

**PUSHING THE
BOUNDARIES**
BEDE HANLEY
PREMIERES GARY
KULESHA'S OBOE
CONCERTO

**OUT OF
THE OFFICE**
CEO BARBARA
GLASER ON A
YEAR OF TWISTS
AND TURNS

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Phil News

WINTER 2020 VOL.44 NO.2 *your free copy*

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IN THE TOWN HALL

UPDATED
2020 SEASON
INFORMATION
INSIDE



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WINTER 2020**

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FROM THE BOARD CHAIRMAN

UPFRONT WITH
GERAINT
MARTIN

When our last issue of Phil News went to print, we were preparing for a mammoth year centred around celebrating the 40th anniversary of Auckland's orchestra.

It was to be a year of ambitious projects and exciting developments. A year both to look back on the incredible people who have built this organisation, and to look forward to its development from strength to strength.

Needless to say, all did not go as expected. However, despite the heartbreaking cancellations and lots of unknowns, we have pulled through, and since 9 July, we have been back where we belong – making music for full houses



IMAGE: KATE WHITLEY

in the spectacular Auckland Town Hall.

It's a position of extraordinary privilege compared to the majority of our colleagues across the globe, most of whom, if they can perform at all, have to do so under conditions of strict social distancing and heavily reduced audience numbers. We are well and truly seizing the

moment, with re-imagined programmes that take the opportunity to utilise the amazing pool of talent we have here in New Zealand and especially within our own orchestra.

I'd like to thank our incredibly dedicated musicians, our wonderful administration staff, my fellow board members and of course, you, our audience, for your unfailing support during this time. Whether you are one of our subscribers who was able to donate the cost of the ticket back to the APO, one of the 3.7 million people who tuned in to our online programme in lieu of live concerts, or one of the people who shared that electric first night back in the hall with us, your support has been truly invaluable. Thank you.

Here's to the future!

Geraint Martin



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Power up your DeLorean, recharge your flux capacitor, and get ready to celebrate this unforgettable movie classic as you've never seen or heard it before!

In time for the 35th anniversary, audiences will be able to experience *Back to the Future* on an HD big screen with the APO performing award-winning composer Alan Silvestri's dazzling musical score live.

Back to the Future is the 1.21-gigawatt blockbuster that topped the 1985 box office chart, spawned two wildly successful sequels and stamped an enduring imprint on pop culture.

Marty McFly (Michael J. Fox), Doc Brown (Christopher Lloyd) and a time travelling DeLorean take an adventure of a lifetime, journeying to the past, present and future, and setting off a

time-shattering chain reaction that disrupts the space-time continuum.

Fans old and new will experience the brilliance of the full APO performing Silvestri's incredible score in-synch with the movie. There will also be an exclusive treat: approximately twenty minutes of brand-new music added by Silvestri to the film's score, especially for these unique live orchestra presentations.

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i Back To The Future In Concert

7.30pm, Thursday 10 September

**Kiri Te Kanawa Theatre,
Aotea Centre**

apo.co.nz/back-to-the-future

APO SESSIONS



IMAGE: ABE MORA

After the huge success of sell-out concerts with contemporary artists LEISURE and TEEKS, the APO Sessions Series is now one of the most anticipated collaborative events in Auckland's cultural calendar. Up next, superb singer-songwriter Louis Baker takes the stage.

Composer and arranger Mahuia Bridgman-Cooper has been working alongside Baker to fuse the modern-soul flavour of his music and understated poetry of his lyrics with lush orchestral arrangements. Baker will perform a selection from his back catalogue of hits including 'Rainbow' and 'The People', as well as some of his new music in a relaxed acoustic concert experience.

Louis Baker has independently built up over 20 million Spotify streams and gathered a loyal global following. He has sold out previous shows in New Zealand and performed on the European festival circuit as well as opening for international artists such as Fat Freddy's Drop, Allen Stone, Jordan Rakei and Morcheba.

Doors open at 8pm. The APO will take the stage around 8.45pm with a short programme of orchestral music. Louis Baker will then join the orchestra on stage, conducted by Hamish McKeich.

i APO Session Series Louis Baker & APO

8pm, Friday 18 September

Auckland Town Hall

apo.co.nz/louis-baker

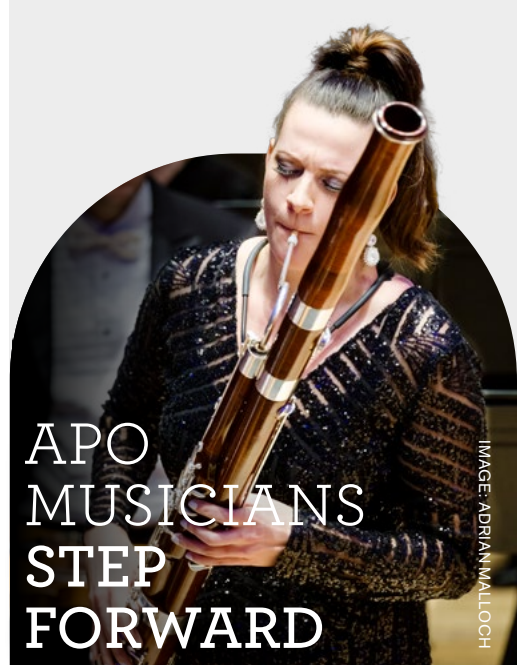


IMAGE: ADRIAN MALLOCH

APO MUSICIANS STEP FORWARD

Since 9 July, the APO has been back doing what they do best – making live music.

However, it's far from business as usual. After all, 'business as usual' with the APO normally involves an international collection of guest conductors and soloists flying to Auckland from all over the world - a model that becomes difficult to put into action when borders are closed.

The APO has found a way to maintain this same artistic vibrancy whilst utilising resources found a little closer to home. In particular, they've taken the opportunity to showcase some of their extraordinary principal players as soloists. Already, APO concertmaster Andrew Beer performed Szymanowski's fiendish Violin Concerto, Principal Basson Ingrid Hagan (pictured) dazzled with Mozart, and on 20 August, Associate Concertmaster Liu-Yi Retallick will perform Barber's Violin Concerto.

Have your say

The APO has partnered with Phoenix Research to find out more about our audiences.

Head to the APO website to fill out our 15-minute survey online or pick up a survey at your next concert. Your views and feedback will help us plan ahead and shape the future of Auckland's orchestra. And you go into the draw to win a fabulous hamper from our friends at Scarecrow worth over \$500.

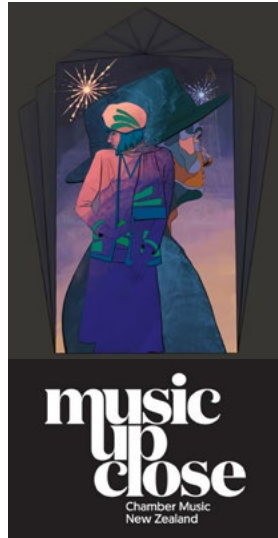
i apo.co.nz/2020-survey

TALES OF THE '20s

Five of the APO's musicians will be touring around New Zealand alongside pianist Sarah Watkins as part of Chamber Music New Zealand's (CMNZ) revised 2020 season, led by APO Concertmaster Andrew Beer.

Jack Hobbs, Artistic Manager of CMNZ says: "We're delighted to have this opportunity to collaborate with the APO to present these stunning performers to audiences all over New Zealand."

Playing music by Shostakovich, Stravinsky and Martinů that encapsulates the risk, adventure and *joie de vivre* of the roaring '20s, the newly-formed ensemble will travel to venues in both the North and South Islands in September and October, including the Concert Chamber of the Auckland Town Hall on Sunday 4 October at 5pm.



 For more information, head to chambermusic.co.nz/tales-of-the-20s

END OF AN ERA

After ten years as Director of Artistic Planning at the APO, Ronan Tighe has returned to Europe to take up the position of Artistic Director of Antwerp Symphony Orchestra in Belgium.

"When I came to the APO, I had been working as an agent for a long time and honestly had no idea what to expect. I'd never even been to New Zealand before I accepted the job! However, I quickly came to feel at home in both the city and the organisation," says Tighe.

"I really couldn't have asked for a better place to develop as an artistic administrator, or for a more inspiring collection of colleagues. It has been honour working with the APO, and I look forward to watching how the orchestra continues to develop from afar."

Chief Executive Barbara Glaser says: "The orchestra's artistic identity has strengthened so much in the last ten years, and that is thanks in no small part to Ronan and his approach to programming that kept the practical, the beloved and the adventurous in perfect balance. We will miss this fantastic colleague dearly, but feel very lucky to have found the wonderful Gale Mahood to fill the post" (who you can read more about on page 25).

All of us here at the APO wish Ronan all the best for this next chapter.




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Looking to *the Future*

Coming out of the COVID-19 crisis, APO is now one of only a handful of arts companies in the world back to performing with no social distancing measures for either players or audience. *Phil News* Editor Tabatha McFadyen talks to Music Director Giordano Bellincampi about the opportunities and challenges that lie ahead.

"We were like the band on the Titanic, just continuing playing while the whole world was going down."

APO Music Director Giordano Bellincampi laughs as he remembers this. The APO had been rehearsing for their performance of the Beethoven cycle for two weeks – all nine symphonies were ready to go for a series of almost completely sold-out performances. During that fateful time in mid-March, it seemed almost too cruel that all that work wouldn't get to be shared. Every option was floated. Fewer people in the hall? No people in the hall but live-stream the concerts? The APO continued to rehearse, hoping that *some* solution could be found.

Alas, the writing was on the wall. The APO's priority will always be the safety of

its players and audience, so the project would have to be, for now, abandoned. The APO players retreated to their homes for lockdown, and Giordano rushed to the airport without a flight booking, desperate to find a way to get back to his family in Copenhagen before the borders closed.

However, the stringency of New Zealand's approach to dealing with the virus has paid dividends. As the rest of the world deals with second waves and public gatherings still being hampered by necessary social distancing precautions, life in New Zealand has resumed unfettered. The APO is ostensibly back to normal, making music together on Thursday nights to a full Auckland Town Hall.

As soon as it was possible, the

project began to get Giordano back to New Zealand. After all, the joy of being back on stage would have felt incomplete if he wasn't a part of it. As I speak to him he is waiting out his two weeks of managed isolation in Rotorua with his usual graciousness. "I'm really, *really* looking forward to my two weeks with the orchestra, because I want to hear them, I want to see them, and I actually think they would like to hear and see me, for once," he says, laughing. It's clear that he has missed them – the bond that's grown between him and the players is very strong indeed.

It was a wonderful match right from the start. "But this is not my first Music Director job," he explains, "and to be honest, it often starts like that. But then,



IMAGE: ADRIAN MALLOCH

^ GIORDANO CONDUCTING

after two or three years when the first difficult moments appear, only then can you really see if the relationship is going to work or not. Fortunately, my impression is that we have a very, very good development ... now into year number five." Anybody who's sat in a concert with Giordano leading the APO knows that is an understatement. The intensity of music-making that comes from such a deep mutual trust is often breathtaking.

Reflecting on the moment that the orchestra could go entirely back to work post-lockdown, Giordano says "of course, that was *really* fantastic. It's wonderful that our players can go back on the stage. But."

He takes a breath. The intricacy of orchestral planning is mind-boggling

“
The way that I look
at it is ... we really
have to make the
best out of it. We
have to use this as
an opportunity to
explore ...
”

enough when done years in advance as it usually is, but now, with New Zealand's borders closed indefinitely, everything has to be re-considered.

"We cannot have the usual turnaround of [international] soloists and conductors," says Giordano. Also, the number of musicians of a professional standard who are not already in full-time jobs in New Zealand isn't high. This means that the APO "can't plan anything above our normal core size. We can't play a Mahler First Symphony, for example: we don't have quadruple woodwinds and we don't have eight horns ... We can't just get extra players in from Sydney or Melbourne like we usually do."

However real the difficulties are, Giordano refuses to be defeatist about it. "The way that I look at it is: okay, this is an artistic opportunity and we really have to make the best of it. We have to use this as a chance to explore some repertoire that we wouldn't usually do, and explore things that might have grandiosity on a scale that's other than just the number of musicians on stage."

Part of the strategy has been performing several pieces without conductor, as well as featuring some of the APO principal players as soloists.

"The energy level is really high, that's never an issue [with the APO]. But from an artistic quality point of view, we always need to look at how we can bring something new, not limit ourselves. That is an important part of orchestra welfare, balancing close familiarity against inspiring challenges and the thrill of pushing artistic boundaries."

Fortunately, New Zealand has many conducting sons and daughters scattered around the world, so the goal is to bring as many of them back as possible. "It all depends on visa regulations and travel."

Giordano is adamant that these unprecedented circumstances will not put a stop to the momentum that the APO has gathered over the last years. "We will

recover very quickly," he says certainly. "That has been one of the key discussions: 'when we come back we have to make sure that we come back not in a relaxed, low-key way.' Yes, [COVID-19] has stopped the wave of momentum, of course, but I have the ambition that APO should come back even stronger.

"This is also because all of our audiences and all of our players have actually realised how much they've missed it. There is this strange thing about being a musician: you do it every day, and then suddenly you don't realise anymore how beautiful and important it actually is.

"I experienced it in June when I had rehearsals with some other orchestras restarting in Scandinavia. There was such an atmosphere in the hall when the orchestra met again; people were crying when the oboe gave the A to tune. Even people who have been playing in the orchestra for 20, 25 years, they realised: oh, I've really missed this." ■

i Great Classics Tchaikovsky's Violin

7.30pm, Thursday 13 August
Auckland Town Hall

Conductor Giordano Bellincampi
Violin Amalia Hall

Suppé *Poet and Peasant: Overture*
Tchaikovsky Violin Concerto
Schumann Symphony No.4

apo.co.nz/tchaikovskys-violin

i The New Zealand Herald Premier Series Colourful Rhythms

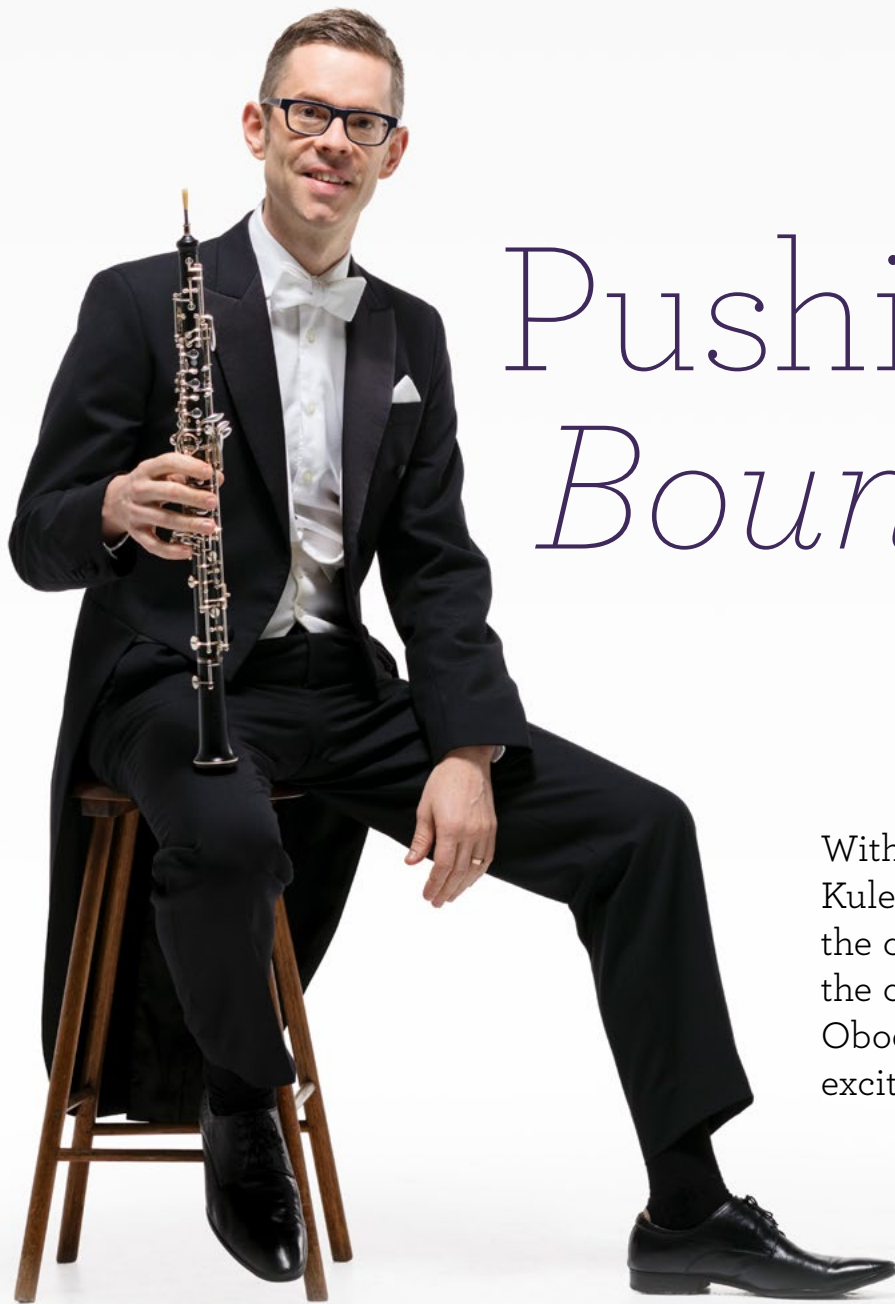
8pm, Thur 20 August
Auckland Town Hall

Conductor Giordano Bellincampi
Violin Liu Yi Retallick

Kodály *Dances of Galánta*
Barber Violin Concerto
Copland *El Salon Mexico*
Stravinsky *Symphony in Three Movements*

apo.co.nz/colourful-rhythms

The New Zealand Herald



Pushing the *Boundaries*

With the world premiere of Gary Kulesha's Oboe Concerto around the corner, **Richard Betts** talks to the composer and APO Principal Oboe Bede Hanley about this exciting new work.

Bede Hanley has turned a little pale.

"Now you've got me worried," says the APO's Principal Oboe.

That wasn't the intention. We're actually here to talk about his upcoming performance of Gary Kulesha's Oboe Concerto, a work commissioned by Hanley and the APO that receives its world premiere this October.

Kulesha is a big deal, and so is any commission from the composer widely considered to be Canada's best. He doesn't accept many.

"When you're young you have to take the commissions that come your way," says Kulesha from his home in Toronto. "Now I try to figure out what I want to do then find someone who's interested in committing to it. But in this case, Bede came to me and I was thrilled."

The pair know each other from way back. In 2011 Kulesha wrote *Zephyrs*, a work for two oboes and cor anglais, which was premiered by Bede and his colleagues in the Canadian Oboe Trio.

At 24 minutes, the concerto is twice

the length of *Zephyrs*, and one of Kulesha's more substantial works.

"It was a challenge, because concertos are difficult to sustain intelligently," he says.

They are generally difficult to play, too; the ultimate expression of the soloist's art.

"My take on that is: if it's impossible, that's my problem. If it's really, really, *really* hard, that's not my problem."

And this piece? It's by all accounts really, really, *really* hard.

"The solo part is just fantastically difficult," the composer admits cheerily. "Because Bede encouraged me to think so far outside the box I thought, 'You know what, I'm going to write this kind of theoretical cadenza, send it to him and see what he says.'"

The oboist's response went something along the lines of, "I can't play it yet. But I will."

As far as Bede is concerned,

the work contributes to the natural evolution of his instrument's repertoire.

"When the Strauss Oboe Concerto was written [in 1945], people said it couldn't be done. Now any talented high school student can play it. With this new piece, it's my job to figure it out. Our level needs to move on. So yeah, it's really hard, but that's kind of the point."

While it's difficult, the concerto won't be a display piece padded with empty virtuosity where the music ought to be. According to the composer, the concerto has a solid symphonic backbone, and fans of Kulesha's music will recognise some of his compositional signatures.

"I've always been a very rhythmic composer," he says. "And I consider lyricism to be absolutely crucial; whether you're writing tonal music or music that is less tonal, melodic writing is critical. To me, you can't create convincing long pieces just out of texture."



GARY KULESHA

Kulesha's feel for melody might explain why his music continues to be played where others' does not. The saying among composers is that the most important performance is the second one – it's easy to get a premiere; staying in the repertoire is trickier.

"You write the music you believe in and then you take your lumps," he says. "The standard repertoire is deeply important to me and has informed my work as a composer. I think that performers can hear that my music has been informed by the repertoire they also love, so if there's a secret [to repeat performances], that might be it."

Prospective concertgoers wanting some idea of what to expect are directed to another oboe work by Kulesha, his *Lyric Sonata*. At times it is achingly beautiful, with a liberal use of quarter tones – the notes that lie *between* the

notes in traditional Western music.

It's these, and my relaying of Kulesha's insistence that they ring out perfectly, with the same tone as any other note, that have caused Bede's complexion to

blanche. A quarter tone is easy to play on a violin – you just move your finger a bit. To play a quarter tone on an oboe requires some jiggery-pokery.

"There are lots of ways you can get a quarter tone," says Bede. "The question is how to do it and get it to come across to the audience without it sounding like a sharp or flat note. In Gary's style the quarter tones mean something. They need to sound just right and that's hard to do, especially in fast passages."

And Bede must do all that while performing in an engaging, musical way. Most

musicians seek to respect the composer's intentions, but is it different when a work is written for you? Do you have more leeway to interpret, or a greater sense of responsibility to adhere only to what's on the

"It's a bit of both," says Bede. "Gary is a great composer and I have to make sense of his ideas. It takes a huge amount of work to dig in and unpack his music and see what it means. But then, of course, I'm playing it, so I need to express myself; I want to get beyond the symbols. If that in some way diverges from what Gary was imagining, I don't think he would mind." Bede takes a momentary pause. "I hope he won't mind." ■

“
With this
new piece,
it's my job to
figure it out
... It's really
hard, but
that's kind of
the point.
”

i The New Zealand Herald
Premier Series

Reflections

8pm, Thur 22 October

Auckland Town Hall

Oboe Bede Hanley

Debussy *Prélude à L'Après-midi
d'une faune*

Gary Kulesha Oboe Concerto

WORLD PREMIERE

Prokofiev *Symphony No.7*

apo.co.nz/reflections

The New Zealand Herald



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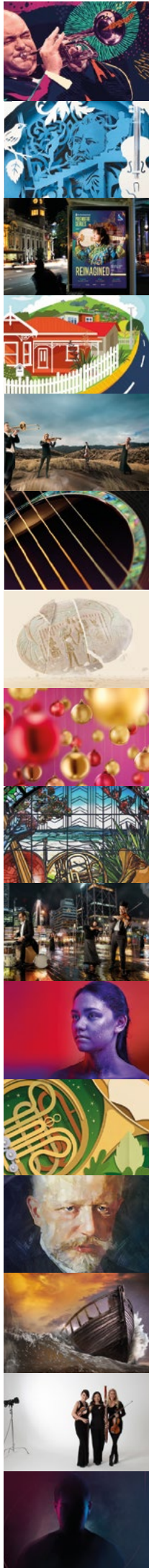
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APO online

Phil News Editor Tabatha McFadyen looks at the APO's remarkable online presence during lockdown and beyond.

APO Deputy CEO Stuart Angel remembers the first concert the APO ever live-streamed. "I was like an anxious father-to-be pacing the corridors of the Town Hall, waiting to hear whether the stream had crashed and whether anyone was actually watching it!"

His fears were unfounded. The audience for APO's live-streamed concerts grew exponentially. During the COVID-19 lockdown, the APO's collection of online offerings received more than 3.6 million views.

While many other organisations were scrambling to create content in order to remain present while performance spaces were dark, the APO were able to turn to an impressive back catalogue of recorded performances and augment them with imaginative new initiatives.

It all started back in 2014 when Angel started a business partnership with JX Live, a New Zealand-based production company established and run by Andy Jalfon and Skot Barnett. They had not experienced the world of an orchestra before, but they fell in love with the APO straight away. "They became our biggest fans," he recounts.

It was part of a new digital strategy aimed at increasing both engagement with and accessibility to the APO. "There are lots of factors that can take regular concert attendance out of the equation for many, even across the Auckland region," explains Angel. "However, people deserve to feel attached to their orchestra in as many ways as possible. Radio New Zealand continue to do an amazing job of live audio broadcasting, but being able to see Melanie [Lançon, APO Principal Flute] interact with her woodwind colleagues or watch the eye contact of the front string quartet adds a whole extra level. We don't ever expect the live-

^ THE APO VIRTUAL PLAY-IN FEATURED MORE THAN 250 MUSICIANS FROM ACROSS THE WORLD.

streaming to take the place of the full live concert experience, nor would we want it to, but if you can't be there it's a pretty darned good option."

However, during the lockdown of course, this 'pretty good option' became the only option.

Almost immediately, the APO set out to curate one of the most comprehensive online programmes of any arts organisation. At its core, filling the usual 'Thursday concert' spot was the APO *Encore* series, comprising of repeats of previously live-streamed concerts. As soon as restrictions on gatherings eased the APO created smaller ensembles out of the orchestra to live-stream new (audience-less) concert programmes from the Town Hall.

Thanks to generous support from Ivanov Consulting, every Tuesday morning would bring a new episode of the APO *Coffee Break*, featuring performances APO players had recorded in their homes. The results were extraordinary, ranging from solo pieces to Steven Logan [Principal Timpani] playing Janáček's *Sinfonietta* with nine Huw Darns [APO Principal Trumpet]. Perhaps the most ambitious project was the APO Virtual Play-In, a mass community orchestra in which more than 250 participants from across the world played with their APO counterparts.

The response from the audience to the APO's online output was extraordinary. "It became obvious that in times of need and uncertainty that, for so many people, our concerts, and the arts in general, were a buffer from a life that was becoming increasingly tough," says Angel. "We provided a glimmer of light, giving solace and refuge." ■

APO & WHOA! (VIRTUAL) GUIDE TO THE O!

During the lockdown, the APO Connecting Team and the musicians of the APO seized the opportunity to find new ways to connect with the community. One such activity was a series of videos introducing various instruments of the orchestra with accompanying activity sheets.

"One thing we knew families would be keen to have would be things to do and not just things to watch. This is where the idea for an educational resource with an accompanying video came along," says APO Connecting Director, Thomas Hamill. "Our partnership with Whoa! Studios was a good place to start and they were very happy to offer their puppeteers who were equally keen to be involved. We were also very grateful to collaborate with our friends at Sistema Aotearoa to create the learning resources."

i APO & Whoa!'s Guide to the O! is still available online at: apo.co.nz/apo+whoa

Out of *the Office*

Tiana Lyes talks to APO Chief Executive Barbara Glaser about leading the APO through a year that's been full of twists and turns.



The aroma of warm baking wafts through Barbara Glaser and Dick Panting's Onehunga bungalow. In anticipation of a visit from *Phil News*, Barbara has whipped up a pear cake, though she admits it's not the cake she'd expected to be serving for the APO's 40th birthday.

"No one could have predicted how this year would pan out, but if things do manage to go back to the way they were, I'd say 41 could well be the new 40," Barbara laughs.

However, the APO's Chief Executive isn't prepared to write off the year just yet. 2020 is already being regarded as a turning point for the orchestra, and one that Barbara says has been unmatched in her 14 years at the helm.

"There's no handbook for how we are navigating through COVID-19, but I am determined that we will emerge from this as a stronger organisation."

Not radically different though, she hastens to add. "At our core we remain a live art form. One of the things that is really special about what we do is the shared experience between orchestra and audience – being there together, focussing and sharing the journey

of the music. But all of the developments in our digital work have been fantastic, and it will be a part of how we look to the future."

In the weeks leading up to the Government's announcement of a nationwide lockdown, the APO was busy preparing for a Beethoven cycle. Newly-announced limits on mass gatherings had already caused the staff to rework the numbers several times.

"We spent so much time trying to figure out all the scenarios, counting the players, the audience numbers." But the subsequent announcement of a lockdown left the APO with no option but to cancel all concerts. "So, then it became a question of, 'how quickly can we get something out online on those [Beethoven cycle] dates, so as not to disappoint our audience?'"

The APO was able to draw upon its significant library of recordings from previous livestream events and later, once the lockdown levels eased enough to allow the musicians to gather, the orchestra live-streamed new programmes performed without an audience. This was

augmented by the very popular Tuesday morning *APO Coffee Break* performances from players in their homes, as well as a large amount of new education material. Viewer numbers were extraordinary – in total, the APO's online output clocked up almost 3.7 million views, and helped people cope with what was a frightening situation for many.

Barbara's relentless drive to nurture the audiences, the art form, the musicians and the staff sometimes drives her partner, Dick, to the point of exasperation. "This job is 24/7 for Barb. She's always been committed, but what's especially evident through all of this is her sense of caring for individuals. No one can deny Barb cares," Dick adds.

Barbara swats the compliment away, but makes an admission: "There were tears. Definitely."



“
There are always challenges, but we also need to remember we are incredibly lucky and privileged to be doing what we love.
”

The frequent dialogue with the players was also important to the approach the orchestra took as New Zealand emerged from lockdown. "As much as possible, I was talking to the musicians, asking them how they were feeling about everything. And they would say exactly what I felt: 'Right now, I'm feeling ok, but ask me again in an hour.'"

Barbara is keenly aware of how the orchestra, with its diverse assemblage of nationalities, has been affected by the plight of other countries. As an Australian with elderly parents in Melbourne, Barbara expresses her heartache at not being able to see her family. "It's incredibly challenging, but I know my pain is shared by so many musicians and staff – this will remain one of the enduring hardships felt by all of us."

Barbara says the salve is the APO "family" – and that includes the audiences who warmly welcomed the orchestra home for its first concert back at the Town Hall in July. "That's when you sense you're really making a difference, that you're providing something that genuinely contributes to peoples' wellbeing."

Now, the new challenge for the APO is the closed borders, and figuring out concert programmes that make the most of Kiwi talent. As well as more APO musicians stepping up as soloists, the orchestra is working closely with other orchestras around the country to ensure it is covered in the event of sickness; "the level of sensitivity around people getting sick is understandably high."

Barbara is ecstatic at the recent news of the return to New Zealand of Music Director Giordano Bellincampi. "He's incredibly excited about doing concerts with us as soon as he completes his managed isolation in Rotorua. I firmly believe that his return emphasises both his commitment to our orchestra, to our audiences, and to Auckland, as well as the benefits he brings to the APO, to our city and the wider cultural context," she adds.

When Barbara gets a chance to look up from her computer or put down the phone, you'll probably find her tramping somewhere beautiful in New Zealand, tending to her vegetable garden or in the kitchen, cooking up the produce she's grown. Barbara and Dick regularly host APO's international

guest artists, something they look forward to continuing when the borders reopen. Barbara will typically throw together an easy meal where people can just dig in; nothing formal.

"I think the artists really enjoy eating at someone's house instead of restaurant after restaurant. It's a lot of fun and we get to know these artists and many become friends."

Dick, who is a luthier, agrees. "For me, it's a real treat because I also get to see some incredible instruments up close that most violin makers would only dream about seeing. We'll have Ning Feng playing Paganini caprices or James Ehnes playing Ysaÿe sonatas in the sitting room – how lucky are we?"

The idea of being lucky is where *Phil News* leaves the conversation. "We have Giordano back, we can perform when many orchestras can't, we are all healthy – those are the best presents the APO could hope for on our 40th birthday," Barbara says. "There are always challenges, but we also need to remember we are incredibly lucky and privileged to be doing what we love." ■

A Podium of One's Own



IMAGE: MARTIN STEWART

Conductor Holly Mathieson has always chartered her own course. *Phil News* Editor **Tabatha McFadyen** talks to her about her journey and her re-evaluation of the role of the arts in a post-COVID world.

Imagine standing on a podium in front of 70 or so elite musicians, the best of the best. Your job is to convince them to adhere to your vision of a piece of music they've likely played hundreds of times. Sometimes the experience is full of warmth and instant collegiality. Sometimes, no matter what you do, you'll never win them over. I'm not sure I can imagine anything more terrifying.

New Zealand Conductor Holly Mathieson voluntarily puts herself in that position week after week. She admits that, at times, it's not an easy gig. "I think all conductors, at their heart, are terrified that the orchestra hates them," she says.

There were times when that anxiety was difficult to shake, particularly when she was a young woman just starting out, but experience has brought her greater certainty. "[I've realised] it's not the orchestra's job to tell me I'm doing well," she says. "They're allowed to love what I'm doing, they're allowed to not like what I'm doing, they're allowed to be indifferent. What I have to focus on is whether I feel I'm bringing something valuable into the room, something that's of use."

When I timidly ask her whether being "of use" and being in the occasionally esoteric world of classical music results in a conflict within her, she's unashamedly honest: "Oh. Always. It kills me."

But instead of wallowing in this ambivalence, she uses it as fuel. She steadily rose from her origins as a promising Dunedin student to assisting some of the world's foremost conductors like Marin Alsop and Esa-Pekka Salonen. Now, as well as an increasingly busy calendar guest conducting with orchestras like the London Symphony, Royal Philharmonic and City of Birmingham, she is Music Director of Symphony Nova Scotia in Canada.

Plenty of conductors would stick to that path. After all, it's obviously working!

But it's clear that this desire to be useful won't let her rest on her laurels. She

is *obsessed* with the role that music can play in a community, constantly questioning and challenging norms.

Take for example, the Nevis Ensemble, the 'street orchestra', as she describes it, that she founded with her husband [fellow conductor Jon Hargreaves]. "It's essentially been a weird social

experiment: what happens when you just completely remove a whole lot of the things that we've assumed are essential as musicians for 200 years?"

The Nevis Ensemble performs literally *anywhere*. Swimming pools, parks, the *Outer Hebrides*. (Actually.) With the luxuries of purpose-built infrastructure taken away, what *does* happen?

"Yes, by our usual standards the music suffers a little bit and there's certain repertoire you can't do, but all these other brilliant things grow in its place. You see the musicians having quite significant personal

“
What I have to focus on is whether I feel I'm bringing something valuable into the room, something that's of use.
”

growth and overcoming performance anxiety issues. We've had musicians come out of long depressions and deciding that they want their career to encompass working with children or the elderly ... That would not have happened if we were doing a really posh Beethoven Nine somewhere."

Even if she weren't doing these extraordinary projects, Mathieson would still be different to the majority of her colleagues. As frustrating as it is to be needing to talk in terms of gender, the statistics don't lie. Take the UK, for example, where Mathieson is based: according to the Royal Philharmonic Society, only 22 of the 371 conductors represented by British agents are female – about 5.5%.

We broach the subject talking purely about the physicality of it. After all, Mathieson trained originally as a dancer, so discussing the sheer physics of the act always fascinates her, she says.

"We saw a lot of women conductors coming through in the 80s who were very self-consciously masculine in some way, as though they felt they had to become more masculine to earn the right to be

there or something. I think that's changed in the last ten years – that's why you have these *tremendous* young women now in the industry who are just themselves. I personally think for anyone of any gender or physicality, the only thing that matters is to be authentic."

She has done some musical activity during the COVID-19 lockdown, but she's chomping at the bit to get back to the concert hall, as she will be leading *APO at the Opera* in October. Like so many, she has a renewed sense of appreciation for it.

"I think it's been a huge lesson for people. Listening to an excellent recording – while it's a cool thing to have access to, and God, what an amazing marvel of modernity – it's just not the same as witnessing people try to do something completely wacky and challenging in a large group. For me, the beauty is not actually in the surface of it, it's in the inner workings, the cogs of the act of music as an exertion of group will.

"That's why we should be doing everything, in our pandemic-challenged way, to maintain mass art-making: the immense value of it to us as a community. It's cathartic. It's hopeful." ■

**i The Trusts Community Foundation
Opera in Concert**

APO at the Opera *Tales of Passion and Betrayal*

7.30pm, Friday 9 October

Auckland Town Hall

Conductor Holly Mathieson

Soprano Anna Leese

Soprano Natasha Wilson

Mezzo-soprano Kristin Darragh

Tenor Simon O'Neill

Tenor Amitai Pati

Tenor Oliver Sewell

Repertoire includes music from

Bellini *I Puritani*

Gounod *Roméo et Juliette*

Puccini *La bohème*

Verdi *La Traviata, Otello & Rigoletto*

This concert replaces the previously advertised performance of Peter Grimes which has regrettably been cancelled due to the COVID-19 situation.

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7.30PM, FRIDAY 9 OCTOBER, AUCKLAND TOWN HALL

The Trusts Community Foundation Opera in Concert

APO AT THE OPERA TALES OF PASSION AND BETRAYAL

Conductor Holly Mathieson
Soprano Anna Leese
Soprano Natasha Wilson
Mezzo-soprano Kristin Darragh
Tenor Simon O'Neill
Tenor Amitai Pati
Tenor Oliver Sewell



Romance, heartache, infidelity and joy

Join the APO, Simon O'Neill and a cast of New Zealand's finest opera stars for a breath-taking evening of music. You will be swept up in the emotion as our artists perform scenes of passion and

betrayal from some of the most beloved operas including *La bohème*, *Otello*, *Roméo et Juliette* and *Rigoletto*.

This will be a very special evening.



IMAGE: ALBERT COMPER

Simon O'Neill

New Zealander Simon O'Neill is one of the world's most renowned and in-demand operatic tenors. Rowan Newton talks to him about the recordings closest to his heart and his upcoming collaboration with the APO.

PUCCINI

La bohème (DECCA, 1972)

I was born in 1971, and one particular recording I go back to all the time was recorded in 1972, and that is the famous *La bohème* with Luciano Pavarotti. I love the opera – I've had the chance to sing it many times in my life. It's glorious music. I was lucky enough to study with Pavarotti, and even some years after his death, whenever I hear his voice I get quite emotional. To me it's just such perfect singing.

RAY CHARLES & BETTY CARTER

Every Time We Say Goodbye (ABC, 1961)

The next one goes back another decade earlier, 1961. I love this album so much. It's all those sad tunes. It was just prior to when Ray Charles came out with his more crossover country-and-western numbers – these are proper jazz standards with that great voice of Betty Carter. I listen to it far too often. I love jazz, I love trying to play jazz piano and I have great fun playing along with this album.

WAGNER

The Ring Cycle (DECCA, 1958–65)

Everyone is going to say, "Of course Simon had to put this in here!" Sir Georg Solti's *Ring Cycle* started recording in 1958 and finished in 1965. It has so many of my favourite singers in there. I just listen to it all the time. They filmed part of the recording of the *Götterdämmerung* section – I urge all of your readers to watch and listen to the intensity of Solti's conducting. It is extraordinary.

How are you, and where are you at the moment?

I'm very well! I'm in Little Shoal Bay in Birkenhead Point. I love living here – I think it's one of Auckland's great little secrets.

You must be glad to be spending some time there!

Yes, really delighted. I was able to get back into the country before lockdown: I had been in Manchester with The Hallé and in Edinburgh with The Royal Scottish Orchestra – my last overseas orchestral performance.

This year hasn't been what any of us expected, but there is at least one silver lining: we now have so many wonderful, talented people back on our shores, yourself included. We're so excited to be working with you!

Likewise! I've loved being here and focussing more on how New Zealand operates its classical arts scene, and helping curate some concerts. I've got a big data file now of every single New Zealand opera singer, keeping track of who is in the country so we can find people to put together these concerts and sing with the orchestra. As singers I think we're excited to be here, and I know the New Zealand public will be very happy that it has a lot of its top singers in the country. I think with the five singers we've got for *APO at the Opera* and Holly Mathieson leading the orchestra, it's going to be a fantastic night. We've narrowed it down to scenes with soprano and tenor duets, not just individual arias. Although we love them, the scenes are more substantial and I have far more fun with them!

Are you getting to perform any of your favourite pieces?

Oh, so many. I sat down with Gale [Mahood, APO Director of Artistic Planning] – she is an amazing woman. We went through a bunch of options and I was able to play the piano and sing all the parts, and she chose which ones she liked. I loved helping curate the programme, and I'll be introducing the works on the night as well as performing. It's going to be a great evening of opera. ■

i The Trusts Community Foundation Opera in Concert

APO at the Opera Tales of Passion and Betrayal

7.30pm, Friday 9 October

Auckland Town Hall

Conductor Holly Mathieson
Soprano Anna Leese
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Verdi *La Traviata, Otello & Rigoletto*

This concert replaces the previously advertised performance of Peter Grimes which has regrettably been cancelled due to the COVID-19 situation.

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11.30AM & 2PM SATURDAY 5 SEPTEMBER, KIRI TE KANAWA THEATRE, AOTEA CENTRE

KBB Music presents

ROOM ON THE BROOM

MOVIES WITH LIVE ORCHESTRA

& STICK MAN



Fun for littlies and their grown-ups

Family favourites *Room on the Broom* and *Stick Man*, written by Julia Donaldson and illustrated by Axel Scheffler, come to life on the big screen. Enjoy these heart-warming stories complete with René Aubry's magical music score performed live by the Auckland Philharmonia Orchestra and conducted by Terry Davies.

Room on the Broom is an enchanting tale of friendship and family about a kind witch who invites a surprising collection of animals to join her and her cat on her broomstick.

Stick Man tells the story of a happy-go-lucky father's epic journey across the seasons as he tries to make it home in time for Christmas.

A marvellous orchestral experience for young and old.



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association with Coast



The magic of music

Composer René Aubry's magical scores are an essential part of beloved animated films like *Room on the Broom* and *The Gruffalo*. He chats to *Phil News* about composing for animation.



How is composing for film, in particular animation, different to composing other music?

I started composing music for modern ballet with Carolyn Carlson and visual theatre with puppeteer Philippe Genty. One of the main differences is the length of the music. I have more time and freedom to express myself and develop musical ideas with live performances. Movement, time and emotion are usually the thread. In this case, I mostly compose and realise all the music myself, using different electronics and acoustic instruments.

For all the Magic Light Pictures animation films, we decided to use the orchestra, which was new for me. I learn a little bit more after each film because I am a self-taught musician; it's not something I'm used to doing. I like to insert guitars, banjo and mandolins, which are my signature, in the music when it feels right.

Other than that, animation film is based more on action, emotion and personality of the characters. The musical interventions are much shorter and have to be extremely precise.

They are both technically different, but it doesn't really matter; whatever the project I'm working on, I always try to remain myself, referring to my musical background and compose with my heart.

When composing for an animated film, which inspires the music – the visuals or the story?

Before everything I read the book or the script. That's when I get my first ideas and

inspiration. I usually start composing right away, as much as I can – small ideas, themes or melodies.

This gives me something to start with when I get the first animation pictures. They come little by little, and the music is usually finished before I can see the final result. So, I would say the story and the narration come first, but then the visuals help me to continue and develop the score to the final arrangement.

I have to add that, so far, I've always worked with directors who knew what they wanted in terms of music, which makes everything easier because their wishes are also a source of inspiration.

Please tell me more about the soundtrack for *Room on the Broom* and *Stick Man*.

Room on the Broom has a very happy and joyful colour. It is a funny journey with four characters, and a tragic encounter with a dragon. But in the end, courage, imagination and solidarity win. There are a lot of flying sequences, which are led by the guitar, the mandolin and the orchestra. The banjo and the banjoline are also present in the different themes. There is not really a theme for each character as we could expect, but rather themes for different situations such as "searching", "flying" and "fearing".

Stick Man is the only main character of the film. He has his own theme, in many variations, from the happiest in the beginning to the most dramatic when he gets caught in the sea and then in the snow. *Stick Man* takes place at

Christmas. The director wanted to create a Christmas feel in this movie. That's why we hear more glockenspiel and bells than in the other films.

What do you think makes Julia Donaldson's stories so enduring?

I think Julia Donaldson has a very high sense of what "having a child's soul" means.

She has a gift to imagine characters going through all kinds of adventures. I think she knows how to create the perfect alchemy between danger, emotion, humour, adventure, solitude, fear and fantasy. Each story is a jewel. That's why most of her books will remain classics.

But for me it's impossible to separate her stories from Axel Scheffler's drawings. I think the meeting of these two artists is the key to their success. ■

KBB Music presents **Room on the Broom & Stick Man**

11.30am & 2pm, Sat 5 September

**Kiri Te Kanawa Theatre,
Aotea Centre**

Conductor Vincent Hardaker

apo.co.nz/room-broom

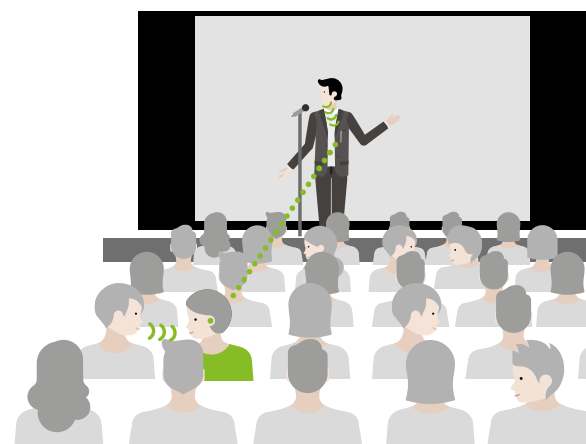


Phonak and the APO – Improving access so more people can enjoy the wonderful world of music!

At Phonak, we believe that hearing well is essential to overall well-being¹.

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The APO share this passion for innovation, underpinning our longstanding relationship and recent implementation of an *Access Program* to enable more people to enjoy their music. Together, we wanted to be as inclusive as possible, having a system that caters for people with a wide range of hearing issues such as hearing loss and hypersensitivity to loud sound (a common feature of autism²). Because Phonak has a full production and service lab right here in Auckland, we were able to customise a solution based on our unique **Roger technology**. During APO performances, Roger takes the music from the sound desk and wirelessly transmits it to a Roger receiver worn by the listener(s). For those wearing hearing aids or Cochlear implants with telecoils, they can switch this on to access the music from the Roger receiver. For those without hearing aids, they wear cushioned headphones, which helps reduce louder sounds



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1. Vercammen C, Ferguson M, Kramer SE, et al. Well-hearing is well-being. *Hearing Review*. 2020;27(3):18-22.
2. James, P. & Range, G. (2017). Reduced physiologic stress in children with autism using Roger™ technology. *Phonak Field Study News*.

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CONNECTING NEWS

Sensational Suzy

Ben Gemmell meets New Zealand's favourite children's entertainer Suzy Cato ahead of her appearance in APO 4 Kids: *Christmas with Suzy*.

"Smiles on faces, voices singing, bodies moving to the music, laughter and imagination – the kids, the kids, the kids!" says Suzy Cato, when asked about her favourite part of being a children's entertainer.

The cherished Kiwi icon is joining the Auckland Philharmonia Orchestra for four shows at *APO 4 Kids: Christmas with Suzy*.

Suzy Cato began her career as a radio broadcaster in Whangarei before she moved to Auckland and entered the world of children's television. She first found success with 1993's *You & Me*. After that came *Suzy's World*, which ran from 1998 to 2002.

Ask any New Zealand-born millennial and they will likely have fond childhood memories of Suzy on TV. "The children who watched me back then are now bringing *their* children to meet me! They tell me how much their kids love my shows and it just makes my heart sing. When we made those [earlier] shows, they were for a specific audience, at that time. We never thought for a moment that they would hold a special place in the hearts of Kiwis for so many years."

Over twenty years later, she has a loyal fanbase and has stretched her wings beyond TV. She's back on the radio with her show *Suzy & Friends*, she has built a thriving YouTube channel of content for kids and her events calendar goes on for miles. She's also very involved with music.

"My house is full of music and musical instruments, but unfortunately I never had the opportunity to learn an instrument as a child and I haven't had the time to learn as an adult." However, she has encouraged her own kids to pick up the drums, piano and guitar, and produces her own educational music for kids too, some of which concertgoers can look forward to hearing at *APO 4 Kids*.

Suzy clearly loves the APO. "Experiencing the orchestra perform always gives me goosebumps. The musicians are so talented and they can bring any piece of music to life. They play so passionately and I love that they are sharing that passion with audiences of all ages and musicality."

Suzy first joined the APO for their free Community Classics concert series in 2019, presenting all three concerts in central, south and west Auckland. She was also invited to be a part of the APO's inaugural *Link Up* event in Manukau. "There were 400 recorder players in one concert! It was incredible."

She enjoys being a presenter – but, if she could snap her fingers and suddenly become part of any section in the orchestra, what would she choose? "That's not an easy question to answer!" she says.

"I love wind instruments, but while you're playing, you can't sing or hum along and I do that a lot. I also find myself moving to the music." She suggests that the APO may prefer her to be part of the percussion section, so the big drums can hide her interpretive dancing.

However, dancing is more than encouraged at *APO 4 Kids*, and no one is looking forward to it more than Suzy herself. "I just can't wait to share the music with our whānau, our community, and for everyone to join me in performing. I get all teary-eyed, just at the thought."

The *APO 4 Kids* concert series combines entertainment and education in a delightful, interactive hour of music and fun for littles and their grown ups. In 2020, the APO will perform at the Auckland Town Hall and Bruce Mason Centre in Takapuna. In the meantime, you can connect with Suzy and see more of her content on Facebook or via her website: suzy.co.nz ■



"I just can't wait to share the music with our whānau..."

IMAGE: ANDI CROWN

i APO 4 Kids **Christmas with Suzy**

**10am & 11.30am,
Saturday 28 November
Auckland Town Hall**

**10am & 11.30am,
Sunday 13 December**

**Bruce Mason Centre, Takapuna
apo.co.nz/christmas-with-suzy**

Leave a lasting legacy

**The APO is proud to celebrate
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DEVELOPMENT NEWS

The first half of 2020 brought unprecedented challenges, but, as [Helen Spoelstra](#) reports, the generosity and dedication shown by our incredible supporters ensures that the APO can continue to thrive.



THE APO REHEARSES BEETHOVEN IN THE AUCKLAND TOWN HALL, JUST DAYS BEFORE LOCKDOWN. IMAGE: ADRIAN MALLOCH

Arts organisations the world over are still in limbo as COVID-19 continues to wreak havoc.

For APO, the necessary lockdowns, social distancing and restrictions on numbers at public gatherings meant that usual activity in the concert hall was on hold for much of the first half of the year. Meanwhile, the team worked tirelessly from home, managing the loss of ticket sales income, ensuring that the APO's digital output continued and, crucially, maintaining close contact with subscribers and supporters.

Given the precarious financial situation that occurs when an orchestra cancels months worth of concerts, the APO offered its ticket-buyers the option to donate their ticket price back to the orchestra rather than having it refunded, should they be in a position to help. They were blown away by the response from subscribers.

"It was just so heart-warming to me because the subscribers and the donors are so loyal and passionate," says APO Director of Development Susan Wall. "There just didn't seem to be any question that if they had the means, they would help us out."

The 2020 Annual Appeal had also kicked off in March. Despite the outbreak of the pandemic and the resulting economic uncertainty, Susan says that

people still gave generously. "In general, our current donors and subscribers gave the same amount or more money, and we had a lot of new donors who gave substantial gifts. We also welcomed eight new major donors who donated \$5,000 or more."

“
It was just so heart-warming ...
The subscribers and donors are so loyal and passionate.
”

All money donated, whether through the Annual Appeal or through ticket donations, assured the ongoing payment of salaries to musicians and administration staff, as well as the health of the organisation as far as operational costs going forward are concerned.

"When we went into lockdown, my biggest worry was communicating with our supporters and knowing what we could tell them about what was going on," explains

Susan. "I didn't want anyone to miss the *APO Encore Livestreams*, and I wanted to thank those who had given. We tried to call those who had donated and would point them in the direction of upcoming digital content they might enjoy."

Those efforts to keep in touch didn't go unnoticed. "I do appreciate receiving your very interesting emails. I so much look forward to attending the APO concerts at the Town Hall," remarked one subscriber.

"Making a donation seems a small price for me to pay. My heart goes out to you all at APO at what must be a troubling time for so many of you," said another.

"I never felt like I was bothering people," Susan observes. "As many times as we went out to them with updates, people were so open and appreciative. It was a great opportunity to get to know them better."

However, we're not yet out of the woods. Despite the orchestra being back on stage, there is still uncertainty. "I am worried about what will happen over the next year or two in terms of fundraising," says Susan. "What happens in the New Zealand and US elections as well as the ongoing global situation with COVID-19 will all affect what happens here. People will be nervous, but if they can, they will give. They know we need it and we are very close to their hearts." ■

7.30PM, SATURDAY 19 DECEMBER, KIRI TE KANAWA THEATRE, AOTEA CENTRE

HOME ALONE IN CONCERT



They forgot about Kevin!

Macaulay Culkin stars as Kevin McCallister, an 8-year-old boy who's accidentally left behind when his family leaves for their Christmas vacation, and who must defend his home against two bungling thieves.

A true holiday favorite, this beloved comedy classic features renowned composer

John Williams' charming and delightful score performed live with the movie by the Auckland Philharmonia Orchestra.

Hilarious and heart-warming, *Home Alone* is holiday fun for the entire family!



apo.co.nz/home-alone

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Behind *the Scenes*

In 2020, two of the APO's most senior management positions have been filled by two extraordinary women. Helen Spoelstra talks to our new Director of Artistic Planning, Gale Mahood, and Director of Operations, Wendy Gardiner, about their new roles and what it takes to keep an orchestra in motion.



IMAGE: ADRIAN MALLOCH

"A friend joked that I have been continuously moving east," laughs new Director of Artistic Planning Gale Mahood.

"I started out in my hometown at the Charlotte Symphony in North Carolina, and moved from there to Cardiff, then to Glasgow. From Glasgow I lived in Berlin, Leipzig, Brandenburg, then back to Berlin and then Auckland. I'm ready to stay put now!"

The process to take up her post with the APO wasn't exactly straightforward. Gale left Germany in March just as COVID-19 started to show its metal in Europe, landing in Auckland just hours before the borders closed. "[My husband and I] thought we were going to be in self-isolation for two weeks at that point, which was fine. But then came the announcement about level four and the lockdown, and we ended up in isolation for a very long time. I'm glad we went through it though; I feel like we've earned our spots in the team of five million!"

Now that Gale is part of the team she has big plans for the APO and is putting her vast experience into practice.

"What I look to achieve in every programme is balance, both from a musical point of view and from a 'challenge vs familiarity' point of view. Every performance should contain a substantial work that is a beloved part of the core repertoire. However, I also like to include something that might be new for both the orchestra and the audience. That

doesn't necessarily mean it has to be new music, but it can be something that this orchestra happen not to have played previously."

Gale is excited to discover what APO audiences respond to and who our favourite composers are. "I know that Giordano [Bellincampi, APO Music Director] has laid a strong foundation for a lot of the classical repertoire and early romantics. That's something that he brings strongly to the table and he is known for his interpretations of that repertoire."

"This repertoire is key to orchestral development and building ensemble. The great orchestras of the world are all orchestras that play it regularly to stay artistically healthy. Luckily, it's wonderful music that audiences love listening to!"

Director of Operations, Wendy Gardiner's APO journey couldn't be more different. Starting as a casual viola player with the orchestra whilst still a student in 1988, Wendy became a full-time member of the APO in 1990, a position she held until 2005.

"That overlapped with a period of being a part-time orchestra manager's assistant for around three or four years. Then in 2006 I took on the role of Orchestra Manager and in 2020 I became Director of Operations."

It was a promotion that came with

mixed emotions, due to Wendy's predecessor being her dear friend and mentor John Ure. "It was quite scary taking this on, knowing how much John meant to the players and vice versa."

Since taking to the stage in 1988, Wendy has been part of some huge

changes at the APO both organisationally and musically. "Moving the administration team to the Town Hall made a huge difference to how everyone saw themselves and there was a confirmation that we belong in the city. The addition of Giordano has been important, there's something quite special about him. The last six or seven years have been very significant in terms of the

artistic growth of the orchestra."

The role of Director of Operations is demanding and multi-faceted, but being a former player certainly helps.

"I understand what's important to musicians. What stresses and concerns they have. What they like and what upsets them. I don't pretend to get this right 100% of the time but at least I have an understanding of how they think."

"It's definitely a job suited to a viola player. A job that supports everybody else and tries to let everybody else do their best. You shine on occasion... but only if you have to." ■

"What I look to achieve in every programme is balance."

IN YOUR NEIGHBOURHOOD

Get to know APO musicians in an intimate concert closer to your home. These performances offer a range of varied and eclectic chamber music, giving you a taster of APO's talented musicians at an affordable cost.

HERALDING SPRING

6.30pm, Monday 12 October
St Peter's Church, Takapuna


6.30pm, Tuesday 13 October
Somervell Church, Remuera

Featuring Huw Dann, Principal Trumpet

J.S. Bach Cantata No.51
'Jauchzet Gott in allen Landen', BWV 51

Handel *Eternal Source of Light Divine*

For Baroque composers, the golden combination of trumpets and voices was special. It was for music of angels, and celebration, and shout-out-loud happiness. Bach's effervescent cantata is at the centre of Huw Dann's selection of some of the most brilliant gems of the repertoire.

 apo.co.nz/heralding-spring

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FOLK SONGS

6.30pm, Monday 23 November
St Heliers Church & Community Centre

6.30pm, Tuesday 24 November
Titirangi War Memorial Hall

Featuring Martin Lee,
Principal Cor Anglais

Mozart Adagio for Cor Anglais and String Trio, K580a

Vaughan Williams *Ten Blake Songs*

Vaughan Williams arr. Robert Stanton *Six Studies in English*

Folk Song

Warlock *The Curlew*

Melt into the luxuriant sound of the cor anglais; the name means 'English horn' despite its being a tenor oboe of German origin. Martin Lee brings us three rarities which show off this glorious instrument to its fullest, including a fascinating Mozart fragment and Warlock's masterpiece. An extra treat will be Vaughan Williams' *Ten Blake Songs*, a collection of songs written for voice and oboe.

 apo.co.nz/folk-songs



ME AND MY Trumpet

with Josh Rogan

A cursory glance at Josh Rogan's website gives the impression that he is certainly not one for being idle.

"That's probably an understatement," he laughs.

For example, while some of us were feeling listless during lockdown waiting for our lives to recommence, Josh grabbed the opportunity with both hands.

"I started arranging Beethoven

Symphonies for brass quintet," he says, as though it were the most obvious thing in the world. "I figured: I don't know how long this lockdown's going to be and there's a *lot* of music in the symphonies - this is something that could keep me going for a fair while."

The APO Sub-Principal Trumpet's passion for brass music has its roots in an impressive pedigree.

"My grandfather still plays the tuba. My other grandfather, on my Dad's side, played the euphonium. My mum played tenor horn, my Dad played trombone, I've got two siblings and they still both play brass."

So, the overall direction was clear. Why the trumpet in particular?

"Oh, mostly because it was what my mum gave me when I was five!"

Despite not having much of a choice at the beginning, his love for the instrument is palpable. "I will listen to the trumpet all day long and never get sick of it," he says simply. "So that's a good sign that I'm on the right instrument, I think!"

It quickly became clear that Josh had talent. He played in every brass band available to him and at age 12 he enrolled in a specialist performance high school in Melbourne, Australia. "We spent half of every day doing normal subjects like english, maths and science and the other half doing other things like choir and brass ensemble and musicianship."

It was in this environment that he started writing music. His first piece was a duet for trumpet and flute - "I didn't know that those two things don't *really* go together!" Josh still composes regularly: he wrote a piece just "last Monday", he mentions in passing.

During Josh's time as a postgraduate student at the prestigious Colburn School in Los Angeles, he also developed a

passion for trumpet pedagogy.

He's now an active teacher and conductor of youth bands here in Auckland, as well as having written multiple method books for the trumpet.

He explains

that there's generally two lines of thought regarding trumpet playing. One is based on the principals of sheer strength - he points me to so-called "screech trumpeters" like Maynard Ferguson and Wayne Bergeron to explain what he means. He emphasises to me that they are both amazing players but that they use almost every muscle in their body to produce their sound. What Josh is interested is a school of teaching centred on efficiency: using the resources available (particularly the use of the air) to be able to play for a long period of time without force.

"Of course, the demands of the trumpet are such that there will always be a point when brute strength comes into it." That's where getting enough sleep is important, he explains - if you're going to be playing four or five hours a day for most days of your life, the muscles need time to recover.

Another favourite recovery activity is running. Josh lights up talking about Auckland's selection of hills - "I know, people think I'm crazy" - one of his favourite things about the city that he's now called home for just over two and a half years.

He loves living here more and more, he tells me, and not just for the hills. He sees the musical landscape of Auckland as something really exciting, whether he's engaging with it as a performer, arranger, composer or educator.

"There are real pockets everywhere of people who are super keen to learn music and to be performing... I see a whole heap of opportunity for myself to do my best to contribute." ■

“
I will
listen
to the
trumpet
all day
long and
never
get sick
of it.
”

A man in a dark tuxedo is seen from behind, standing on a stage with his arms raised in a gesture of applause or celebration. He is facing a dark background filled with numerous bright, out-of-focus stage lights that create a bokeh effect. The lighting is warm, with yellow and orange tones. The word "Encore!" is written in a gold-colored serif font across the middle of the image, positioned over the man's back.

Encore!

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FRIENDS NEWS

PRESIDENT OF THE APO FRIENDS **JACKIE WILKINSON** FILLS US IN ON WHAT THE UPCOMING MONTHS HOLD FOR THE APO FRIENDS, AND HOW WONDERFUL IT IS TO BE BACK.

The very first concert post-lockdown – *Welcome Back with Houstoun* – provided proof, if any was needed, just how adaptable and professional the APO is. It was such an elegant concert appreciated by a full Town Hall.

The very next day the Friends of the APO held its first Meet The Artist (MTA) event since February. It was very well attended and I would describe the atmosphere as almost euphoric.

As usual on concert nights, the Friends have resumed providing volunteers to bring food for the orchestra and sell programmes. We are so happy to assist the APO in any way we can and we know how appreciative the orchestra is to receive this assistance.

Coming up in the next few months the Friends will be entertained by a cello

quartet, Fusion (an ensemble of APO players) and a surprise package for our end of year MTA. We also have some wonderful guests booked; some of them are travel dependent so we have our fingers crossed for them.

Also coming up on Sunday 11 October is our annual Young Achievers concert, run in conjunction with APO Connecting. See the up and coming students strut their stuff! Tickets will be available nearer to the time on the APO website.

Our membership is open to all lovers of music – regular concert goers and casual observers alike. You will be assured of being entertained, informed and welcomed into a friendly group of like-minded people. ■



△ JACKIE WILKINSON

i Further information:

Jackie Wilkinson, President
wilkinsj@xtra.co.nz

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

Meet the Artist Dates
**28 August, 23 October,
13 November**

For music lovers and those who dance to their own beat

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Stanley St presents

CELEBRATE CHRISTMAS



Join the APO to celebrate a special time of year

Conductor Hamish McKeich

The Graduate Choir NZ

Director Terence Maskell

Christmas would not be complete without the APO's annual festive concert in the beautiful Holy Trinity Cathedral. This year we welcome back the sublime Graduate Choir NZ to join in the celebrations.

The concert programme will include excerpts from J.S. Bach's Christmas Oratorio and Handel's *Messiah* and of course all of your favourite traditional Christmas carols.

Bring your family and friends, and join us to share tidings of comfort and joy.

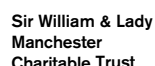
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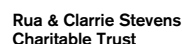
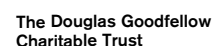
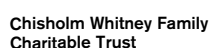
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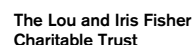
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AUG – DEC 2020

CONCERTS

DATE	CONCERT/ACTIVITY	TIME	LOCATION
Thu 13 Aug	Great Classics: Tchaikovsky's Violin	7.30pm	Auckland Town Hall
Thu 20 Aug	NZ Herald Premier Series: Colourful Rhythms	8pm	Auckland Town Hall
Sat 29 Aug	Community Classics South: APO at the Movies	3pm	Vodafone Events Centre, Manukau
Wed 2 Sep	Metlifecare Unwrap the Music: Saint-Saëns Organ Symphony	6.30pm	Auckland Town Hall
Sat 5 Sep	Family Concerts: Room on a Broom & Stickman	11.30am	Aotea Centre
Sat 5 Sep	Family Concerts: Room on a Broom & Stickman	2pm	Aotea Centre
Thu 10 Sep	Together with APO: Back to the Future in Concert	7.30pm	Aotea Centre
Fri 18 Sep	APO Session Series: Louis Baker & APO	8pm	Auckland Town Hall
Thu 24 Sep	NZ Herald Premier Series: Grace & Grandeur	8pm	Auckland Town Hall
Fri 9 Oct	The Trusts Community Foundation Opera in Concert APO at the Opera: Tales of Passion and Betrayal	7.30pm	Auckland Town Hall
Mon 12 Oct	In Your Neighbourhood: Heralding Spring	6.30pm	St Peter's Church, Takapuna
Tue 12 Oct	In Your Neighbourhood: Heralding Spring	6.30pm	Somervell Church, Remuera
Thu 22 Oct	NZ Herald Premier Series: Reflections	8pm	Auckland Town Hall
Thu 5 Nov	ICBC Great Classics: Fairytale Romance	7.30pm	Auckland Town Hall
Thu 12 Nov	NZ Herald Premier Series: Poetry & Passion	8pm	Auckland Town Hall
Mon 23 Nov	In Your Neighbourhood: Folk Songs	6.30pm	St Heliers Church & Community Centre
Tue 24 Nov	In Your Neighbourhood: Folk Songs	6.30pm	Titirangi War Memorial Hall
Sat 28 Nov	APO Connecting: APO 4 Kids – Christmas with Suzy	10am & 11.30am	Auckland Town Hall
Sat 28 Nov	Up Close: Saint-Saëns	6pm	Auckland Town Hall
Fri 11 Dec	Stanley St presents: Celebrate Christmas	7.30pm	Holy Trinity Cathedral, Parnell
Sat 12 Dec	Stanley St presents: Celebrate Christmas	3pm	Holy Trinity Cathedral, Parnell
Sun 13 Dec	APO Connecting: APO 4 Kids – Christmas with Suzy	10am & 11.30am	Bruce Mason Centre, Takapuna
Sat 19 Dec	Together with APO: Home Alone in Concert	7.30pm	Aotea Centre

Due to the ongoing situation with COVID-19, some concerts have changes to the originally advertised repertoire, soloists and/or conductors. Head to apo.co.nz to stay up-to-date, or contact APO Ticketing on (09) 623 1052 for more information.



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