

**INVESTING IN
THE FUTURE**
MEASURING THE
SOCIAL IMPACT OF
APO CONNECTING.

**BRAVE RADIO
'CHAMPION' TO
LEAD RNZ CONCERT**
ELIZABETH KERR
INTRODUCES
LIISA MCMILLAN

**THE CONNECTION
BETWEEN IMAGE & SOUND**
WILLIAM DART TALKS WITH
DAME GILLIAN WHITEHEAD
ABOUT HER LATEST APO
COMMISSION.



Phil News

WINTER 2021 VOL.45 NO.2 *your free copy*

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**GREAT
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was correct at the
time of printing.*

Front cover image from
APO Connecting Community
Play-In June 2021 -
photographer: Thomas Hamill

**PHIL NEWS
WINTER 2021**

Editor Rebecca Hendl-Smith

Photography Adrian Malloch
& Thomas Hamill

Design

 MakeReady

Printing

 Centurion

Paper Sponsor



PHIL NEWS IS PRINTED ON
(COVER) RESPECTA SILK 300GSM,
(TEXT) POLAR OFFSET 120GSM.

**3
UPFRONT WITH
BARBARA GLASER**

**4
APO NEWS**

**8
INVESTING IN
THE FUTURE**
Exploring the value of APO
Connecting with Impact Lab

**9
AUDIENCE SURVEY
RESULTS**

**11
MY COUNTRY,
MY HOMELAND,
MÁ VLAST**

**12
BRAVE RADIO
'CHAMPION'
TO LEAD RNZ
CONCERT**

Elizabeth Kerr introduces
Liisa McMillan



**14
THE CONNECTION
BETWEEN
IMAGE & SOUND**

William Dart talks with
Dame Gillian Whitehead



**17
TRIUMPH OVER
HEARTBREAK**

**21
FROM SMALL
BEGINNINGS
COME GREAT
THINGS ...**

The APO team share early
images of their musical lives

**21
SIMPLE GIFTS
FROM 'THE
AMERICAN
PLACE'**

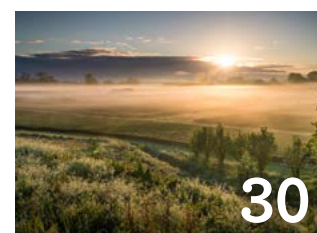
**22
ME AND MY ...**
With Violinist
Benjamin Morrison

**24
OFF STAGE**
With Cellist Katherine Hebley

**27
MY GREAT LISTEN**
With Maestro James Judd

**28
TRUSTS &
FOUNDATIONS
UPDATE**
DEVELOPMENT NEWS

**29
CONNECTING NEWS**



**30
CRESCENDO NEWS
ZEALONG TEA EVENT**

**32
FOUNDATION NEWS**

**33
SPOTLIGHT ON
ARTS MEDIA IN NZ**

**34
FRIENDS NEWS**
Celebrating 40 years of
friendship and support

**37
CONCERT CALENDAR**

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A cozy outdoor winter scene featuring a wood-burning stove with a fire, a lantern, and a log pile.

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UPFRONT WITH BARBARA GLASER

As Auckland's largest performing arts company, it is our responsibility to play a lead role in cultivating creativity within our city and in this edition of *Phil News*, we've taken the opportunity to showcase some of the many projects we are involved in across the greater Auckland region.

Through our award-winning APO Connecting programme we deliver music experiences and music-making opportunities throughout Auckland. We

aim to future proof our orchestra and artform, ensuring the next generation of audiences, donors, business partners, and of course musicians emerge.

But as the article *"Investing in our future"* on pg 8 says, music education has been proven to deliver better economic, education, welfare and even health outcomes for society as a whole, and it is this greater legacy that we invite you to be part of with us.

Over the coming months, our orchestra is set to present some inspiring mainstage performances. July has seen us welcome home the young Kiwi violinist Ben Morrison. Ben has spent the last 14 years in Vienna. After completing further studies, he successfully won a position in the legendary Vienna Philharmonic, the only New Zealander to have ever done so.

Another highlight on our calendar will be the *Symphonic Dances* performance as part of The New Zealand Herald Premier Series. This concert will see our Concertmaster Andrew Beer step into the role of soloist to perform the World Premiere of Dame Gillian Whitehead's Violin Concerto, a work written especially for Andrew and the APO.

Maestro Bellincampi is back to complete our journey through Beethoven's mighty symphonies. The performances of

symphonies 1 – 5 sold out and it appears that the remaining two performances in this cycle are almost at capacity too.

Live music, especially live orchestral music, is a sensory experience, a social occasion, and sometimes even an emotional roller coaster (in a good way!). Throughout this edition of *Phil News*, we hope to inspire you with stories from audience members who have stepped into deeper relationships with Auckland's orchestra and have reaped even greater enjoyment and fulfillment as a result.

Our very special APO Friends celebrate 40-years of service this year and we hope you enjoy the photospread enclosed, the images paint a wonderful picture of all the fun, music, service, and friendship shared.

I hope you enjoy reading this edition and please let me end by sharing our APO Connecting teams' catch cry - *"Music opens Minds"*. You will see this phrase repeated frequently over the pages that follow, but you will truly *feel* it when you attend one of our performances!

On behalf of all of us at the APO, we look forward to sharing many more concerts with you in 2021.

Barbara Glaser

Tell us what you think

The APO publishes *Phil News* twice each year – a Winter and a Summer edition.

Our aim is to share more information about our musicians, guest artists and explore the repertoire we perform and the various special activities we host around Auckland.

But what are you interested in hearing about?

We would love to know what you enjoy and what you would like to see more of in this magazine.

We're also keen to learn about how you prefer to receive your 'news'.

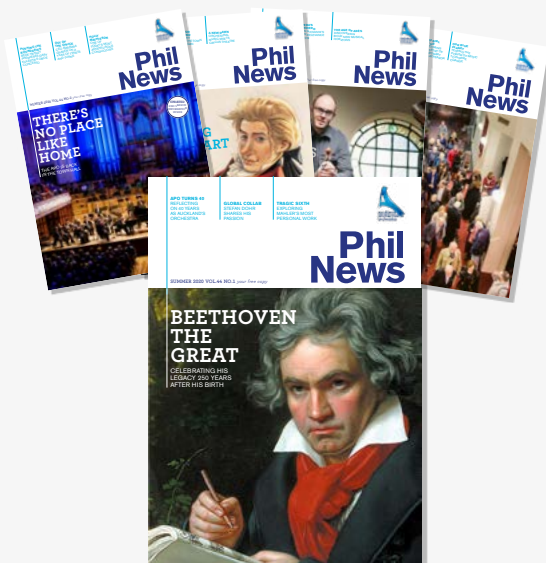
Do you love the feel of a magazine page under your fingertips or do you prefer to settle down with a cup of tea and scroll through an email newsletter instead?

Please spare us a few minutes to answer a short online questionnaire...

Here's how:

- 1. Use the QR code link:** to open the questionnaire, open your camera function on your smartphone and hold over the QR code. The questionnaire will open automatically, ready for you to complete. OR
- 2. Visit apo.co.nz/philnewssurvey** to complete the questionnaire on our website.

Thank you for your support and feedback!



Musical movements

The brass section of our orchestra has seen a particularly busy rotation of new faces since March with the arrival of **William Loveless VI** to take up the Principal 3rd Horn, a role he won in 2020 but had been delayed in taking up due to COVID. William and his wife Rebecca have come to New Zealand from the US, and after surviving two weeks of MIQ with their 10-month-old, have settled into their new life here in Auckland with gusto.



Another exciting addition to the APO Horn section has been the arrival of **James Sommerville** as Guest Principal Horn. James comes to us from Boston where he is Principal Horn with the Boston Symphony Orchestra and faculty at the New England Conservatory of Music. A renowned soloist and conductor in his own right, James has thrown himself into supporting all aspects of our APO

work, including small ensemble performances, mentoring, fundraising and community concerts. We wish him well on his next musical posting and hope he will find his way back to our part of the world soon!

The latest arrival to the APO is **Alex Jeantou** who will be taking up important position of Principal Tuba with us for the next six months. Alex has come to Auckland from Melbourne, Australia and is looking forward to spending the second half of 2021 with us.



Special thanks goes to **Lachlan Grant** who stepped up to fill this Tuba position on a casual basis during the first half of this year. Lachlan is a very talented member of our APO Connecting Aspiring Musicians programme. In addition to his own tertiary music studies, he will now benefit from extra 1-1 lessons with Alex over the next six months.

Welcome Natalie Macaulay APO's new Director of Development.

The entire APO team is delighted to introduce to all our audience and supporters, **Natalie Macaulay** who will head up the APO's philanthropy and fundraising efforts as Director of the Development Department. Natalie brings a wealth of experience. Her most recent role has been as Head of Philanthropy at World Vision and prior to this, Natalie has held senior fundraising and marketing roles with Mercy Hospice where she saw first-hand the impact of the APO, through a performance for Hospice residents put on by APO Connecting 'Aspiring Musicians'. Natalie is looking forward to being a part of the Auckland Philharmonia Orchestra, getting to know our close family of donors, trusts, foundations and supporters and working with the rest of the Development team.



2021 APO COMMUNITY PLAY-IN



How to Train Your Dragon

Event preview by [Robin Lane](#),
APO Digital Content Coordinator.

To prepare for this article, I (a 30-year-old male) sat down in my reclining chair to watch this 'kids film'. 98 minutes later and I had laughed until I gave myself a stitch, found myself crying over a fictional animated dragon called Toothless, and jumped up in celebration with so much ferocity I almost tipped myself backwards out of said reclining chair.

This film has absolutely no right to be as good as it is. The animation is incredible, the script has dramatic depth and is genuinely witty and the score is perfect for an APO film in concert. The Oscar®-nominated score by John Powell has big lush swells, beautiful Celtic melodies and epic orchestral stamps that will surely pop the new roof off the Aotea Centre!

Seeing *How to Train Your Dragon* on the big screen will be amazing enough, but to feel the power of the score being performed live will take it to heights only Toothless could reach. Without a doubt, this is a film that the kids are going to love - but I would wager even the most hard-nosed grown-up will be cheering come the end credits.

i Presented in association with
Auckland Live and the HITS

How to Train Your Dragon LIVE in Concert

7.30pm Friday 6 August

2.30pm Saturday 7 August

Kiri Te Kanawa Theatre, Aotea Centre

Conductor Vincent Hardaker

apo.co.nz/dragon

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Cheques are checking out – *HERE'S WHAT YOU NEED TO KNOW:*

You're probably already aware that New Zealand banks are phasing out cheques across 2021. For this reason, **the APO can no longer accept cheques for ticket purchases, subscriptions or donations when our bank stops taking cheques on 24 August 2021.**

We appreciate that this will be a big change for some of our supporters, but we are keen to help you transition to one of the many other easy alternative payment methods we have available:

- **Use our secure online booking and donations pathways.** Head to apo.co.nz and follow the directions to book your tickets or make a donation. If you get stuck just give us a call on 09 623 1052 and one of our team will be happy to help you through the process.
- **Call us to make a credit card transaction.** We accept all major credit cards, and ticket bookings,

subscriptions and donations can all be taken over the phone - 09 623 1052.

- **Send in your subscription booking form or donation form.** Your credit card details can be noted down and will be dealt with securely here at the APO office. PO Box 7083, Victoria St West, Auckland 1142.
- **Use internet banking.** Electronic transactions are easy and secure, and your donation or ticket purchase can be paid directly into the APO account **12-3016-0470430-01**. If you know your supporter number, please use this as a reference.



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Epic movies *require epic music*

Experience the artistry of legendary composers John Williams, Hans Zimmer, Alan Silvestri and James Horner in a concert dedicated to the exhilarating scores behind blockbusters *Batman*, *The Avengers*, *Wonder Woman*, *Superman*, and many more.

Highlights from these mighty soundtracks will be performed live on stage by the full Auckland Philharmonia Orchestra and matched with multimedia imagery and film clips from across the Marvel and DC franchises.

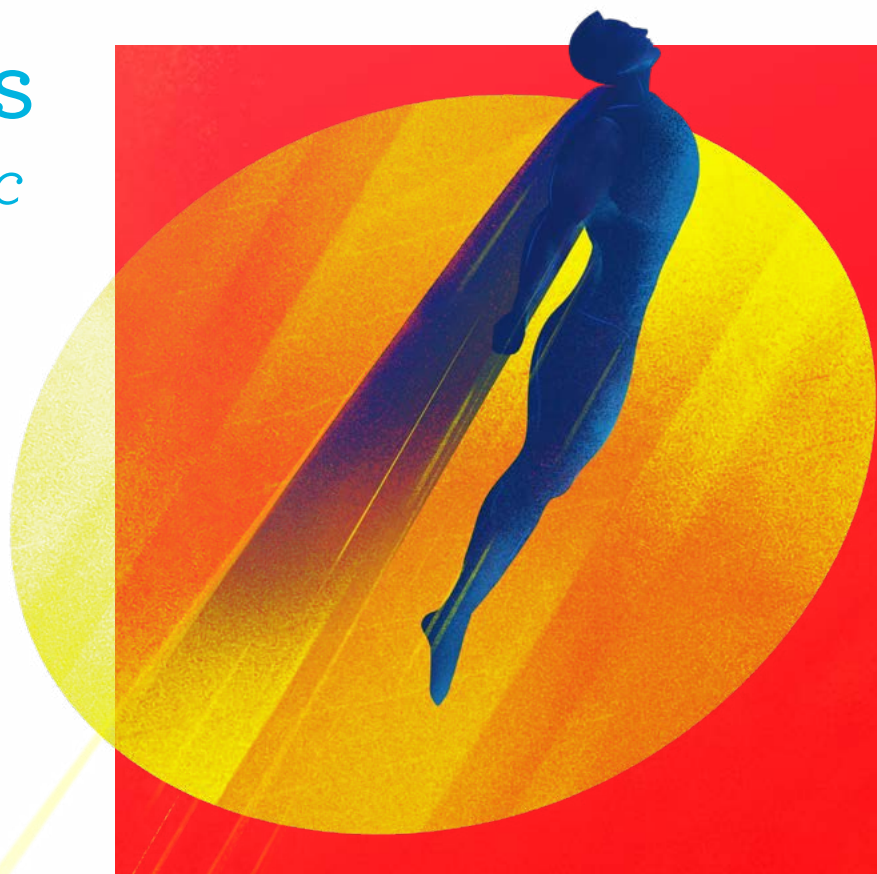
i Superheroes

8pm Thursday 14 October





Kiri Te Kanawa Theatre,
Aotea Centre

Conductor David Kay

apo.co.nz/superheroes



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Investing in THE FUTURE

Music Opens Minds, it's the catchcry of the APO Connecting programme. Three words that sum up the transformative power of music and a statement the entire APO team believe in wholeheartedly.

In 2019 a unique opportunity arose for our APO Connecting team. The chance to test this 'belief' by working with leading public policy analysts Impact Lab to measure the actual 'social impact' of our APO Connecting initiatives.

The process was comprehensive and spanned more than a year of observation and analysis. But in March of this year Impact Lab was finally able to reveal the APO's own GoodMeasure reports ...

Driven by a team of just four staff, APO Connecting delivers a relentless schedule of activity. The scale of the programme is substantial and in some cases the operational costs are significant. Support from local and central government, trusts,

foundations, business partners and private donations help fund this activity which, by the nature of its purpose, cannot be funded by ticketing income alone.

But for an arts organisation that is reliant on government funding and public and private philanthropy how can we justify investing in these community projects, particularly when the 'return' on this investment will never be reflected against our bottom line?

Why do we do it? How do we know if our APO Connecting work is delivering any measurable benefit to those who participate? What is the actual value of our outreach activity for the community we serve?

These are the questions Impact Lab set out to help us answer.

Impact Lab is made up of experienced researchers, analysts and public policy experts. Its chairperson is Sir Bill English, ex-National Party leader and long-serving Finance Minister. Few kiwis would presume to know as much about balancing social good with economic reality as Sir Bill.

According to Impact Lab's own website "we help funders and service providers "do good better" and this is achieved by providing clients with qualified evidence of the 'social impact' of their activities.

'Social impact' is a programme's ability to create a lasting positive influence on the community and Impact Lab work with its clients to develop GoodMeasure reports that correlate qualitative data about the communities the clients serve



with resources like the OECD's approved Living Standards Framework and other major longitudinal studies.

For example, the APO's own GoodMeasure reports show that when young people participate in music activities, like those provided by APO Connecting, they can expect to enjoy the following:

- Improved employment opportunities in later life.
- Better mental wellbeing.
- Enhanced physical health.
- Greater academic attainment.
- Reduced likelihood of exhibiting or participating in risky behaviour during their developmental years.

With more than 500 different projects each year, APO Connecting's influence is far-reaching. These outreach activities take the orchestra into 50 postcodes across Auckland, delivering more

than 160 hours of music-making in South Auckland alone. Thanks to APO Connecting, each year around 32,000 people, from young children to retirees, get the chance to experience or engage in live music-making in their communities.

"Impact Lab has provided us with clear empirical evidence as to the effectiveness of our programmes" says Thomas Hamill, Director of APO Connecting.

"Our GoodMeasure reports hold so much data, they will be a huge help in validating our work in the community and working more closely with our funding partners and community groups in the future.

"These reports are particularly useful as Impact Lab was able to divide our Connecting programme into two categories so we can now easily see the relative social impact that comes from 'experiencing' a live APO performance versus 'engaging' in music-making activities with our orchestra.

We're certainly excited to put this knowledge to full use as we prepare our new Connecting season."

Those of us who share a love of music and particularly orchestral music can attest to the positive influence it has had on our own lives. Now, after working with Impact Lab, the APO can officially identify exactly why their outreach and community work is so vital to the city.

Music Opens Minds and APO Connecting is playing a valuable role in making our city a better place to live now, and in the future. ■

WORDS BY REBECCA HENDL-SMITH

i To learn more about APO Connecting's programme visit:

apo.co.nz/community-education

To find out more about Impact Lab visit:

impactlab.co.nz

We asked you what you thought – and you told us!

In the middle of 2020, APO embarked on a large-scale audience survey with market research partner Phoenix Research. We report on some of the key findings from this research project.

It is extremely important to stay in touch with how you feel about our orchestra, our concerts, our service, our partnerships, as well as your wider attitudes towards the arts, culture, and the media. Having this understanding helps us plan and continue to deliver the best possible experience for everyone.

Thank you to everyone who participated in the survey, either online or on paper. 2020 was a tricky year, thanks to COVID, we didn't have as much direct audience contact as usual but it was fantastic to receive such comprehensive feedback despite the year's challenges.

Overall the survey results were very positive. It felt great to hear how much you enjoy what we do and how we do it. Some of the key findings that emerged included:

- Repertoire is still the most popular factor in deciding what concert to attend

- More than half of you buy your tickets online – almost 20% more than in 2016
- In addition to orchestral concerts, many of you enjoy attending art galleries as well as museums, cinema, and theatre
- You enjoy travel - 70% of you had travelled overseas in the 12 months before the survey
- About half of you play, or have played, a musical instrument or sing in a choir
- Over 90% of you rate the APO as one of your top 3 arts organisations
- You particularly love the atmosphere, Giordano Bellincampi and the ice creams!

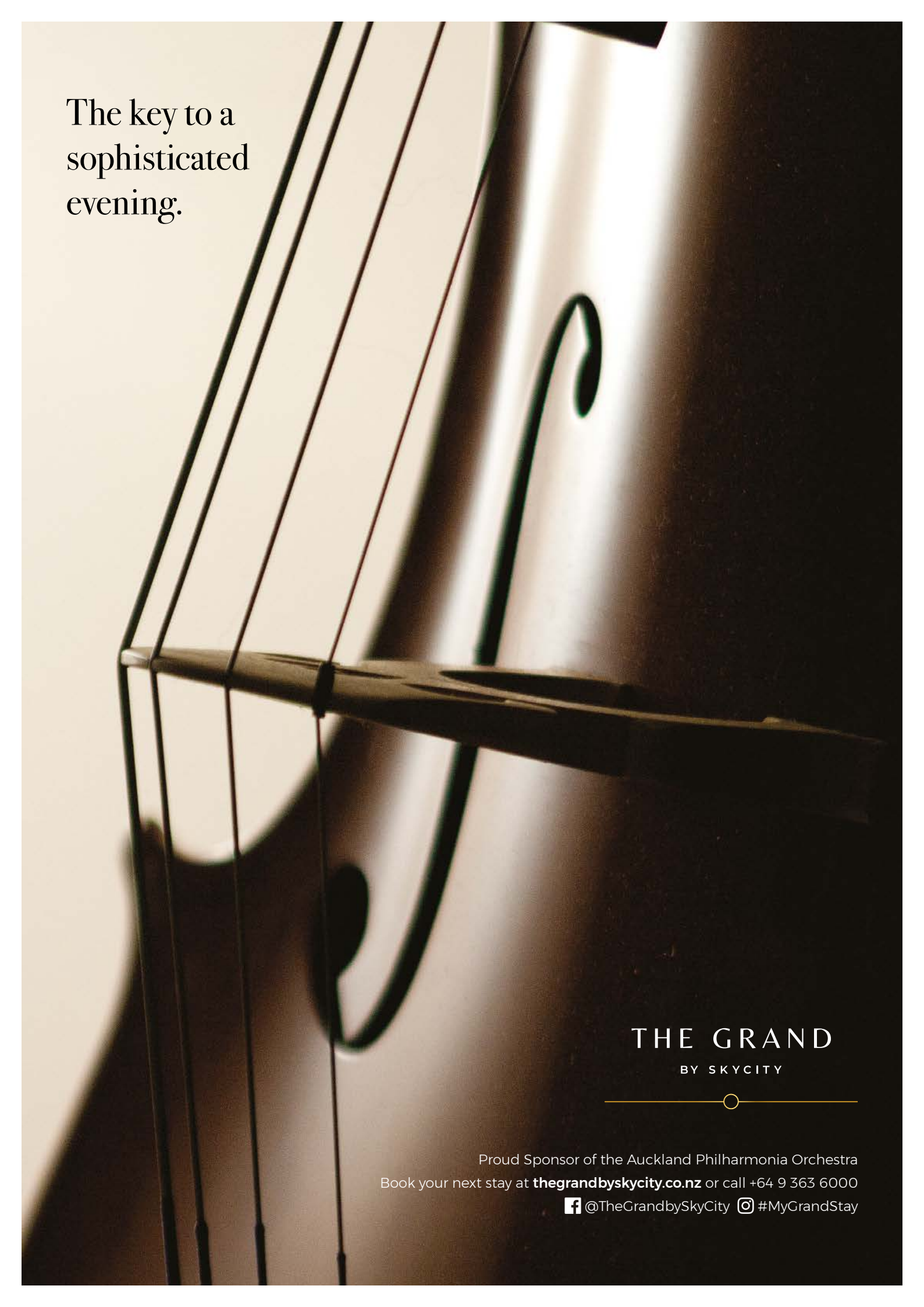
There were also a couple of common 'gripes' raised. These seemed to focus on the comfort of the Great Hall seating and issues around parking and access to the Town Hall. Whilst these issues are largely

beyond APO's direct control, we would like you to know that we are working with the Council and Auckland Transport to influence improvements in these areas.

One particularly interesting piece of feedback emerged from this recent survey regarding the start times of our main Town Hall concerts. As you know our Bayleys Great Classics starts at 7.30pm, whilst The NZ Herald Premier Series begins at 8pm. This recent survey appears to show that there may have been a shift in opinions over preferred start times for concerts.

We've therefore decided to explore this question of preferred start times for concerts more and will be giving APO patrons a further chance to have their say on this topic. Keep in touch and keep an eye out for our surveying team at an upcoming concert! ■



A close-up, artistic photograph of a violin. The focus is on the body, showing the f-hole and the bridge. The strings are visible, running diagonally across the frame. The lighting is warm and dramatic, highlighting the wood grain and the curves of the instrument.

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My Country, My Homeland, Má vlast



Alastair McKean guides us through the political twists and programmatic turns behind this lyrical journey through the Czech countryside.

Any child attending a school with a good music programme will, at some point, sit down in a class where the teacher demonstrates 'programmatic music'. They usually play a piece starting with flutes vividly portraying trickling mountain streams that flow into a broad, deep river: sung by the whole orchestra, it rolls through the country, past a great castle, and out beyond our sight into sunlit distances.

The piece, of course, is *The Moldau* by Bedřich Smetana. Well, almost. That's the name of the river – in German. The castle, however, is the Vyšehrad citadel in Prague, which like the river is an emblem of the Czech nation. In today's atlas, the river bears the name Smetana wrote on his manuscript: *Vltava*.

That a piece by a Czech composer about a Czech river has a German title is inextricable from the genesis of the music. Like most middle-class Czechs of his day, Smetana grew up speaking German (he had to study Czech, and found it ferociously difficult). This was because for centuries the Czech people had been ruled from Vienna, by the pan-national Habsburg Empire. By the 1860s, though, the Habsburgs were looking distinctly creaky. They

had lost significant amounts of territory through incompetently prosecuted wars against Prussia and Sardinia, which shortly thereafter drove the unification of Germany and Italy respectively. The Hungarian half of the diminished Empire grasped the opportunity to demand greater autonomy, with the result that

it became, officially, the 'Dual Monarchy' of Austria-Hungary.

So, nationalistic fervour was suddenly awakening everywhere. Smetana was a red-hot patriot, but was bothered when his opera *The Bartered Bride* was seized on as a musical expression of Czech spirit. This hadn't been at all his intention; he saw the piece as an homage to Mozart's *The Marriage of Figaro* (its folkloric showpieces were mostly late additions). His explicitly Czech operas were less successful. And then he thought of expressing these sentiments in purely orchestral music.

Between 1874-79 he composed six tone-poems celebrating Czech history, mythology and landscape. *Vyšehrad* opens with two harps strumming like bards, as if to say 'Once upon a time...'. Their theme

recurs throughout the other pieces, most obviously at the end of *Vltava*. *Šárka* concerns a legendary female warrior, and *From Bohemia's Woods and Fields* is a portrait of the countryside on a summer's day. *Tábor* is a town central to the Hussite

wars of the 15th century; the mountain *Blaník*, according to legend, houses a slumbering army of knights who will return at the Czech nation's greatest hour of need. Smetana originally considered them separate works, but ultimately put them together as a cycle: *Má vlast*, or 'My Country'.

How much impact did *Má vlast* have? Hard to say. In his book *Danubia*, the irrepressible historian Simon Winder says that nationalist music ('one of the Habsburg Empire's great gifts to the world') is 'more prominent than it would have been at the time because the other avenues of cultural nationalism – newspapers, periodicals, discussion groups, epic poems – are in many ways closed to us. The music ... is what is left.' The Habsburgs staggered on until 1918, and a purely Czech state only arose at the end of the Cold War. But Smetana's compatriots understood. *Vltava* is regularly played on its own, and the complete cycle is a rarity – except in the Czech Republic. *Má vlast* is performed in Prague every year on 12 May, the anniversary of Smetana's death: and should you wish to visit his grave, it's in the Vyšehrad. ■

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“
That a piece by a Czech composer about a Czech river has a German title is inextricable from the genesis of the music.
”

**The New Zealand Herald
Premier Series**

Má vlast

8.00pm, Thursday 12 August

Auckland Town Hall

Conductor James Judd

Smetana *Má vlast*

apo.co.nz/ma-vlast

 The New Zealand Herald

Brave radio 'champion' to lead RNZ Concert

Liisa McMillan became Manager of RNZ Concert just three months ago. She talked recently about her aspirations for Concert and its audience to music writer Elizabeth Kerr, a new APO Board member and one of the leaders of the campaign to *Save RNZ Concert*.

RNZ Concert's new manager is very much a radio person. Liisa McMillan has worked in radio since high school when she and a friend co-produced a New Zealand popular music show for Access Radio. In her professional career of over thirty years she's been sound engineer, radio producer, digital media producer and content editor, working mostly in public broadcasting through RNZ.

The other consistent thread has been her passion for music. In fact, McMillan says, her earliest memory is of hearing a song on the radio as a pre-schooler over breakfast Weetbix. Her family was musical, her mother and paternal grandmother playing the piano and the house full of records and music.

McMillan describes her musical tastes as "pretty broad and broadening as I grow older. I was a child of the '70s and '80s, so it was rock and post-punk; when I first heard New Zealand music it moved me strongly and I became fanatical about sharing that experience." Her radio career took her from engineering towards production of music programmes. "I did lots and learned heaps, a documentary series on Flying Nun records, helping with the Enzology documentary series

about Split Enz, original music reviewing shows which became The Sampler and a series called Musical Chairs for many years, basically an oral history of people working in the music industry."

In her new RNZ Concert role she's on "a huge learning curve" about classical repertoire. "Like most New Zealanders I have an interest in classical music but not a whole depth of knowledge. Being surrounded by hugely knowledgeable experts is a golden opportunity. I learned piano and did drums as a child, but it became clear quite early that I'm not a performer; I like to be in supporting roles in the background pushing the brave people forward. My main thing is that I'm a huge fan of music."

McMillan will need to be one of the "brave people" in her new role. Being a champion for musicians and composers will be important and so will looking after a network and staff team that has not always enjoyed strong support within its own organisation. In February 2020

“
My main thing is that I'm a huge fan of music.
”



LIISA MCMILLAN

RNZ Concert faced the biggest threat to its existence ever with a board-sanctioned management proposal for music at RNZ that took away Concert's FM transmission network and most of its human and financial resources. In the face of furious nationwide protests from both Concert's loyal audience and the arts sector, including orchestras, Government intervened and RNZ management and board backed off from the destructive plans.

Following those protests and during COVID lockdowns and concert cancellations in 2020, the audience for RNZ Concert grew substantially. "And we got amazing audience feedback over that time," McMillan says, "about how important it was for people's mental health. They were scared, lonely, anxious, nervous or bored and they found something in the music to lift their spirits. 'Respite' was a word that came up often."

McMillan emphasises that RNZ Concert's partnerships with the APO and



other New Zealand orchestras, chamber groups and soloists will continue to be important. "Our own performers and composers are what make us special and unique as Aotearoa New Zealand. People hearing them all over the country has to be good for the whole ecosystem. We want to be at the important cultural moments, from the Big Sing to the Lexus Song Quest, and capture those and offer them back to New Zealanders. And we love working with APO – such a forward-looking, ambitious orchestra with an incredibly wide range of music presentation."

Does she plan to seek additional resources for Concert to enable it to extend nationwide recording and return to specialist programme production abandoned after savage cuts five years ago? "My job is to demonstrate we're doing the best we can with the current budget. After that will be the time to put forward ideas for additional resources."

She thinks the 2020 increase in livestreaming will continue. "The APO pivoted to digital really quickly and we got incredible numbers on those streams where RNZ Concert provided the sound, APO provided the performance and contracted a company to do the video. I think there's a great future for that work

alongside broadcasting live."

McMillan's appointment as dedicated Concert Manager and "network champion" has given many people inside and outside RNZ hope that the path ahead for Concert may be smoother. Her key challenge, she says, is "to build trust, within RNZ and externally, that Concert is here to stay and that we're going to get better. We won't be doing anything extreme; I'm not foreseeing huge changes, though there may be some programming changes."

Like her RNZ bosses she's keen to grow audience numbers. "We know that 20% of New Zealanders have some interest in classical music – and we're currently reaching about 5%. There's nothing wrong with making things attractive and accessible and welcoming. I resent the idea that that's 'dumbing down'."

I want to deliver excellence *and* allow more people to enjoy what Concert has to offer. All arts organisations have objectives to grow and diversify their audiences and if we grow the Concert audience that's good for the whole sector." ■

ELIZABETH KERR WRITES ABOUT MUSIC IN NEW ZEALAND AT www.FIVELINES.nz AND FOR NZ LISTENER.

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The connection between *image &* *sound*



This September the APO will premiere Dame Gillian Whitehead's concerto for violin. William Dart spoke with both composer and soloist about this major commission and explores some of the creative pathways that have guided Dame Gillian across her remarkable career.



^ APO CONCERTMASTER
ANDREW BEER

At 80, Dame Gillian Whitehead might well be Aotearoa's iconic composer — she is our only composer amongst the 20 living recipients of the Arts Foundation's Icon Awards.

Whitehead has earned her place alongside such luminaries as Dame Kiri Te Kanawa, Sir Peter Jackson, Ans Westra and Patricia Grace, by writing music that weaves our country's many cultural threads into a sonic korowai uniquely her own.

She smiles when I remind her of the very cerebral music with which she established her reputation in Europe 50 years ago.

"I started writing in the style of Schoenberg and so on," she tells me. "But then, like other New Zealand composers of my generation, I found an individual way out of that. This is what has made New Zealand composition so strong and varied — we've all just followed whatever path we've set ourselves on."

Whitehead's path would lead to writing scores such as her 2001 *Alice*, premiered by Auckland Philharmonia Orchestra as the major commission of her second APO residency. It was memorable in concert, with mezzo Helen Medlyn thrilling us in the dramatic narrative of Fleur Adcock's words, transporting us in poignant moments of glorious lyricism.

Behind her, the orchestra evoked a landscape in sound, in which echoes of Beethoven's final symphony shared the pages with the simple song of tapped river stones, taking us back, irrevocably, to catch the resonances of the natural world around us.

It was the land itself that brought Whitehead back home in 2000, returning

to find herself "just looking at the scenery very intently with its birds and trees; it was the country I belonged to."

"The arts were growing here and there was the whole Māori Renaissance," Whitehead adds.

Made more forcibly aware of her own Ngai te Rangi heritage, she was drawn to the musical word of the tangata whenua, opened up by the late Hirini Melbourne and Richard Nunns. In 2007 Nunns would play his taonga pūoro alongside the New Zealand String Quartet in Whitehead's *Pūhake ki te rangi*.

Whitehead's two residential years with the APO were happy and productive. Both of her orchestral commissions — *The Improbable Ordered Dance* and *Alice* — would take away a SOUNZ

Contemporary Award, as had *Outrageous Fortune* back in 1999, a powerful opera that still awaits a professional production.

Enter Andrew Beer, the APO's livewire Canadian concertmaster, with a taste for the contemporary.

Since joining the orchestra in 2014, he has played Ligeti and Szymanowski concertos in concert and, with pianist Sarah Watkins, released an award-winning CD of New Zealand music, titled *11 Frames*.

Amongst the 11 works selected for this was Whitehead's *Torua*, a 2011

piece commissioned by American violinist Hilary Hahn that was, for Beer, "really evocative of the sounds of nature, like all of her music that I had heard."

Now, Beer and Whitehead are joining forces for a new violin concerto, which audiences will hear on September 2 as part of the APO's *Symphonic Dances* concert.

“
Whitehead's
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Both of her
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would take
away a SOUNZ
Contemporary
Award...
”

Whitehead has a deep personal connection with the solo instrument featured in her first venture into the concerto form. "The violin has crossed my path a lot," she says, having played alongside a young Michael Hill in the ranks of their school orchestra and going on herself to explore the concertos of Vivaldi and Mozart as a player.

She recalls childhood days in Whangarei, when she risked wearing out an LP of David Oistrakh's Beethoven concerto by "playing it over and over and over."

Beethoven was on Beer's list earlier this year when, at their first meeting, Whitehead asked him who were his favourite composers.

"I also mentioned the first Shostakovich concerto with that extraordinary cadenza and later found out that Gillian had written one for me," he says. "It's still 100-per-cent Gillian but there's also the strong influence of Shostakovich in those repeated chords building up over several minutes to a high intensity level."

He talks of being totally won over by the work's opening drones and cascading glissandi, along with sections that are

"slow and contemplative, so you have time to close your eyes and put yourself into a scene or a mood that's always related to nature, especially birdsong."

Whitehead, who admits her inspiration came from much time spent looking out at trees, skies and water from the window of her Harwood home, can see a certain connection between image and sound.

"At times, when I'm writing, I think of waves breaking, first one and then a slightly bigger one and so on, but they're all different." This is where the work came from, she tells me.

"It's not a big out-there piece," she asserts, when I bring up her seismically spectacular *Resurgences*, a 1989 score that was scheduled for the APO's NZ Herald Premier series last year, but cancelled due to Covid-19.

The spirit of our pandemic times hangs over the new concerto, a cautious celebration, perhaps, of having survived the enforced isolation of last year.

But we must not be complacent, Whitehead suggests, worrying that "after Covid-19, the huge potential of so many talented young musicians will suffer with things becoming much more insular." ■

i The New Zealand Herald
Premier Series

Symphonic Dances

8.00pm, Thursday 2 September
Auckland Town Hall

Conductor Gemma New
Violin Andrew Beer

Debussy (orch. Büsser) *Printemps*
Gillian Whitehead
Violin Concerto **WORLD PREMIERE**
Rachmaninov *Symphonic Dances*

apo.co.nz/symphonic-dances

 The New Zealand Herald

The APO looks forward to showcasing our own Concertmaster Andrew Beer as soloist in the world premiere of Gillian Whitehead's Violin Concerto.



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Triumph over heartbreak



William Green, pianist, lecturer, academic, composer and more shares some insights into a little known but pioneering African-American composer Florence Price.



^ FLORENCE PRICE 1886 - 1953

"I have two handicaps," wrote composer Florence Price to the great Serge Koussevitzky, conductor of the Boston Symphony Orchestra, "those of sex and race. I am a woman; and I have some Negro blood in my veins." Price asked the maestro to judge her solely on merit, then apologised for a "hounding timidity" when promoting her music. Such modesty belied the fact that, several years earlier, she became the first African-American woman to have a composition performed by a major orchestra.

Born in 1886 to a relatively affluent and progressive family in Little Rock, Arkansas, her father was the city's only black dentist, and her mother was a music teacher and businesswoman. She gave her first piano performance at the age of four and sold her first composition at eleven. Sailing through high school and the New England Conservatory of Music (where she passed herself off as Mexican) she became Head of Music at Clark University, Atlanta, at only 23, but soon returned to Little Rock to marriage, domesticity and private teaching.

While the couple enjoyed relative prosperity, the Jim Crow laws of the South were becoming more and more repressive. In 1927, a white child was murdered, supposedly by a black man.

Many whites wanted the life of a black child from a prominent family taken in revenge, and quickly settled on their intended target - Price's own daughter. It was time to leave.

Chicago beckoned, boasting a vibrant African-American culture. Although Price had to endure domestic violence, divorce and poverty early in her time there, this period saw the creation of her four symphonies (No.1 was premiered by the Chicago Symphony Orchestra)

four concerti, and many other works, some of them based on melodies and rhythms from her African-American heritage. National - then international - acclaim followed. Sadly, a life-long heart condition prevented her from attending the premiere in Manchester of a work commissioned by Barbirolli in 1951, and in 1953 she died, just days before she was due to leave for Paris to receive an award.

Last year, Price's Three Miniatures (for violin and piano) were programmed for a Chamber Music New Zealand tour by Artistic Manager,

Jack Hobbs. Pianist Sarah Watkins recalls, "Andrew [Beer] and I really fell in love with them - there's a simple yet heartfelt expression to them, which is very effective." Hopefully we can hear more of the music of Florence Price - music which was the fruit of her ongoing struggle and ultimate triumph. ■

"Chicago beckoned, boasting a vibrant African-American culture..."

i The New Zealand Herald Premier Series

From the New World

8.00pm, Thursday 16 September

Auckland Town Hall

Conductor Johannes Fritzsche
Violin Liu-Yi Retallick

Price *The Oak*
Barber Violin Concerto
Dvořák Symphony No.9
'From the New World'

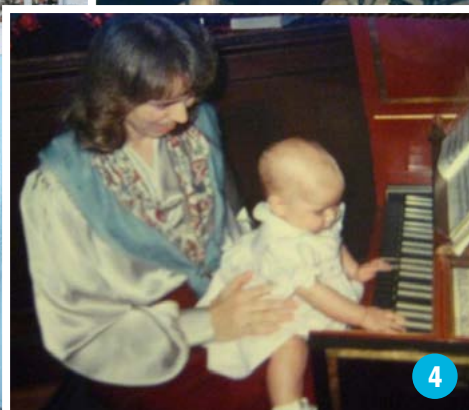
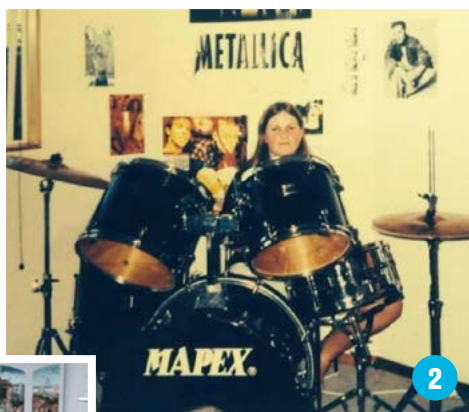
apo.co.nz/new-world

The New Zealand Herald

The APO looks forward to showcasing our own Associate Concertmaster Liu-Yi Retallick as soloist in the Barber Violin Concerto.



from SMALL BEGINNINGS come GREAT THINGS ...



1 Ainsley Murray

First Violin

"My two sisters and I all learnt the violin through Education Board group classes in our local school hall every Saturday morning. Luckily we had a great teacher, Zoe Williams and all three of us kept learning the violin right through school. My sisters moved into medical professions and to my mother's greatest joy, I have continued playing.

This photo is of me at about 8 years old playing in my first ever orchestra. The first year of the Hutt Orchestra about 1974! The photo appeared in the Hutt News publicising one of the orchestra's first concerts."

2 Charlotte Crocker

Annual Giving Programmes Executive

"Looking at the posters behind me, I realise I enjoyed an eclectic mix of musical influences!"

3 Charmian Keay

Violin

"Here's a photo of me when I was very little, "joining in" quartet rehearsal!"

4 Emma Gavenda

Trusts and Foundations Manager

This is me playing the harpsichord with my mom on my first birthday. Both my parents are keyboardists and choral directors, so I started singing and playing as soon as I developed language and motor skills.

5 Huw Dann

Principal Trumpet

"Best advice I've ever received as a musician? - Just say YES to everything!"

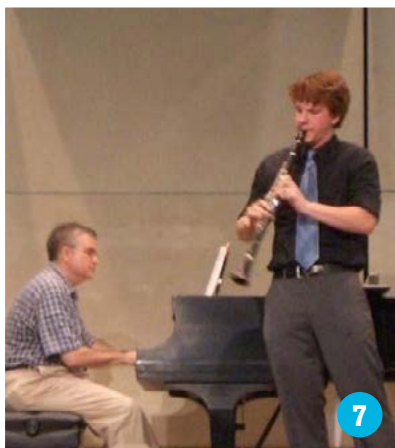
6 Ingrid Bauer

Principal Harp

"This is a photo of me with my relatively-new-to-me concert grand harp. I would have been almost 13 years old. I'd known I wanted to play the harp ever since I was 4½ when I saw one being played for the first time. Apparently I immediately said "Mummy, I want to do that" and I haven't looked back since! "

7 Jonathan Cohen*Principal Clarinet*

"I would say I started clarinet because my dad is a clarinet player (that's him at the piano, he also played piano on the side). I would say it was a very good decision to continue playing clarinet, but looking at these photos not such a great decision to dye my hair!"

**8 Miriam McCombe***APO Connecting Projects Executive – Schools*

"This photo was taken at the BBC Radio 2 Young Folk Awards in 2011 – my band Jumping Rooves made it to the semi-finals!"

9 Robin Lane*Digital Content Coordinator*

"Started playing flute but ended up a drummer..."

10 Thomas Hamill*Director APO Connecting*

"Just a picture of me playing my mandolin in a tent with a bunch of blokes when I was 17"

**11 William Hanfling***Sub Principal Second Violin*

"This is a photo of me holding a violin for the first time. I was probably about 6 yrs old and the violin was a half-size. I grew up listening to a lot of orchestral and string music as my father had a sizeable LP collection. He often played one of Fritz Kreisler, and the sound and lyricism of his playing was what attracted me to the violin."

**12 Simon Williams***Sub Principal Horn*

"This is an old photo! It's of me playing in the Wiltshire Youth Orchestra in the UK in about 1976/7? I was around 13. My first brass instrument was the tenor horn, which I played down at the local brass band in Malmesbury (Wiltshire) when I was 9 or 10, though I'd also started playing the cello about a year earlier."

I remember I used to go down to band practise half an hour early and get a lesson from one of the old guys who played tenor horn in the band, and then I started playing in the band too. When I went to intermediate school the brass teacher was a French Horn player and suggested I give that a try... and the rest is history, as they say!"

**13 Felicity McKenzie***Associate Director APO Connecting*

"This is a photo of me all ready to head off to a masterclass at the WA Conservatorium of Music in Perth. I was about 14 and I'm particularly impressed that I matched my dress to my bass!"



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Simple Gifts from *'the American Place'*

Originally scored for small ensemble, and commissioned by the renowned Martha Graham Dance Company, Aaron Copland's *Appalachian Spring* has evolved into a joyous celebration for full orchestra. **Alastair McKean** shares some insights into this work's intriguing evolution.

For music nerds, one of the highlights of 2020 was the publication of Vol.31 of the American Musicological Society's *Music of the United States of America* series. This weighty tome is a scholarly edition, by Jennifer DeLapp-Birkett and Aaron Sherber, of the score of Aaron Copland's ballet *Appalachian Spring*.

Copland had wanted to work with the choreographer Martha Graham since she created a work using the rather unpromising material of his *Piano Variations*. When a collaboration became possible, they agreed on a subject: a wedding in rural Pennsylvania, in the nineteenth century. Graham wrote a 12-page script of somewhat visionary tenor ('This is a legend of living in the AMERICAN PLACE. It is like the bone structure of a people's living ...'), to which Copland wrote music. 'It is so beautiful and so wonderfully made', Graham told Copland once she had heard it, adding that she had altered the scenario in places to fit: 'the music made me change'. Copland later said drily 'I have often thought about what a wild chance a choreographer takes by agreeing to work with music not heard in advance'.

The premiere, on 30 October 1944, was in the Coolidge Auditorium at the Library of Congress. It's only about 350 seats, and the orchestra pit is correspondingly tiny. So Copland wrote for thirteen musicians: flute, clarinet, bassoon, piano, four violins, pairs of violas and cellos, and a double bass. What they played is what the Martha Graham Dance Company still uses, and it's what was published last year. (The score includes stills from a 1958 film of the ballet, placed at the corresponding places in the music.)

But it's not the version that most concertgoers know.

Almost immediately after the ballet was produced, Copland decided to rewrite it for a standard orchestra. This is the 'Suite', the familiar version we'll hear on 7 October in The New Zealand Herald Premier Series: *Musical Landscapes*. Thus began a tangled history. DeLapp-Birkett and Sherber identify at least six different 'basic' versions of the piece: the ballet, the orchestral suite, the suite rescored for 13 instruments, the ballet rescored for orchestra, and a couple of hybrid adaptations. Copland himself tried to sort them all out in the 1970s but soon lost track.

The most immediately obvious difference between ballet and suite is the larger, fuller orchestration of the latter. But it's not the only big change. Copland prefaced the Suite with a brief note, in which he described it as 'a condensed version of the ballet, retaining all essential features but omitting those sections in which the interest is primarily choreographic'. As DeLapp-Birkett observes, this is slightly misleading; it implies Copland simply trimmed filler material. Which he did, but he also lopped off an entire eight-minute section of nervous, shadowy music, aptly called 'Fear-Wrath-Crisis'. In the ballet it interrupts a lively set of variations on the Shaker melody 'Simple Gifts' (also known as 'Lord of the Dance'). One would never describe *Appalachian Spring* as dark, but cutting 'Fear-Wrath-Crisis' does make for a different experience.

These comparisons are fascinating, hence the excitement of nerds when the ballet, hitherto unavailable, was published. Yet the excitement is because, in

whatever version, *Appalachian Spring* is just wonderful music. Copland's favourite place was near the end, after the full orchestra rings out 'Simple Gifts' for the last time. Softly, quietly – in the score, he writes 'Like a prayer' – a hymn steals in from the strings. The newlyweds, the synopsis tells us, 'are left quiet and strong in their new house'. ■

i The New Zealand Herald
Premier Series

Musical Landscapes

8.00pm, Thursday 7 October

Auckland Town Hall

Conductor James Judd
Guitar New Zealand Guitar Quartet

Michael Abels *Global Warming*
Rodrigo *Concierto andaluz*
Copland *Appalachian Spring*: Suite
Ginastera *Variaciones concertantes*

apo.co.nz/musical-landscapes

 The New Zealand Herald



Camera

Capturing the moment
with Violinist

Benjamin Morrison



Ben Gemmell jumps on Zoom to chat with the Vienna Philharmonic's Benjamin Morrison who will be joining the APO for two upcoming concerts this July – Bayleys Great Classics: *On the Danube* and The New Zealand Herald Premier Series: *The Greats*.

Benjamin or Ben Morrison was born in Christchurch in 1986. He studied music in Wellington and by 21, he was in Vienna where he completed his bachelors and masters degrees. He landed a coveted position at the Vienna Philharmonic; the first Kiwi to do so. Throughout it all, he held a violin in one hand and a camera in the other.

"I got my first digital camera in 2000; which was probably two and a half megapixels! I took some terrible photos," he laughs and compares the camera quality to a potato. His skill and resources have come a long way since then, but in true Kiwi fashion – he doesn't brag about it.

Ben is especially interested in analog photography. "Those cameras are completely mechanical; they don't use electricity. It's amazing. The gradations,

the change from light to dark...that's been lost in digital photography. Everyone is obsessed with sharpness."

My approach to photography is like performing, in many respects, he says, you could aim for perfection; but technical accuracy isn't really the point at the end of the day.

"What's important is delivering the emotional message of the composer to the *audience*, or in the case of photography, conveying emotion with shadows and light. It's the emotion that should be at the front of your mind."

It's clear how this outlook translates to his photography. There's the optimism in the golden-hour photo of a sunset-lit skyscraper; the smell of freshly-dug earth and cold air in the front yard of a cottage. He smiles as I describe those photos. He's happy that I 'get' it.

"For me, the most fascinating thing is how the light fell on your subject, bounced back onto a piece of film, and you *captured* it. It's all to do with the light at that moment. It's incredible."

It's been 14 years since he performed with the APO and a couple of years since he's visited New Zealand at all. This is on my mind when he speaks about his family. "They're very sentimental people, and memories are very special to me, too. The longer that I spend in Europe, the more that New Zealand becomes a memory for me."

"A photograph can transport you back to these memories. Especially in a pandemic – the distance of those memories becomes even greater." Last year, Ben was on tour in Germany when

COVID first hit Europe. The tour was cancelled. For the first time, the Vienna Philharmonic was not performing weekly; a long-held tradition that had even survived the Second World War.

Ben was anxious and unsure about the future. He recalls a photography trip he took to the mountains, and the sadness and uncertainty that came through in those photos.

Today, Europe is slowly opening up again. The Vienna Philharmonic has been livestreaming and recently toured Denmark. However, Ben is wary of taking any of it for granted.

I suspect Ben will bring his camera to the concert hall, and after 14 years and a worldwide pandemic – he'll be happy to return to create new memories of the APO, his family, and his home. ■

Enjoy more of Ben's photography by following him on Instagram @morph47

**i The New Zealand Herald
Premier Series**

The Greats

8.00pm, Thursday 22 July

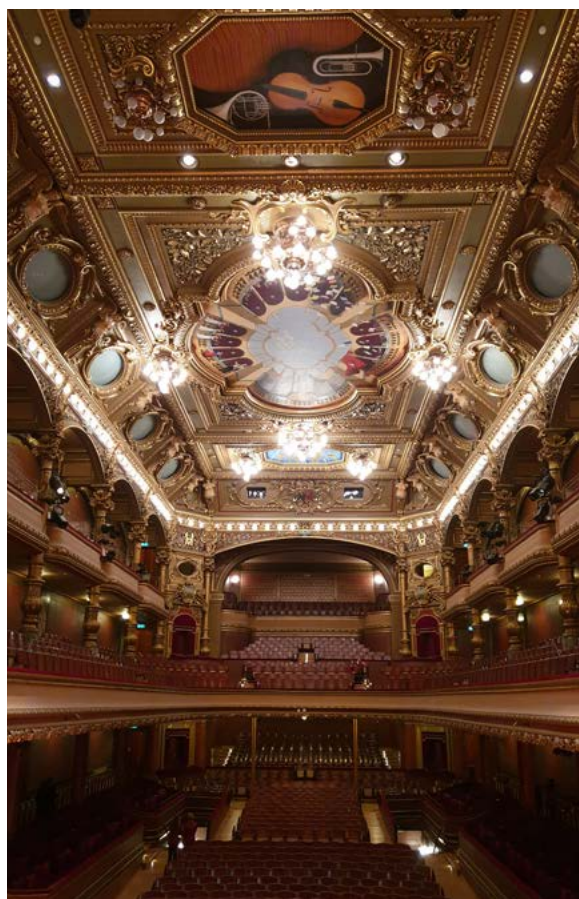
Auckland Town Hall

Conductor Giordano Bellincampi
Violin Benjamin Morrison

Brahms Violin Concerto
Schubert Symphony No.9 'The Great'

apo.co.nz/the-great

The New Zealand Herald



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“It felt like flying”

Helen Spoelstra, APO Sales & Ticketing Manager, caught up with APO cellist Katherine Hebley for a brief moment of calm and to learn all about her very energetic musical hobby.

Fun, fitness and friendship, that's what Scottish country dancing is all about, and why APO cellist Katherine Hebley fell in love with it.

“Fun is definitely how I would describe it” says Katherine, her enthusiasm palpable. “It's just so much fun to see a whole room of people, who don't necessarily know each other, all dancing together, laughing, working as a team, and not worrying about making mistakes.”

An antidote to the pressures of playing in an orchestra perhaps?

“Yes, it's a whole different mindset. In the orchestra, the level of professionalism is such that you have to have your game-high, but with dancing, you can challenge yourself to dance really beautifully or you can just focus on being in the right place at the right time and have fun with it. It's really nice to just leave that need for perfectionism at home.”

It was a flyer through her letterbox that prompted Katherine to get started. “It came at a time when my husband Andrew and I were thinking, goodness we're doing a lot of driving our kids to their various hobbies, but what are we doing?”

It just clicked. I turned up on the first day wondering what it was all about, and before I knew it, I was being escorted, at speed, down the hall and back again – it felt like flying! And I thought I've got to do more of this! It's also really nice that Andrew enjoys it too and we can go out together and enjoy

going to a ball or club night and shaking off the stresses of the week.

“Getting dressed up for a ball is part of the experience. A white dress with a sash is a standard thing in New Zealand. The guys always do themselves really proud in their kilts and Prince Charlie jackets. You don't *have* to wear a kilt but they are much easier to dance in!”

Another pull is the live music. “It's quite a challenge to play. Scottish country dancing requires that you do multiple repeats for each couple to get through the whole cycle. As a wind player especially, it's hard work and a lot of blowing. I would say it's more challenging fitness-wise than an orchestral concert. The rhythm needs to be really precise. I was playing in a band called The Rose and Thistle for about a year, but felt that I really would rather dance!”

In fact, Katherine enjoys it so much she wanted to give back, becoming a certificated teacher through the Royal Scottish Country Dancing Society in Edinburgh.

“It's really fun to have the opportunity to work through dances, take some beginners through some easier things, using the concepts of what I do with my cello teaching but apply it to a group dance. There are some very experienced dancers who want more of a challenge and

that suits me – I'm always curious to find more fun dances and new formations, and the challenge for me is then to explain the dance in a way that is easy for them to understand.”

It's a hugely social activity too, and Katherine has made friends of all ages



▲ TOP TO BOTTOM KATHERINE WITH FAMILY AND FRIENDS AT THE ANNUAL TAKAPUNA CULTURAL DANCE FESTIVAL.

KATHERINE AND HUSBAND ANDREW UREN DANCING AT GOVERNMENT HOUSE.

KATHERINE AND APO FRIENDS WHO SUPPORTED HER JOURNEY TO BECOME A SCOTTISH COUNTRY DANCING TEACHER.

◀ LEFT APO'S KATHERINE HEBLEY

and from all walks of life, even introducing some of them to the APO. “It's so inclusive. It's the sort of hobby that is possible to do when you're older as well as very young – we have some 90-year-olds still dancing as well as some very little kids.

Anyone can do it. If you can walk and count to eight – you can do it!”

If you're interested in learning more or visiting a Scottish country dancing club near you visit: dancescottish.org.nz ■



“**Anyone can do it. If you can walk and count to eight – you can do it!”**”

CHAIR DONOR SPOTLIGHT

The next time you're enjoying an APO performance, you may just be sitting alongside a very special APO supporter – an APO Chair Donor. This special group have taken their love of the APO to the next level and in return, enjoy a special friendship with a musician in the orchestra.

We spoke with long-time Chair Donor Stephen Hoffman (right) about why he got involved and where his love of orchestral music began.



What inspired you to become a chair donor?

The APO is entertainment at its best but for our orchestra to thrive, private philanthropy is also a necessity. My wife and I wanted to make a difference to the APO as it's an essential part of Auckland's cultural landscape. So far we've been part of the Chair Donor programme for 11 richly rewarding years.

What is your favourite part of being an APO chair donor?

The interaction with players and management is wonderful. As donors we are acknowledged, warmly welcomed and we feel connected to the orchestra. It's a thrill to see, Bass Clarinet Bridget Miles, our "chair" playing on stage and to get to know her over the course of each season.

How did your love of orchestral music begin?

Thanks to my own parents, from the age of eight I learnt (and was exposed to the beauty of) classical music, performed by the Auckland String Players (now APO). After concerts, conductors, soloists and players would come to our home for supper and replay the music on reel-to-reel tape. My parents were passionate music lovers and hosted many musicians – Karel Ančerl, Maurice Claire, Lili Kraus, Smetana Quartet. Georg Tintner stayed with us many times, often rehearsing with Kiri Te Kanawa, Donald Munro and others in our house. I got hooked young and have held on to this love for the APO throughout the different stages of my life.

What advice would you give to anyone thinking of becoming a chair donor?

Getting involved is very rewarding. I have persuaded – gently! – six or seven friends who now all enjoy the friendships that come with being a Chair Donor and supporting a musician in the APO. Concert nights become even more enjoyable thanks to the conversations we have with our musicians, we feel drawn into their creative world and we gain wonderful insights into the music being played and what it is like to work with all the incredible soloists and conductors.

I would urge anyone interested to join the Chair Donor programme and enjoy the camaraderie of these wonderful talented musicians. ■

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

development@apo.co.nz

(09) 638 6266 ext 234



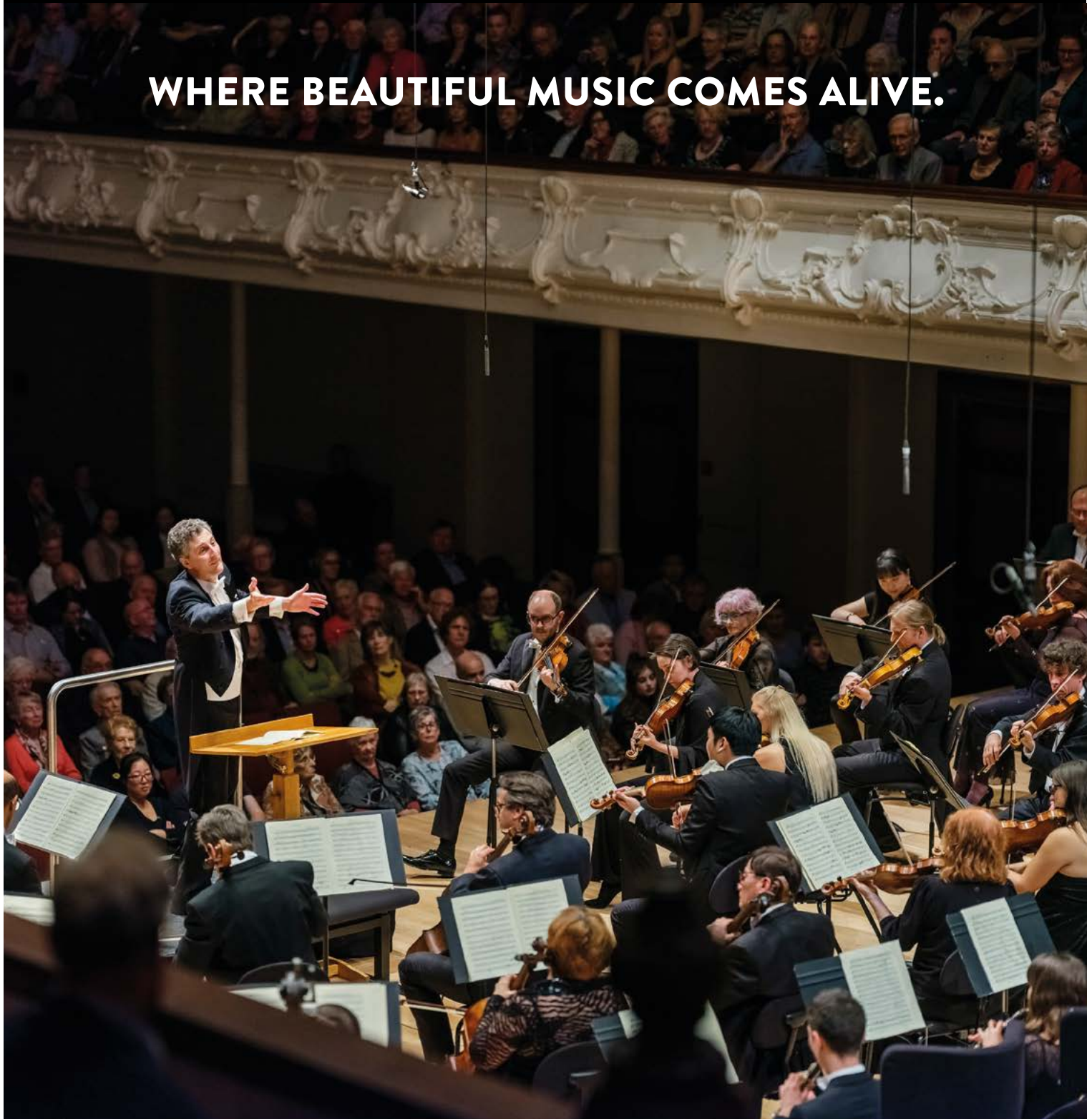
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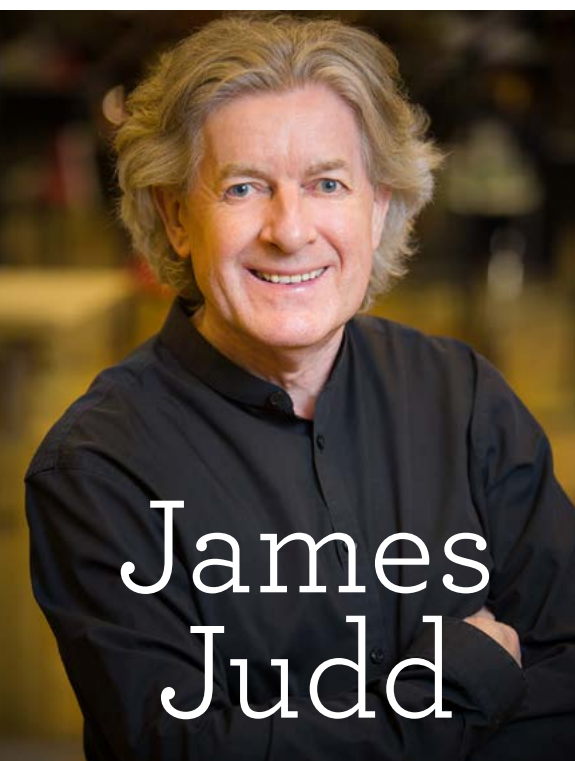


AUCKLAND LIVE

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Pictured: Giordano Bellincampi, Music Director Auckland Philharmonia Orchestra

My Great Listen



Dear APO,

Thank you for inviting me to contribute to your *Phil News* magazine and share my favourite recordings with you. However, I feel I should point out that you have set me an impossible task... if I made my selection yesterday, tomorrow or even 2 hours hence, it would almost certainly be different!

But here are three wonderful recordings I would love to share with you all now – in this very moment. I hope you enjoy them too and I look forward to seeing everyone again very soon!

All best,
James

i The New Zealand Herald
Premier Series

Má vlast

8.00pm, Thursday 12 August

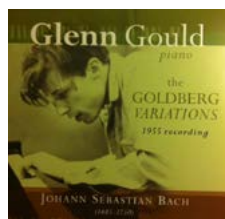
Auckland Town Hall

Conductor James Judd

Smetana *Má vlast*

apo.co.nz/ma-vlast

The New Zealand Herald



BACH

Goldberg Variations/ Glenn Gould

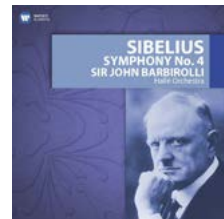
Probably the first music that moved me to tears when I was around 4 years old was hearing Bach played on the fine little pipe organ at the Congregational Church in Hertford, the town where I was born. When my legs grew long enough I loved to learn Bach's organ music and he has always remained my favourite composer (if such a thing can really exist). Later in life I was introduced to Glenn Gould's Bach recordings and not many days pass me by without turning to one for inspiration. Gould seems to have a direct connection to the composer, and even if (as is inevitable) one disagrees with some interpretive details, the combination of heart and brilliant mind releases the spirit of the music in the most convincing way. It doesn't matter that he is playing on the piano! After listening to his recordings of these Variations, you'll want to listen to everything Gould ever recorded!



SCHUBERT

Winterreise/ Fischer Dieskau/ Gerald Moore

At Trinity College in London I had a piano teacher, Alfred Kitchin who inspired me with his proud and simply beautiful playing of Schubert. I was never a virtuoso pianist, but I was a good sight reader who loved to accompany Lieder and who was lucky enough to have the opportunity to play concerts with many fine singer friends. I attended as many recitals as I could, including whenever Fischer Dieskau was performing and bringing these beautiful words to life. I heard memorable Lieder recitals of his with many great pianists, including Richter, Brendel, Perahia, Barenboim and Moore. Each time was illuminating but here I will choose Schubert with Gerald Moore since partnering in Lieder was his love and dedication.



SIBELIUS

Symphony No.4/ Barbirolli

A conductor whose concerts I sought out at every opportunity whilst a student was Sir John Barbirolli. I was lucky enough to be introduced to him and then attend not only concerts and rehearsals but some recording sessions too (most memorably the Mahler 5 recorded in Watford Town Hall). Every note of music that he conducted communicated life, warmth, and love. Here I have chosen a Symphony often neglected and perhaps underrated, Sibelius 4. It seems to me to be a dark yet inspiring dialogue between the forces of nature and the human soul. There are many fine Sibelius recordings by great conductors, but before performing the work again a couple of weeks ago in Europe, I listened once more to Sir John and found his relationship to the music so convincing.

TRUSTS & FOUNDATIONS UPDATE

The funding we receive from our various Trust and Foundation partners provides the APO with the support we need to undertake truly meaningful community projects. The impact of our projects are all the more powerful thanks to the common goals we share with these generous and visionary funding organisations.

Here are just a few of the current trust and foundation funding highlights for the APO in 2021:

In May, we were honoured to have a group of Trustees from the **Potter Masonic Trust** attend APO Connecting's *Discovery Concert* for secondary school students. This annual concert is enjoyed by thousands of secondary school students. The APO team look forward to hosting a special pre-concert morning tea for the trustees, many of whom travel from around the country to attend this special event.

Four Winds Foundation has generously funded this year's *APO Community Play-In*, modelled after last year's *Beethoven's Big Birthday Bash*. In June, 300 musicians and singers gathered in the Town Hall to form a mass orchestra and choir, rehearsing and performing favourite works by Handel, Mozart and Tchaikovsky.

In the second half of 2021, a new collaboration with **Arts Access Aotearoa** and with funding from **Creative New Zealand** will see APO Connecting delivering a new participatory music workshop to rangatahi housed at Korowai Manaaki, a youth justice residence in South Auckland. ■



APO CONNECTING'S DISCOVERY CONCERT

DEVELOPMENT NEWS

Can you help?

The APO presents full symphonic concerts on the stage of the Auckland Town Hall on an almost weekly basis. But did you know that the APO takes its music-making into communities across the wider Auckland region? Our APO Connecting programme gives young children through to the very oldest in our community the chance to experience live music or engage in music-making.

The APO believes that *Music Opens Minds* and we are committed to sharing music with our city because we know it makes Auckland a truly great place to live.

Recently our friends at **Takanini School** had the chance to participate in one of our APOPS education programmes. Here is the wonderful letter we received following their concert:

"To the greatest musicians in Auckland. We feel truly blessed with this special surprise and gift of having distinguished musicians like you perform for Takanini School... Your work will remain in our hearts for many years to come. The children of today and the future will always cherish your great works. Warmest regards and best wishes for the future. From Takanini School..."

We know that our APO Connecting programme is making a difference in the lives of the people we visit and we invite you to help us keep this outreach activity going. *Music Opens Minds* and it can help change lives for the better. ■



i The APO is a registered charity and we invite you to consider supporting our APO Connecting programme by donating to our annual appeal this year.

If you have donated already **THANK YOU**, we truly appreciate your generosity. If you would like to donate, you can do so securely online through our website or you can call our APO Development Team

apo.co.nz/donate

09 638 6266 ext. 234

To learn more about the actual social impact associated with supporting our APO Connecting Programme read 'Investing in the future' on pg 8.

APO Internship now an official part of University Music Degree

“The APO internship was truly one of my most formative musical experiences as a student. The opportunity to play alongside a professional flautist developed my perception of what it means to be an orchestral musician and what quality flute playing sounds like. As I tried to blend with the sound of the flute section, match their vibrato, articulation, and tone colour, I developed my listening skills, reflexes, and flute technique. I can’t speak highly enough of the internship programme...”

— Anna Cooper, Flute.

2021 has seen the APO internship programme enter into a formal partnership with the University of Auckland School of Music. Administered by the APO Connecting team, the intern scheme offers professional development experiences for eligible students with aspirations of pursuing a career as an orchestral musician.

While intern opportunities with the APO have existed for several years, this is the first time students participating in this programme will receive official accreditation towards their overall 15 point university degree.

“We’ve always enjoyed a close working relationship with the University as it benefits our orchestra to help support the training of our future musicians” explains Felicity Mackenzie Associate Director for APO Connecting.

“From our perspective it’s certainly an exciting development to have this APO internship programme now officially count towards a students’ university qualifications.”

The formal inclusion of the APO intern programme is just one of several recent projects that have seen the APO working more closely with the University’s Music Department.

Working more closely with the APO is a natural fit for our faculty and our students. It provides a valuable link to the professional performing industry while counting as a course towards their postgraduate studies” says Mark Bennett who after many years working as a violinist in APO is now teaching violin and viola at the School of Music as well as managing the Orchestra there.

“Recent workshops with Music Director Giordano Bellincampi and NZ Assistant Conductor-in-Residence Vincent Hardaker are yet another example of the enhanced learning opportunities our conducting and orchestral students are receiving thanks to the APO.”



CRESCENDO NEWS



^ SALLY CLATWORTHY
WITH THE APO'S
CHARLOTTE CROCKER

"I first heard about the Crescendo group through my friend Jane Williams. After my husband died I was keen to branch out and meet some new people. I have been coming to the APO and enjoying Crescendo for 6 years now. I absolutely love it! I've met lots of new people and love attending events and learning about classical music".

– Sally Clatworthy, a Crescendo member since 2015.

The APO Crescendo programme transforms your normal concert experience into an uplifting night out alongside other like-minded music lovers. As a Crescendo member you will be welcomed into the inner workings of the APO, receive access to exclusive events such as APO rehearsals and 'meet the artist' events.

Luckily it's not too late to experience Crescendo for yourself.

Half year offer:

An annual gold membership for two people is usually \$300 or \$175 for a single. Join now and pay just half the price for the remainder of 2021. ■



To learn more contact:

development@apo.co.nz

09 638 6266 ext. 234

Crescendo Calendar of Events

AUG-NOV 2021

10 AUGUST

Behind the Scenes:

Vincent Hardaker (Assistant Conductor) & Liu-Yi Retallick (Associate Concertmaster).

An insightful evening with a presentation by Vincent and Liu-Yi with canapés and wine.

5 OCTOBER

Open Rehearsal:

Musical Landscapes

Auckland Town Hall

23 NOVEMBER

Crescendo Christmas Party

Auckland Opera Studio

Honouring lives for generations



davisfunerals.co.nz
office@davisfunerals.co.nz



**Davis
Funerals**



**BAROQUE
AND
BEYOND**

Zealong Tea Estate presents

EIGHT SEASONS

7pm, Thursday 4 November
Holy Trinity Cathedral, Parnell

Director/Violin Andrew Beer

Vivaldi *The Four Seasons*
Piazzola (arr. L. Desyatnikov)
The Four Seasons of Buenos Aires

BOOK NOW apo.co.nz

ZEALONG
100% NEW ZEALAND GROWN TEA

Auckland Council
Te Kaitiaki o Te Ōhau Kaitiaki

creative nz
ARTS COUNCIL OF NEW ZEALAND - THE ARTS PARTNERS

FOUNDATION NORTH
Te Kaitiaki o Te Ōhau Kaitiaki

Four Winds FOUNDATION

Sights, Sounds, Tea and Cuisine - A unique afternoon at Zealong Tea Estate

APO is excited to announce a brand new business partnership with award-winning Zealong Tea Estate. And what better way to welcome Zealong to our APO family than with a special celebratory sensory performance honouring their artisan teas with beautiful music.

The only commercial tea estate in New Zealand, Zealong produces 100% organic award-winning teas from its stunning Waikato location.

With 13 unique tea varieties, each with its own bespoke and complex taste profile, the idea to create a special performance experience pairing tea with music evolved during a recent meeting with Zealong CEO Gigi Crawford.

"We had the opportunity to work with Dr Jo Burzynska, a New Zealand-based wine writer, sound artist and researcher earlier this year" explains Lauren Garrett, APO's Development Coordinator.

"When we met Gigi and her team at Zealong it quickly became obvious to us that it would make for a fascinating event if we swapped out wine for tea and explored this same connection between aroma, taste and sound."

Dr Burzynska jumped at the chance to work with the APO again and is relishing the opportunity to collaborate with the APO

wind quintet and the Zealong team on a unique sound, aroma and flavour experience.

The resulting event will also include delicious culinary treats and will take place in November at Zealong's picturesque estate in Gordonton, Hamilton.

Tickets will be limited for this performance says Lauren, and if you don't fancy driving there yourself we certainly hope you will join us on one of the special APO supporter coaches.

Further information about this event will be announced soon but you are encouraged to register your interest in attending this exclusive Zealong Tea Estate experience now. ■



To register your interest
contact Lauren Garrett:

laureng@apo.co.nz

FUTURE-PROOFING AUCKLAND'S ORCHESTRA

1987, shoulder pads, long lunches and a catastrophic global stock market crash. This was the turbulent climate into which the Auckland Philharmonia Foundation (AP Foundation) was born.

Instigated by some of New Zealand's most influential and civic-minded citizens, the objectives of the AP Foundation were clearly stated from the start and they remain the same to this day.

"The foundation is focused on securing the future of Auckland's professional orchestra and helping it fulfil its long term plans" explains Richard Ebbett, longstanding AP Foundation Trustee and recently retired APO Board Member.

"Because we are a separate charitable trust we don't get involved with the orchestra's day-to-day operations. Our focus is on ensuring a secure future for the orchestra. So the thinking is that by having the foundation there as a financial backstop, the APO can feel secure enough to focus on pursuing those longer-term objectives of artistic excellence and sustainability."

Prudent investing over the last 35 years has given the AP Foundation a significant endowment fund to work with. Included within this fund is the ownership of the APO's rehearsal space, Phil' Hall on Dominion Rd.

"The foundation carefully invests this endowment fund and any capital gain or interest earned can be 'applied for' by the APO to fund specific projects that will help it achieve its long-term ambitions" says Richard.

"We helped fund the fit-out of the administration offices in the Auckland Town Hall for example, and we also offer scholarships to the APO musicians and management team so they can pursue professional development opportunities and bring their learnings back for the benefit of the whole orchestra."

Over the decades the AP Foundation's endowment fund has grown exponentially. This growth has been achieved through

a variety of means, including ongoing ticket levies, private donations and an overarching effective investment strategy.

Today the foundation's largest source of new funds is through planned giving, such as bequests or gifts in wills. This type of support reinforces the foundation's purpose and is testimony to the genuine impact Auckland's orchestra has had on the lives of all those who have experienced an APO performance or outreach programme over the last four decades. ■



i Our 21st Century Circle group is looking forward to a presentation from **Carl Wells**, APO Horn player and recipient of the 2020 AP Foundation Scholarship.

2pm, Wed 29 September

**Philharmonia Hall,
Dominion Road**

Carl will share his learnings and explain how he realigned his scholarship towards online and digital based projects after COVID foiled his plans to attend programmes overseas. Those of us familiar with Carl will know this event will feature plenty of humour and fun, alongside a beautiful performance.



The AP Foundation's current trustees would like our APO audiences to know that, beyond buying tickets and attending concerts, there are three powerful ways they can support Auckland's orchestra.

1. Donate to help the day-to-day running of the APO and its outreach programmes. The current annual appeal (see page 28) is an excellent example of this.

2. Donations can be made to specific targeted projects. The Notes Fund for example or our Chair Donor programme (see page 25) are wonderful ways to become more deeply involved with the APO.

3. However a gift to the AP Foundation, otherwise known as a 'planned gift' allows you to give at a future date that best suits you and does not impact your life now. By leaving the AP Foundation a bequest or gift in your will you become part of the special group of supporters known as the 21st Century Circle who have all joined together to help guarantee the future of Auckland's orchestra.

The AP Foundation works hand-in-hand with the Auckland Philharmonia Orchestra. If you are interested in learning more about their work and if planned giving sounds like something you and your family might be interested in, please get in touch with our Development Team for a relaxed chat. development@apo.co.nz

Spotlight on Arts Media in NZ

The media landscape has evolved. Titles like the NZ Herald and the NZ Listener retain their influence in the news space, mainstream publishing houses are no longer the only source of reviews, previews and opinion pieces for our creative sector. APO Communications Manager **Rebecca Hendl-Smith** shares some of her top picks for independent arts commentary.

“The APO enjoys critique from a wide range of expert sources. The following blogs are just four independent perspectives that we look forward to reading. I hope you will follow these insightful people too, because supporting arts commentary in all shapes and forms is a great way to support our industry.”



The NZ Arts Review

Having spent 30 years as the Arts Reviewer for the National Business Review, John Daly-Peoples has helped document the evolution of our own orchestra and that of the wider New Zealand arts scene. His blog should be a regular 'checking in' point for anyone interested in New Zealand's creative voice. Definitely register to receive his regular updates emailed direct to your inbox.

www.nzartsreview.org

Five Lines

Many will already be very familiar with Elizabeth Kerr's writing as Arts and Culture contributor to the NZ Listener, however do check out *Five Lines*, her own personal arts blog. Elizabeth treats us to deeper dives into a wonderfully diverse selection of arts activities from all over New Zealand. Her interviews with our country's creatives are particularly special.

www.fivelines.nz

The Stuart Review

The UK's loss has become NZ's gain with respect to this fine blog. Stuart Martin had established an enviable reputation for intelligent and sensitive music commentary during his years writing in the UK. A move to New Zealand in 2020 has meant his attention is now focused on the arts scene here in Aotearoa. A quick peruse through his blog archive shows that growing up with the finest opera experiences on his UK doorstep has left him with a wonderful ability to communicate just what it is that makes music such an important part of our lives.

www.thestuartreview.wordpress.com

Classical Chromatics

The multi-talented Clare Martin drives this Facebook page. Clare has trained and performed as an opera singer and is equally well known for her coaching, ensemble and choir work. Clare has written for a variety of media outlets but is now focused on her own Classical Chromatics Facebook page. The beauty of Clare's writing is that it shows her deep sensitivity and understanding of the creative pressures and processes behind the scenes and how this impacts on what we ultimately see on stage. Her reviews, especially those involving vocal works, are especially intuitive.

www.facebook.com/ClassicalChromatics



Are you a blogger, vlogger or journalist in your own right? Or perhaps you could recommend a website that you enjoy and that supports the creative sector in New Zealand – please let us know, we'd love to hear all about it.

Contact **Rebecca Hendl-Smith**, Communications Manager

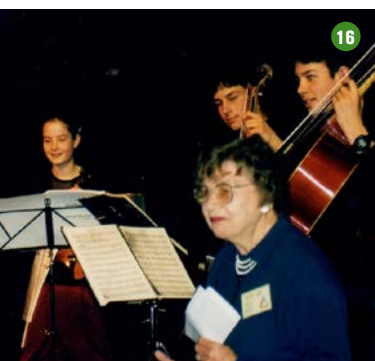
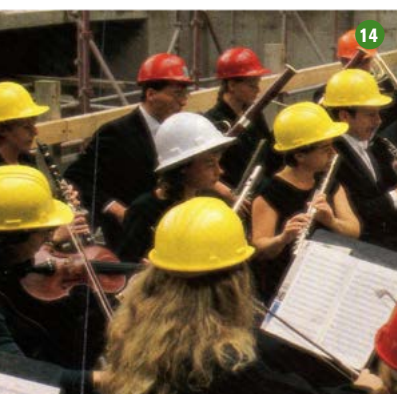
rebeccah@apo.co.nz

FRIENDS NEWS



House Lottery.
value - \$170,000
35,000 tickets sold.
Net proceeds over
\$80,000.





1 APO Horns perform at a Meet the Artist morning tea 2013. **2** 1983 APO Friends celebrate end of year with Garden Lunch Party and performance by APO Wind ensemble. **3** APO Friends 'famous' backstage suppers – Judith Bishell presents tray to Maestro Enrique Diemeke in 1995. **4** 1984 - APO Friends fundraising highlight. **5** 1982 - Conductor William Southgate is interviewed by Michael Maxwell GM of the Auckland Regional Orchestra (soon to become APO) at a 'Friends' Meet the Artist event. **6** "Wine to the left, juice to the right" APO Friends greeting guests at the Government House Matinee 1999. **7** 1982 - APO Friends first lunch party at the home of APO Friends President Nancye Martin. **8** 1994 house concert to support young performers including Virginia Owen, Oboe; Andrew Uren, Clarinet; Katherine Hebley, Cello; and Penny Steele, Piano. **9** APO Friends greet audiences on concert night 2020 **10** 1992 - hosting a *Viennese Wine Evening* at Auckland Regional Botanic Gardens. **11** 2021 APO Friends bus service, still playing an essential part on concert nights **12** 1997 - APO Friends annual fundraising campaign 'stocktaking Downtown Whitcoulls'. **13** 1983 - APO Friends bus service is launched. **14** 1988 - APO perform as part of the *Aotea Centre Season Prelude*. **15** 1989 - APO Friends 'China Tour' led by Cathie and Arthur Goff. **16** Meet the Artist event 1999 featuring the Hall family quartet including Lara, Amalia, Elroy & Callum. **17** 1984 APO Friends host a *Victorian Soiree* at Howick Colonial Village.



For further information about the APO Friends

Jackie Wilkinson, President: wilkinsj@xtra.co.nz

Bryce Bartley, Membership Secretary: Bryce_chris@inspire.net.nz

Happy 40th APO Friends - where would we be without you?

The APO Friends – the original supporters of Auckland's orchestra – have always been there for whatever was needed, or to help out whenever asked. Over the decades, this has included all kinds of support for the APO.

At the heart of everything they do, is their belief that the APO *belongs* to this city. We are the orchestra that plays for the Auckland community and we couldn't do it without our Friends!

We've got so many standout memories together. All those years packing food hampers ahead of our Government House Matinees...or the giant musical Christmas tree that they brought to APO Phil Hall for a bit of festive cheer when we needed it.

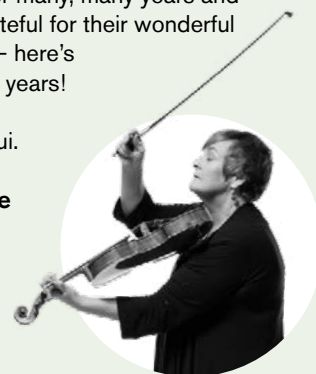
And, of course the wonderful suppers they provided after each Auckland Town Hall concert; where concertgoers, APO Friends, musicians and visiting artists would all mingle together and have a good time! Their 'Meet the Artist' fondly known as *MTA events* have always been popular for the guests they attract, all the behind the scenes stories and the special performances shared.

For every concert where they help out, every programme they sell, and all of the marketing material that they help distribute – our APO Friends are there every step of the way to provide our concertgoers with a warm APO welcome.

And amidst all the fundraising, organising, and morning teas; I personally couldn't acknowledge the APO Friends without especially thanking them for their ongoing Chair Donor support. I have had the privilege of being their supported musician for many, many years and I am so grateful for their wonderful friendship – here's to 40 more years!

Nga mihi nui.

Sue Wedde
Viola, APO

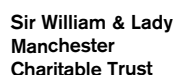


Auckland Philharmonia Orchestra gratefully acknowledges the contributions made by the following companies, trusts and organisations.

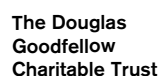
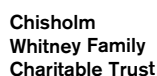
CORE FUNDERS



PLATINUM



GOLD



SILVER



BRONZE

Adrian Malloch Photography
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Naxos Music Group
Nicholas Jermyn
North & South Trust
NZ Premium Foods
Pascoes

Riverside Homestead
Scarecrow – deli, café & florist
2will Physiotherapy & Pilates Studio
Zealong Tea Estate

JUL – DEC
2021

CONCERTS

DATE	CONCERT/ ACTIVITY	TIME	LOCATION
Sat 17 Jul	APO Connecting: Community Classics: Ao Tūroa	3pm	Auckland Town Hall
Thur 22 Jul	NZ Herald Premier Series: The Greats	8pm	Auckland Town Hall
Sat 24 Jul	KBB Music presents: Aretha	8pm	Aotea Centre
Thur 29 Jul	Bayleys Great Classics: The Revolutionary	7.30pm	Auckland Town Hall
Fri 6 Aug	Family Concerts: How to Train Your Dragon Live	7.30pm	Aotea Centre
Sat 7 Aug	Family Concerts: How to Train Your Dragon Live	2.30pm	Aotea Centre
Thur 12 Aug	NZ Herald Premier Series: Má vlast	8pm	Auckland Town Hall
Sun 22 Aug	APO Connecting: Community Classics: Ao Tūroa	3pm	Vodafone Events Centre
Thur 2 Sep	NZ Herald Premier Series: Symphonic Dances	8pm	Auckland Town Hall
Wed 8 Sep	Baroque and Beyond: Joie de Vivre!	7pm	Holy Trinity Cathedral
Fri 10 Sep	APO Session Series: BENEE & the APO	8pm	Auckland Town Hall
Sat 11 Sep	APO Session Series: BENEE & the APO	8pm	Auckland Town Hall
Thur 16 Sep	NZ Herald Premier Series: From the New World	8pm	Auckland Town Hall
Mon 20 Sep	In Your Neighbourhood: Pieces of Eight	6.30pm	St Peter's Church, Takapuna
Tue 21 Sep	In Your Neighbourhood: Pieces of Eight	6.30pm	Somervell Church, Remuera
Tue 28 Sep	Metlifecare Unwrap the Music: Tchaikovsky's 1812 Overture	6.30pm	Auckland Town Hall
Thur 7 Oct	NZ Herald Premier Series: Musical Landscapes	8pm	Auckland Town Hall
Thur 14 Oct	Family Concerts: Superheroes Live in Concert	8pm	Auckland Town Hall
Thur 4 Nov	Baroque and Beyond: Eight Seasons	7pm	Holy Trinity Cathedral
Sat 6 Nov	APO Connecting: Community Classics: Ao Tūroa	3pm	The Trusts Arena, Henderson
Mon 8 Nov	In Your Neighbourhood: Heart & Soul	6.30pm	St Heliers Church & Community Centre
Tue 9 Nov	In Your Neighbourhood: Heart & Soul	6.30pm	Titirangi War Memorial Hall
Fri 12 Nov	Bayleys Great Classics: Might & Majesty	7.30pm	Auckland Town Hall
Thu 18 Nov	NZ Herald Premier Series: Mahler 5	8pm	Auckland Town Hall
Thu 25 Nov	NZ Herald Premier Series: The Radical	8pm	Auckland Town Hall
Sat 4 Dec	APO Connecting: APO 4 Kids Christmas	10am & 11.30am	Auckland Town Hall
Fri 10 Dec	Celebrate Christmas	7.30pm	Holy Trinity Cathedral
Sat 11 Dec	Celebrate Christmas	3pm	Holy Trinity Cathedral
Sat 18 Dec	APO Connecting: APO 4 Kids Christmas	10am & 11.30am	Bruce Mason Centre, Takapuna

The APO continues to work alongside government agencies monitoring the COVID-19 pandemic. If our national alert levels change during the course of the 2021 season we may be required to make changes to the concert date, repertoire, soloists and/or conductors of our advertised concerts.

We will stay in contact with ticket holders and subscribers but also recommend checking in at apo.co.nz or contacting APO Ticketing on (09) 623 1052 for up to date information.



Auckland Philharmonia Orchestra

PO Box 7083
Victoria St West
Auckland 1142

Phone (09) 638 6266
APO Ticketing (09) 623 1052

✉ apo@apo.co.nz

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