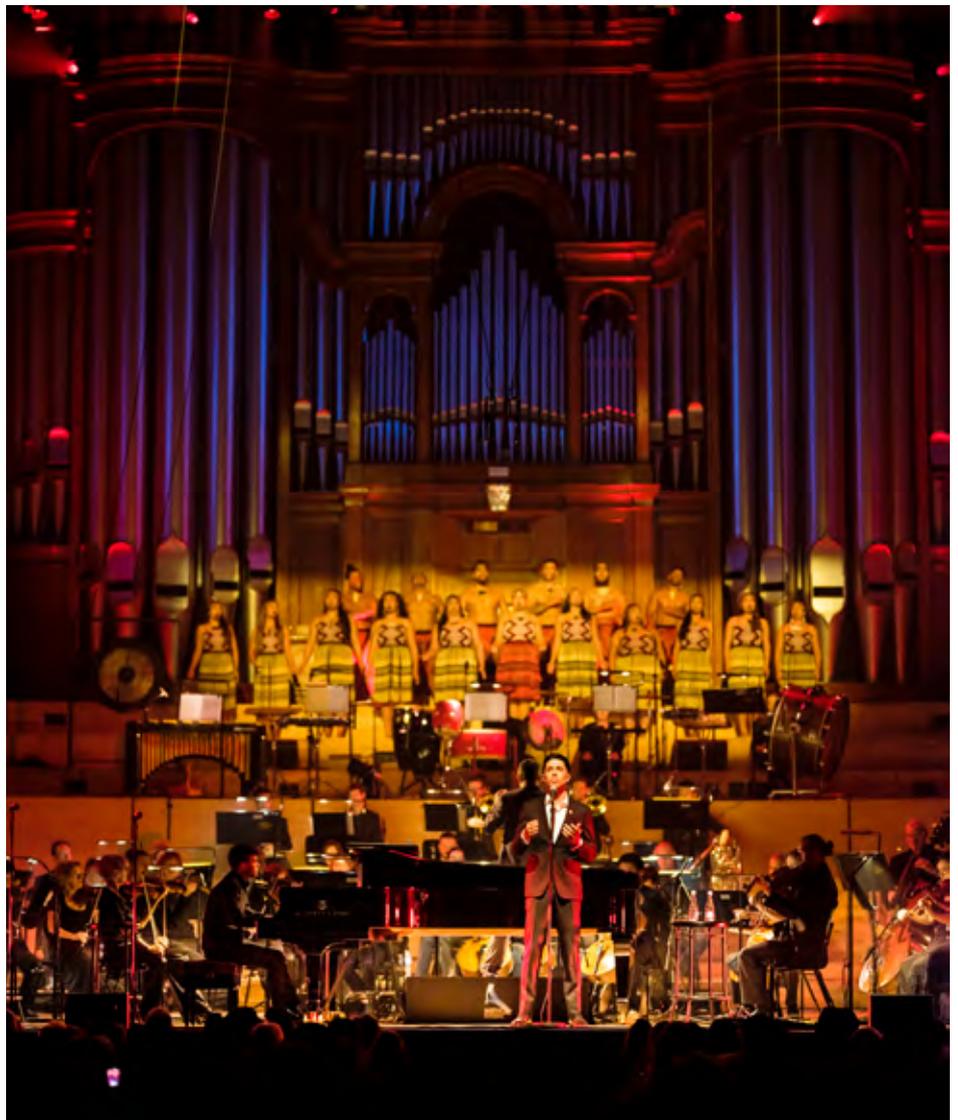
apo.co.nz/reveries

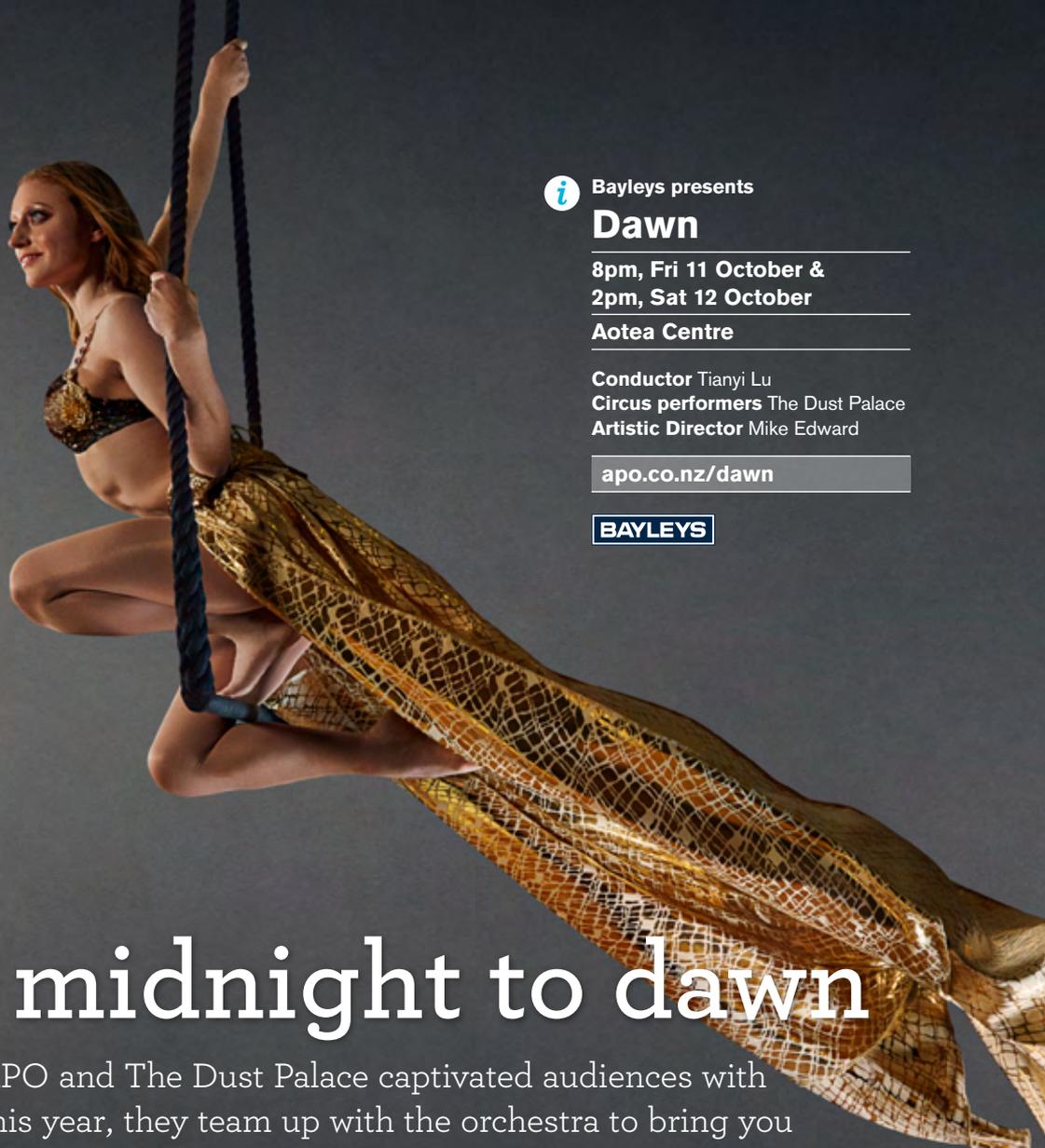
 The New Zealand Herald

APO IN PICTURES



ALL OTHER IMAGES: ADRIAN MALLOCH





i Bayleys presents

Dawn

8pm, Fri 11 October &
2pm, Sat 12 October

Aotea Centre

Conductor Tianyi Lu
Circus performers The Dust Palace
Artistic Director Mike Edward

apo.co.nz/dawn

BAYLEYS

From midnight to dawn

In 2017, APO and The Dust Palace captivated audiences with *Midnight*. This year, they team up with the orchestra to bring you *Dawn*. *Phil News* chats to founders Eve Gordon and Mike Edward.

How did The Dust Palace come to be?

Mike: The Dust Palace was from the genius of Eve's mind. She wanted to create more empathy in the world and decided making art was the good way to do this. This was, of course, a very noble cause and therefore I was happy to stand alongside her and help in whatever way I could. For my part, I was interested in telling stories and making theatre.

What makes The Dust Palace different to a traditional circus?

Eve: We use the extraordinary physicality and extreme physical possibilities that circus allows to engage the audience in stories on a visceral level. We bypass the brain and go straight for the adrenal system!

M: I like to think we can connect with truth more readily. Eve and I are both actors by training and therefore shy away from the simple gratuity of doing tricks. We are far more interested in complex stories, movement with meaning, and looking for justification in all things. You still get the spectacle, but hopefully a

fuller, deeper catharsis due to our focus on narrative and character.

When planning the show, what comes first – the music or the story?

E: Each show has a slightly different creative process. However, whenever we're making a show the story is the baseline; nothing gets through to the stage without being purely about the story and telling the story. Most times the story comes first, often derived from an idea about humanity we think is important. In the case of *Dawn*, we wanted our protagonist to be a teenaged girl because we think there should be more active stories for young women, wanting to give a young female character decisions to make and times to have to be brave and times to react with compassion.

Which classical music inspires you?

M: I played my daughter Bach every night before bed for the first three years of her life. His music still warms my heart. And my childhood friend Felix used to play me and teach me about classical music when I was 13. We'd listen to it for hours in the

top room of his house in the sun. It was through his love and understanding of the form that I grew mine. I'm forever grateful to him for this.

What is the premise behind Dawn?

E: A teenage girl's father, whom she loves very much, begins to turn into a monster and runs away. She decides to go and find him and help him. On the way she encounters people who aid her and some who try to sway her from the path. She finds her father but he has turned completely into a monster. She is given a sword and inspired to kill him before he damages anyone else. She goes to kill him but can't bring herself to do it. Instead she gives him love, which returns him to the man she knows and loves.

What exciting theatrics can people expect to see in Dawn?

E: Giant puppets, people swinging across the sky, people being thrown around, a fair, and an incredible sunrise at dawn.

M: Two new apparatus being debuted by The Dust Palace: A Russian Cradle and a teeterboard.



“
It’s like a
big game
of Tetris.
”

IMAGE: ADRIAN MALLOCH

Backstage pass

[Amber Read](#) chats to APO’s Production Supervisor [Stuart McCann](#) to discover what happens behind-the-scenes during concert week.

“It’s like a big game of Tetris,” says APO’s Production Supervisor Stuart McCann, talking about the business of loading trucks with all the gear the orchestra needs for a week of rehearsal. “We know exactly what box goes on first and what box goes on top of that box, and what box the double basses go on top of,” he says, thanks to his ten years of experience in the role. “There’s not much air left on the truck when we’ve filled it!”

At the beginning of the week, a comfortable 10am start for the musicians has Stuart getting up around 6am to transport chairs, stands, percussion, and large instruments like double-basses by truck from Phil Hall on Dominion Road. After driving the trucks to Auckland Town Hall, Stuart and his team of roadies unpack and set up so everything is ready for the musicians’ arrival.

Throughout the rehearsals, Stuart is always on hand in the wings to assist. Perhaps there’s an issue with the lighting that needs to be raised with the venue technicians, or perhaps adjustments need to be made to the stage set-up.

“One of the main things to keep the musicians happy is giving them enough space – whether that’s room for the string musicians’ bows, or cushioning space from loud instruments behind,” says Stuart.

Sound protection isn’t just about space though, he says: “Everybody is very cautious about their hearing. All the musicians have got specialised earplugs to use when necessary, provided through a generous grant to the orchestra. We always have a box of spares too, and in addition there are a variety of sound shields deployed.”

Each piece on the programme usually has a different stage set-up that has to be managed in the concert. The New Zealand Herald Premier Series concert *Boléro*, for example, features music for percussion and strings in the first half of the concert, while in the second half the piano is brought forward to centre stage for the Ravel Piano Concerto in G, and then moved out of the way as it doesn’t feature in Ravel’s *Boléro*. “It’s like the parting of the waves,” says Stuart. “Half the orchestra will need to leave the stage so that we can create a pathway through

with the piano. And then we have to reset everything once the piano is on so the orchestra can come back on stage.”

Having a piano involved means Stuart is also busy facilitating piano tunings. “Our piano tuner has a method of choosing two different pianos while only needing one piano on stage. When the soloist comes to select the action (basically the instrument keyboard) the piano tuner wheels out a road case with a second action inside. If they don’t like the way the keys feel it takes about three minutes to swap one action for the other!”

The APO performs in a dozen venues across the year but principally in the Town Hall, the historic building that is APO’s home. The steep steps at the rear of the stage do give Stuart a workout: “The percussion is elevated towards the organ so everything has to get carried manually up those steps. They’re not just ordinary stairs, they’re at least a foot tall each so quite tough on your knees!” The cost is worth it though, says Stuart. “Everyone agrees it has the best acoustics in Auckland. It’s my favourite venue by far.”

DEVELOPMENT NEWS



“Sharing a passion for innovation and enriching cultural experiences, Crystal is proud to partner with APO as a Platinum sponsor for the second year. Crystal is delighted to welcome guests of APO aboard Crystal Serenity in 2020 to celebrate the 40th anniversary of this acclaimed orchestra.

“Sailing from New York to Québec during autumn to enjoy the fall foliage is a truly memorable experience and this mixed with a schedule of cultural events organised by APO in New York and Montreal will provide a once in a lifetime holiday.”

Crystal's Senior Vice President & Managing Director, Australasia, Karen Christensen

Hosted by Barbara Glaser and Susan Wall, this specially-curated trip in October 2020 will have you immersed in 'world class arts' for four days and five nights in the exhilarating and iconic city of New York. Experience cultural events, shopping and restaurants all within walking distance of the 5-star luxury accommodation.

Then, board Crystals' six-star, award-winning *Crystal Serenity* for an all-inclusive 8-night cruise from Manhattan's Fifth Avenue sailing along the US Eastern Seaboard to Québec, Canada. During the cruise there will be time for exploring cultural treasures and natural wonders while enjoying the rich, warm colour palette of autumn along the way. Be it venturing into legendary museums for arts

and cultural discovery, visiting summer cottages of the Gilded Age, following the Freedom Trail in Boston or biking the Acadian trails in Bar Harbor, your time can be filled with as much or as little activity as you choose. Not to mention first class food and amenities. All this before retiring each night to your luxurious home at sea. The trip will conclude in Québec, or you will have the opportunity to continue to Montreal for three days.

i To register your interest or for more information, please contact Lauren Garrett:

laureng@apo.co.nz

09 638 6266 ext 405



i Vladimir Ashkenazy: In Conversation

6.30 – 9.00pm, Tue 10 September

Dame Jenny Gibbs' private residence, Orakei

Tickets: \$300 per person

– limited space available

RSVP: Contact Charlotte Crocker:

charlottec@apo.co.nz

09 638 6266 ext 234

Funds raised will go toward bringing high calibre international artists to perform with the APO.

APO is thrilled to welcome back Maestro Vladimir Ashkenazy when he returns to Auckland in September. He'll conduct the APO alongside violin virtuoso Viktoria Mullova for The New Zealand Herald Premier Series concert *Ashkenazy & Mullova*.

Get up close with one of the greatest musicians of our time at a special event

ahead of the concert hosted by APO and Dame Jenny Gibbs – *Vladimir Ashkenazy: In Conversation*. Enjoy an intimate reception followed by a conversation between Ashkenazy and APO Chief Executive Barbara Glaser.

Born in Russia during the Stalin era, Ashkenazy met composer Shostakovich on a number of occasions before leaving

for the West, where he has carved out a distinguished career as a pianist, chamber musician and conductor.

He has been a prize winner in three of the world's major piano competitions, won seven Grammy awards and held conducting positions with some of the most prestigious orchestras across the globe.

CONNECTING NEWS

Sound support

THE APO CONNECTING TEAM HAS BEEN INVESTING TIME IMPROVING ACCESS TO THE ORCHESTRA FOR COMMUNITIES WITH HEARING CHALLENGES.

With the support of Phonak and a generous APO donor, the team has found a technology solution to boost the volume of the orchestra with little to no loss in the quality of the sound or delay in the time it reaches the listener.

The Phonak Roger™ system takes a direct feed from the orchestra through high quality microphones and wirelessly delivers this audio to the listener, who can adjust the volume up or down to suit their needs. The system being trialled by APO also uses noise isolating headphones or, alternatively, can be used with hearing aids. Roger™ technology has been shown to be beneficial for listeners with autism, auditory processing disorder, as well as those with hearing loss wearing either hearing aids or cochlear implants.

"Although in an early trial phase we are looking forward to providing equality of access to all our patrons who have additional needs. This is a really exciting technology solution and one that we are looking forward to developing in the coming months and years," explains Thomas Hamill, Director of APO Connecting.

 For more information visit:

apo.co.nz/phonakroger



^ CAROLINE NORMAN PERFORMING *WHEN GRAVITY FAILS*.

Music in her veins

IF CAROLINE NORMAN HADN'T BECOME A PROFESSIONAL MUSICIAN SHE'D BE KICKING FOR GOAL ON THE FOOTBALL FIELD. BUT MUSIC WON OUT IN THE END FOR THE YOUNG VIOLA PLAYER.

The daughter of well-known New Zealand composer Philip Norman, Caroline grew up in a musical family constantly exposed to different kinds of music from an early age.

Having a father that offered his expertise, advice and support was crucial to her success as a musician. And so was surrounding herself with teachers who view music from fresh perspectives.

"I began my music-learning journey by starting the violin at age eight, which I hated. But the moment I heard my former violin teacher playing his viola, I knew it was the instrument for me.

A defining moment, when I felt I had the potential to pursue music as a career, was when I was accepted into the Pettman National Junior Academy of Music. It was then that I was introduced to my former teacher, Stephen Larsen, who changed my whole foundation of playing and view of music," says Caroline.

And she has wasted no opportunity to broaden her musical experience. She has held many positions with the Auckland Philharmonia Orchestra (APO). From office intern, orchestral intern, staffing APO ticketing and casual orchestral musician, she's expanded her experience of performing and understanding the workings of running an orchestra.

"I thoroughly enjoyed working with the APO Connecting Team and helping organise APO Connecting events. This was an area I have had much less experience in than performing and was definitely my biggest learning curve with the organisation. I was thankful to have such wonderful role models in the Connecting Team, from whom I was able to learn a great deal."

Caroline recently added 'soloist' to her list of achievements with the APO, performing *When Gravity Fails* to a full-house at APO Connecting's Discovery Concert in April. The piece was composed by her father and she says it was a highlight of working with the APO.

"It was an incredible experience playing with a professional orchestra filled with such capable musicians and performing music I have known since my childhood."

After much-valued time with the APO, Caroline is now expanding her musical family by studying for a Master's degree in Germany.

When asked what her advice to aspiring musicians is, she says: "Get out there and experience as much as you can. Music means so much more when you have life experience to draw on in your performances."



WORLD MASTERS GAMES



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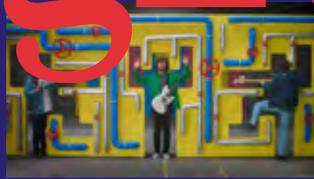


HE TOHU

Ogilvy



KIMBERLY CLARK



GOT A TRADE



NEW ZEALAND POLICE



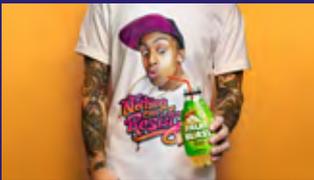
TATO



AUCKLAND PHILHARMONIA ORCHESTRA



BP



COCA-COLA



AXIS AD AWARDS



CULTURE

PROUD PLATINUM PARTNER OF AUCKLAND PHILHARMONIA ORCHESTRA

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

Giordano Bellincampi

APO MUSIC DIRECTOR GIORDANO BELLINCAMPI'S LIFE HAS BEEN FILLED WITH MUSIC EVER SINCE A YOUNG AGE. HE SHARES THE THREE PIECES THAT INFLUENCED HIS CHILDHOOD AND LAID THE FOUNDATION FOR A CAREER IN MUSIC.

i The New Zealand Herald
Premier Series

Zarathustra

8pm, Thur 31 October

Auckland Town Hall

Conductor Giordano Bellincampi
Cello Harriet Krijgh

Mozart Symphony No.29

Haydn Cello Concerto No.1

R. Strauss *Also sprach Zarathustra*

apo.co.nz/zarathustra

 The New Zealand Herald



IMAGE: ADRIAN MALLOCH

TCHAIKOVSKY

Capriccio Italien, Op.45

I grew up in Rome close to the military building where the famous Banda dei Carabinieri (one of the world's best concert bands) rehearsed. I heard this music played by them so many times through our windows, as a recording at home with my parents and in summer concerts on the squares of Rome – by both symphony orchestras and military bands. I have my first memories of this piece from when I was 5-6 years old, and I think I already knew then that the orchestra would be a vital part of my life. Today I can hear the rather kitschy Italian folkloristic approach but it is still an enjoyable, light piece.

BEETHOVEN

Symphony No.9, 1st Movement, Karajan/Berlin recording, 1963

When I was 7-8 years old, around 1972, I remember vividly my father listening to this particular LP recording on his hi-fi equipment after dinner on weekdays when I was supposed to go to bed. He allowed me to stay up much longer than I probably should have. I would sit completely quiet with him and listen to the great music of this extremely intense recording played at full blast in our flat until my mom would tell my dad he had better turn the volume down or the neighbours would complain (again!). Then he'd listen to the rest of whatever movement we were in before turning it off. He taught me there is no such thing as neutral, background-playing of good music; either you listen with full emotional power or you don't. I try to transmit this into performing music with full emotional power at every rehearsal and every concert as best I can.

TOMMY DORSEY

I'm Getting Sentimental Over You, 1936 recording

When I was around 11 years old, I started playing the trombone – probably inspired by the Tchaikovsky blasts as mentioned before. But I soon realised how lyrical the trombone is and how important it is to be able to phrase a beautiful melody line. I still get goosebumps when I hear the first one-and-a-half minutes of this recording. The way Tommy Dorsey shapes the phrase, starts and especially ends every line is outstanding. Even the little 'crack' despite his mastership of playing adds to the perfection, like any small imperfection of a beautiful thing. I have read a quote by Frank Sinatra saying he learned everything about singing from Tommy Dorsey. I try to convey it as much as I can in the way we shape phrases at the wonderful APO.



Bravo!


SKYCITY
GRAND HOTEL





ME
AND
MY

Flute

Melanie Lançon

It was nine years before APO's Principal Flautist Melanie Lançon received the call in July 2018 she had been waiting for. After almost a decade of being waitlisted for a coveted 22-carat gold J.R. Lafin headjoint (the part of the flute that a flautist blows into), one was finally available if she wanted it. She had been saving for years for this particular headjoint, so it was a no-brainer – she immediately bought it.

Melanie's face lights up when she recalls the first concert she played with the headjoint – APO's The New Zealand Herald Premier Series *Fantasy* concert in February 2019.

"I'll never forget it. I was playing an extended solo with the violins in [Berlioz'] *Symphonie Fantastique*; I just kept pushing through the long crescendo and it wouldn't max out. It was like driving a sports car! The sound stayed full and rich and even," says Melanie. "It's how I've always wanted to sound."

Handcrafted by J.R. Lafin himself in Germany, the headjoints – ranging from silver to gold to platinum – are in extreme

demand. So much so that he stopped supplying the American market, making them even more difficult to come by.

Melanie encountered the flute by chance. Growing up in Baton Rouge, Louisiana in the United States, she took piano and violin lessons but never felt passionate about either. However, after seeing her middle school's band play for the first time, she was enamoured.

"I'll never forget that moment I heard all the different parts working together at the same time. I just knew I had to be a part of that," recalls Melanie. "But I only had a violin at the time, which was too big and awkward to take with me on the bus to school."

It just so happened that a great aunt had a solution to her dilemma – an old nickel flute that she never used. And the rest, as they say, is history.

In the ensuing years, Melanie gradually upgraded her instrument as her skills



“
I’ll never forget
that moment...
I just knew
I had to be a
part of that.
”

improved. In high school, she used a gold-plated intermediate flute that she played for nine years until a teacher encouraged her to invest in a handmade professional flute. She travelled the US, trying around 30 flutes until finally settling on one.

"None of the flutes I tried spoke to me, and I was never even crazy about the one I ended up buying. I chose a Powell, which takes a bit more effort than some of the other brands. It's like driving a manual car versus an automatic, you have to work harder to get the power and sense of control you want, but the payoff is worth it," explains Melanie. "I played on the silver headjoint that came with the flute for about 10 years but I always had issues. I liked the sound but I was starting to get face pain because of it."

She was encouraged by doctors and other flautists to expand her collection of headjoints and swap them out to engage different facial muscles each time she played. Having given up hope of getting the 22-carat gold Lafin headjoint she desired, she bought three other headjoints.

Melanie continued to play with different headjoints until she finally laid her hands on the Lafin she had waited a decade for. Today, she still has her collection of headjoints but she primarily uses the 22-carat gold one.

"I never felt completely happy with the way I sounded until I heard myself on the recording of the first APO concert I played with it. For me, finally getting a 22-carat gold Lafin headjoint was like a violinist finding a Stradivarius."



IMAGES: ADRIAN MALLOCH

Knitting know-how

Harpist Ingrid Bauer talks to [Liesl Crowther](#) about the craft of knitting.

On stage, APO Principal Harpist Ingrid Bauer's fingers nimbly navigate the strings of the instrument. Off stage, her dexterity translates into her hobby – knitting.

Ingrid's first encounter with knitting was as a child. She admits that, at the time, she didn't take to knitting because she didn't understand the intricacies of the craft. If she couldn't get something right or made a mistake, her overriding instinct was to give it to her mum to fix.

However, she decided to give it another try 15 years later, when playing the harp changed from being a hobby to

a career and she needed another hobby to take its place. This time it stuck.

"I discovered that knitting has a wonderful rhythm to it once you get beyond the not-knowing-what-you're-doing stage. I started to understand how it all fits together, how you can control what you are making. Something about it really hooked me. I get to play with colours, textures, patterns and shapes. It's very soothing," says Ingrid.

Fast forward six years and you'll rarely see Ingrid without her latest knitting project in hand – even during rehearsals! "With the harp, there are a lot of long

blocks of rest and pieces I don't play in. I find knitting's a really great thing to do in that time, because it doesn't distract me from listening to the conductor for my cue."

Ingrid loves the freedom that knitting offers, allowing her to create customised clothing. "You don't have to deal with the sweater in the shop that's too short in the waist, or something that's a colour that you don't like. With knitting you have a lot of control to create something exactly the way you want it. There's something satisfying about wearing something you've made yourself," she says.

In addition to being a hobby, knitting



has opened the door for Ingrid to be a part of another community. "It's become a real social thing for me, I like that about it. It's a really easy way to meet people. You have an immediate ice breaker when you join a new knitting group, because everyone wants to know what everyone else is making!"

She believes that her music skills have enabled her to be a good knitter, as they both share certain characteristics. "A lot of the skills you need to be a good musician and the skills you need to be

“

...knitting has
a wonderful
rhythm to it...

”

a good knitter are the same. Knitting is about doing exactly the same thing over and over again, and having a rhythm in that movement. Having a sense of rhythm and clarity about what you're doing with your hands is useful for that," she explains.

"As musicians, we're used to things not being instantaneously great, and I think you need the same mind set for knitting. You don't get put off by the scale of what you're working on. You take it one stitch, one note at a time to create something wonderful in the end."

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Leave your mark in the music

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

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

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

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

☎ **(09) 623 5628**

✉ **development@apo.co.nz**

Or visit the APO website

🌐 **apo.co.nz/pledge**

CRESCENDO NEWS

We have an exciting offer happening for a limited time only! Join APO's membership programme Crescendo for half price before 31 July 2019.

As a Crescendo member, you will be invited to the rest of 2019's Crescendo events. Make friends with fellow music lovers and get closer to the orchestra. From behind the scenes and open rehearsals to activities with APO musicians and our international guest artists.

Crescendo gives you the chance to engage and get a glimpse into the inner workings of the orchestra. Choose Crescendo Gold to experience a special level of hospitality including wine and canapés during the concert interval.

There are two levels of membership:

CRESCENDO GOLD

\$87.50 per single membership (usually \$150)

\$150 per double membership (usually \$300)

> **Interval drinks and canapés** at all New Zealand Herald Premier Series and Great Classics concerts

- > **Make friends** with fellow music lovers
- > **Exclusive Crescendo** open rehearsals
- > **Privileged access** behind the scenes
- > **Meet the artists** including visiting conductors and musicians
- > **Informative presentations** by musicians with their instruments

CRESCENDO STANDARD

\$50 per single membership (usually \$100)

\$87.50 per double membership (usually \$150)

All of the same activities as Crescendo Gold but **without** the interval hostings

Gift memberships are also available

– a great idea for a birthday or anniversary present!

 For more information or to join, contact Charlotte Crocker:

09 638 6266 ext 234

charlottec@apo.co.nz

CRESCENDO CALENDAR OF EVENTS TO NOVEMBER 2019

23 JULY

Behind the Scenes with Ingrid Bauer: Harp!

6.00pm, Auckland Town Hall

6 AUGUST

Open Rehearsal – New Zealand Herald Premier Series:

Reimagined

1.30pm, Auckland Town Hall

1 OCTOBER

Open Rehearsal – Great Classics: Pastoral

10.00am, Auckland Town Hall

18 NOVEMBER

Crescendo Christmas Function

6pm, Venue TBC

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Auckland Philharmonia Orchestra*

Macvine International

“Fine wine specialists focusing on family owned estates since 1999 and proudly representing Spiegelau glassware in New Zealand for 19 years.”

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For all wine and glassware enquiries contact Michael Jemison on (09) 579 7451 or michael@macvine.co.nz

FOUNDATION NEWS

INTRODUCING THE NEW CHAIR OF THE AUCKLAND PHILHARMONIA FOUNDATION, ROBERT CLARK.

In my professional life I work in property law, but I've always had a love of music. This is what inspired me to support the APO. This role brings together my long-standing love of music with my wish to contribute to the community outside of my career.

There are a huge number of people who get an enormous amount of enjoyment from attending APO concerts. I think that if my involvement with the Foundation can play even a small part in maintaining the success of our orchestra and helping people access it, then I will feel incredibly fulfilled.

I was a subscriber back in the 1980s and, as life goes, I went overseas for an OE, started a family, and advanced my law career. Unfortunately, I didn't have too much time to attend concerts. Since joining the Foundation, I have really

enjoyed getting back and seeing more of the APO.

So far this year, I have particularly enjoyed the New Zealand Herald Premier Series: *Ehnes Plays Bruch* concert. I watched James Ehnes very closely during his performance and I was astounded at his talent. He had such an intimate knowledge of the concerto. With every bar and each phrase, he knew exactly how he wanted to play the work but you wouldn't know that, because it came across as so beautifully organic. It was a joy to listen to such mastery and I am looking forward to what is coming next.

ROBERT CLARK, CHAIR

i If you would like to know more about the Foundation, please contact Adele Diviney, APO Development Manager:

09 623 5628

development@apo.co.nz



^ ROBERT CLARK

CHAIR DONOR SPOTLIGHT



“
These intimate evenings are unique for us ‘Donors’ ...
”

IMAGE: ADRIAN MALLOCH

^ CHAIR DONORS ENJOY A PERFORMANCE AT OUR FESTIVE CHEER EVENT IN 2018

JOIN THE CHAIR DONOR PROGRAMME

If you are a big fan of the APO, love to see it prosper and be a part of its success, becoming a Chair Donor could be for you! This unique group of dedicated donors have the opportunity to get behind the scenes of the orchestra and up close with musicians.

As a Chair Donor you will be invited to special events each year, arranged

exclusively for you, which give you a chance to connect with your supported musician and other Chair Donors. In addition, with every New Zealand Herald Premier Series and Great Classics concert you are invited to join our VIP guests in our balcony reception area pre-concert and during interval.

There are currently 67 musicians supported through the programme and our goal is to have a Chair Donor for

every player. Chair Donors are important members of the APO family. The programme raises close to \$365,000 each year and this goes directly to support musicians.

Gail and Stephen Hofmann have been Chair Donors for 19 years. After our recent Chair Donor event, Autumn Soirée, Stephen emailed CEO Barbara Glaser: “A quick note to say many thanks for the invitation to last night's soirée. I really enjoyed the occasion, music and evening. These intimate evenings are unique for us ‘Donors’ and an interesting way to learn more about ‘Behind the Scenes’ of the orchestral world.”

Chair Donors are listed in our concert programmes and on the website, unless you wish to make your donation anonymously. The APO is a registered charity and your donation is tax deductible (33.3%). You will receive a donation receipt.

i For more information about becoming a Chair Donor, please contact Charlotte Crocker:

charlottec@apo.co.nz

09 638 6266 ext. 234

FRIENDS NEWS

JACKIE WILKINSON STEPPED INTO THE ROLE OF APO FRIENDS PRESIDENT IN 2019. GET TO KNOW WHAT MAKES HER TICK AND WHY THE FRIENDS ARE AN IMPORTANT PART OF THE APO FAMILY.

Tell us a little about yourself.

I come from a musical and theatrical family. I sang with the Auckland Choral Society for fifteen years and I have been in and out of amateur theatre for most of my life.

How did you get involved with APO Friends?

Having a classical music background made it easy to join the Friends five years ago and I loved it. I don't know how this happened, but I became a committee member and then, funnily enough, I became Vice President. And I must have said yes to be President at some point because here I am!

What does your role as President entail?

I introduce our guests at regular 'Meet the Artist' (MTA) events and talk about the Friends programme. My mission is to promote the Friends to attract new members.

What do you get when you join the Friends?

I believe that joining the Friends brings you closer to the orchestra. During MTA interviews, our members are entertained and given an insight into the working lives of a visiting conductor or international soloist. These events are often preceded by music provided by APO members or student musicians. Volunteering on concert nights means a free ticket for providing supper for the orchestra or handing out programmes. There really is a huge benefit to being a Friend of the APO.



^ JACKIE WILKINSON

i For further information contact:

Jackie Wilkinson, President
wilkinsj@xtra.co.nz

Bryce Bartley, Membership Secretary
bryce_chris@inspire.net.nz



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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.

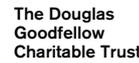
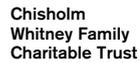
CORE FUNDERS



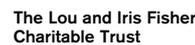
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NZCT

Orongo Bay Homestead
Scarecrow – deli, café & florist
St John
2will physiotherapy & pilates studio

CONCERTS

DATE	CONCERT/ACTIVITY	TIME	LOCATION
Sun 21 Jul	Family Concerts: KBB Music presents Peter & the Wolf Live	11am & 2pm	Aotea Centre
Thu 25 Jul	Great Classics: Tragic Heroes	7.30pm	Auckland Town Hall
Sat 27 Jul	APO Community Classics West: Light & Dark	3pm	The Trusts Arena, Henderson
Sat 3 Aug	APO Connecting: Pesi! Fasi! Pūoru!	3pm	Vodafone Events Centre
Sun 4 Aug	New Zealand International Film Festival: The Lodger	6.15pm	The Civic Theatre
Thu 8 Aug	The New Zealand Herald Premier Series: Reimagined	8pm	Auckland Town Hall
Thu 22 Aug	The New Zealand Herald Premier Series: Reveries	8pm	Auckland Town Hall
Sun 1 Sep	Family Concerts: Amazing Mr Mozart	2pm	Aotea Centre
Thu 12 Sep	The New Zealand Herald Premier Series: Ashkenazy & Mullova	8pm	Auckland Town Hall
Sun 15 Sep	Auckland Choral & APO: Bach, Bruckner	5pm	Auckland Town Hall
Mon 23 Sep	In Your Neighbourhood: Baroque Bassoon	6.30pm	St Helier's Church & Community Centre
Tue 24 Sep	In Your Neighbourhood: Baroque Bassoon	6.30pm	Takapuna Methodist Church
Wed 25 Sep	Metlifecare Unwrap the Music: Beethoven's Pastoral Symphony	6.30pm	Auckland Town Hall
Thu 3 Oct	Great Classics: Pastoral	7.30pm	Auckland Town Hall
Fri 11 Oct	Bayleys presents: Dawn	8pm	Aotea Centre
Sat 12 Oct	Bayleys presents: Dawn	2pm	Aotea Centre
Thu 17 Oct	The New Zealand Herald Premier Series: Boléro	8pm	Auckland Town Hall
Fri 18 Oct	New Zealand Opera: The Turn of the Screw	7.30pm	ASB Waterfront Theatre
Sat 19 Oct	APO Community Classics South: Light & Dark	3pm	Vodafone Events Centre
Sun 20 Oct	New Zealand Opera: The Turn of the Screw	2.30pm	ASB Waterfront Theatre
Wed 23 Oct	New Zealand Opera: The Turn of the Screw	7.30pm	ASB Waterfront Theatre
Thu 31 Oct	The New Zealand Herald Premier Series: Zarathustra	8pm	Auckland Town Hall
Thu 7 Nov	Great Classics: Magic & Mozart	7.30pm	Auckland Town Hall
Thu 14 Nov	The New Zealand Herald Premier Series: Conflict & Triumph	8pm	Auckland Town Hall
Sat 30 Nov	APO Connecting: APO 4 Kids Christmas	10am & 11.30am	Auckland Town Hall
Thu 5 Dec	Royal New Zealand Ballet: Hansel & Gretel	7.30pm	Aotea Centre
Fri 6 Dec	Royal New Zealand Ballet: Hansel & Gretel	7.30pm	Aotea Centre
Sat 7 Dec	Royal New Zealand Ballet: Hansel & Gretel	1.30pm & 7.30pm	Aotea Centre
Fri 13 Dec	Celebrate Christmas	7.30pm	Holy Trinity Cathedral, Parnell
Sat 14 Dec	Celebrate Christmas	3pm	Holy Trinity Cathedral, Parnell
Sun 15 Dec	APO Connecting: APO 4 Kids Christmas	10am & 11.30am	The Trusts Arena, Henderson



Auckland Philharmonia Orchestra

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