

**NO ANGEL**  
INGRID BAUER  
GETS HEAVY ON  
THE HARP

**ROSS HARRIS**  
HIS SEVENTH  
SYMPHONY  
REVEALED

**COMEDY CARNIVAL**  
TOM SAINSBURY'S  
ANIMAL CAPERS



# Phil News

WINTER 2023 VOL.48 NO.2 *your free copy*



**FAREWELL  
SYMPHONY**  
BARBARA GLASER  
SAYS GOODBYE AFTER  
17 YEARS AT THE TOP



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Barbara Glaser photographed  
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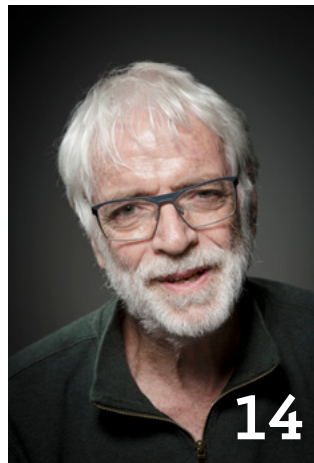
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## UPFRONT WITH BARBARA GLASER

It's with very mixed emotions that my 17 years with the APO draws to a close. While I'm looking forward to some new adventures, I already know how much I will miss being part of the inner workings of this magnificent organisation. However, I also know that I will so enjoy attending concerts as an audience member and a chair donor.

There is so much to look forward to for the rest of this year. Personally I can't wait for Mahler 5 in November, which we'll perform in the concert with some Wagner – you can read about that in this edition of *Phil News*.

I really believe that Auckland is fortunate to have an orchestra of the APO's calibre and scope at and in its heart, and that the APO is equally fortunate to have engendered the love and support that it has from its communities, from Thursday night attendees to tamariki experiencing the power and the wonder of the APO for the first time.

My heartfelt thanks to you all for being part of my journey. It's been an intense and wonderful time, and something I will always treasure.

If I have one last wish as CEO it is that you all continue to cherish and protect the taonga that is the APO.

Mā te wā,

*Barbara Glaser*

**Barbara Glaser**  
APO Chief Executive



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# Winter gala to raise funds for APO education work

**Dust down your dickie bows and fluff your faux fur, it's APO Winter Fundraising Gala time! The gala is an important fixture in the orchestra's calendar, with the funds raised going to the APO's award-winning education and community outreach programme, APO Connecting.**

This year's theme is Silver Screen Symphony, so think red carpet, fine frocks, top hats and tails – or, y'know, just wear what you feel comfortable in.

The gala's centrepiece is, of course, the silent auction. We have accrued 80-ish amazing items donated by businesses and friends of the APO, featuring everything from wine to art to money-can't-buy experiences.

As ever, members of the APO will perform. Joining them are the superb baritone Edward Laurenson and star-in-the-making Jemima Park. Jemima was the APO's 2022 Little Singer, an APO Connecting initiative that saw her performing with the orchestra and taking part in a workshop with NZ Opera. Edward has also been a member of the APO family, as a recipient of the orchestra's Inspiring Artist programme.

As well as first-class entertainment, there is first-class refreshment, with a three-course dinner by Little Wolf Catering, paired with liquid conviviality from Church Road, and supported by Fonterra cheese and Hellaby meat.

The gala takes place at Auckland Town Hall on Thursday 31 August. Champagne is served in the Concert Chamber from 6pm, ahead of dinner in the Great Hall.

Many thanks to New Zealand investment and advisory group Jarden, which is supporting the dinner.

Anyone who wishes to attend can contact the APO at [hospitality@apo.co.nz](mailto:hospitality@apo.co.nz) or call us on 09 623 1052.



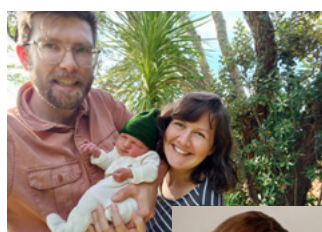


# Say Hello, Wave Goodbye

## The APO has two new babies!

Associate Principal Oboe Camille Wells and her husband Carl – that's Sub Principal Horn Carl Wells, FYI – have welcomed their first child, Freddie Hawthorn Wells. ("There's no story behind the name," says Carl, "we just like it.") Mum and Dad are both in clover, while Freddie, now three months old, is "amazing!" Carl says.

Meanwhile, Section Principal Bassoon Ingrid Hagan and husband Phil have greeted their third child, Maya Sofia Borkin. Conveniently, Maya was a few days overdue, allowing Ingrid to finish the 2022 mainstage season. Mum and Maya are both doing well. Congratulations, Ingrid, Phil, Camille and Carl – we look forward to seeing Maya and Freddie at an *APO 4 Kids* show soon.



^ CAMILLE, CARL AND FREDDIE



^ THE HAGAN-BORKIN FAMILY

## Long-term APO member and audience favourite Martin Lee has retired from the orchestra.

Martin, who grew up in Melbourne, moved to New Zealand in 1995 to join the APO as Principal Oboe. In 2008 he slid a couple of chairs stage left to become Principal Cor Anglais. A few years ago, Martin was asked what advice he would give young musicians. "Practise a lot – and I mean, a lot!" he said. "Really enjoy the music when you play it and the public will love listening to you perform as well." He was right – the audience always loved Martin's playing, as did his colleagues.



^ MARTIN RECEIVES FLOWERS AT CITY OF DREAMS

## Guest artists the world over let out a collective groan recently when Debbie Nicholson, the APO's Artistic Coordinator, retired.

A large part of Debbie's job was to look after visiting artists, and she could be found at all hours, any day of the week in the Auckland Airport arrivals area, carrying a named sign and a friendly smile. Debbie's hospitality was legendary, and played an important part in making Auckland a place musicians want to return to. Enjoy your retirement, Debs; by heaven you've earned it. And welcome to Bijoux Nortje who has big shoes to fill, but we know she'll manage it with her energy, can-do attitude and warm smile.



^ DEBBIE NICHOLSON

## Deputy CEO Stuart Angel is swapping the Town Hall for the University of Auckland, after 12 years at the APO.

He is proud of what he and the APO achieved over his time and mentioned a few personal highlights. "The big one was weathering the challenges during the pandemic," Stuart says. "It was a fantastic team effort, securing the orchestra's future, preserving what we had and planning to ensure we were ready once the world opened its doors. I also think we looked after our people really well, supporting the team's mental health. Doubling our Business Partnerships (sponsorship) income is a particular success. We have developed longstanding relationships that have stayed with us, even during tough times, which speaks volumes. Our sponsors become a part of the APO whānau, valuing us, our work and what we can bring to their business. Finally, introducing live streaming at a time when no one was really doing it. This put the APO on an international stage and became particularly important during the Covid lockdowns because we were well-placed to switch to online, sharing our music and staying connected to audiences." Good luck Stuart, we look forward to seeing you in the audience at concerts.



^ STUART WITH BARBARA GLASER AT THE DELOITTE 2022 WINTER GALA

## Already a familiar face to APO audiences, Alex Jeantou won the position of Principal Tuba at the start of 2023.

With his typically French surname, Alex, of course, comes from Melbourne. Principal Horn Gabrielle Pho, meanwhile, is from the USA, and is a graduate of Juilliard. She has performed all over the world, with orchestras including the London Symphony, the Orpheus Chamber Orchestra and the Sydney Symphony. And doing double duties as Sub-Principal Percussion/Assistant Timpani is Dominic Jacquemard. Dominic was previously Principal Percussionist with Orchestra Wellington, and studied at the NZ School of Music with Larry Reese and former APO member Lenny Sakofsky.

# Jade String Quartet weaves NZ Tapestry

Jade String Quartet has a new album out on Rattle Records. *Tapestry* features works by New Zealand composers including APO-adjacent Chris Adams and David Hamilton, as well as the newer name of Michaela Cornelius.

The release marks 20 years of Jade String Quartet. The group, as many *Phil News* readers will know, comprises APO players, with the current line-up featuring a distinctly family focused trio of musical power couple Miranda Adams (first violin) and Robert Ashworth (viola), with Miranda's daughter Charmian Key filling second violin. Cellist James Yoo rounds out the foursome.

Previous APO-associated Rattle releases have seen Concertmaster Andrew Beer and the ubiquitous (in the nicest possible way) Robert Ashworth claim Best Classical Artist at the Aotearoa Music Awards (both with our favourite orchestral pianist, Sarah Watkins, no less), so no pressure there then.



*Tapestry* is available to stream, or you can enquire about a CD copy from Rattle Records.

# MHIVC winner announced

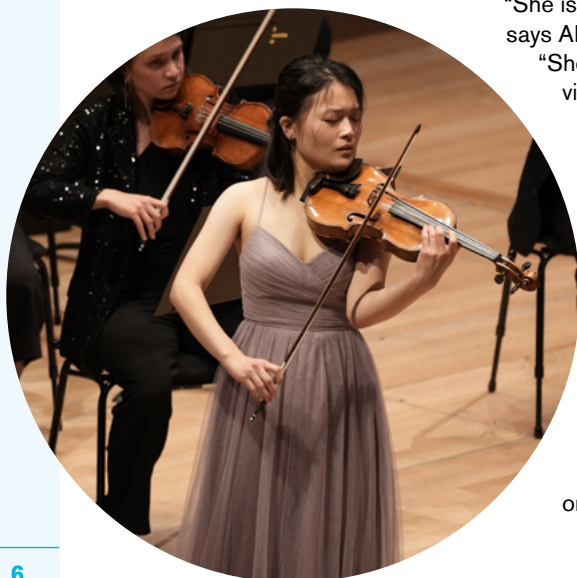
**Congratulations to 20-year-old Yeyeong Jenny Jin, who claimed the 2023 Michael Hill International Violin Competition. In the 10 June final round the Korean-American, who is a student at Juilliard, played the Brahms concerto with the APO.**

"She is a wonderfully talented young violinist," says APO Concertmaster Andrew Beer.

"She's got a great old-school, shimmery vibrato and a fun sense of playful rubato in the traditions of Elman."

In addition to first place, which carries a prize of \$40,000 and a recording contract with Atoll, Jenny was also named as the winner of the Chamber Music Prize, donated by Frances Bell. She is also the recipient of the Sheila Smith Prize, a three-year loan of an 18<sup>th</sup> century Domenico Montagnana violin, facilitated through the Rare Violins of New York Consortium.

We look forward to seeing Jenny on her winner's tour next year.



# VALE PETER WILSON ONZM

**The whole APO whānau is saddened by the passing of stalwart supporter, concert attendee and donor Peter Wilson.**

Peter, along with Gerda McGechan, was chair donor to the APO's Section Principal Viola, Robert Ashworth. Peter also served tirelessly for many years as a trustee for the Auckland Philharmonia Foundation. His deep commitment to the APO and his keen interest in the musicians and the orchestra's hopes and ambitions will be sorely missed. Our love and sympathies go to his family and many friends.

# ENUAKE SIRIKIGE, R.I.P.

**We were also shocked to hear about the death of artist Enuake Sirikige at the desperately young age of 46. In 2020 the APO commissioned Enuake to paint an image fusing Auckland and Beethoven for the composer's 250<sup>th</sup> anniversary celebrations.**

Enuake produced a superb, unique piece. The original hangs in the APO staff room, while a time lapse of Enuake working on the commission is on the APO's website and has been viewed thousands of times. Our thoughts remain with Enuake's friends, family, and his five young children.

🌐 [apo.co.nz/watch-listen/beethoven-250-time-lapse/](https://apo.co.nz/watch-listen/beethoven-250-time-lapse/)



# Salina Fisher wins special grant for APO concerto

New Zealand's finest young composer just cannot stop winning prizes. Salina Fisher is one of two Kiwis and nine Australians to receive AU\$7500 (c.NZ\$8240) from The Art Music Fund, a partnership of APRA AMCOS, the Australian Music Centre and SOUNZ.

Salina's grant is for *Papatūānuku*, a concerto for taonga puoro and orchestra, commissioned by the APO and made in collaboration with Jerome Kavanagh. The concerto gets its world premiere on 24 August, at the orchestra's concert, NZ Herald Premier Series: *In the Elements*. Congratulations, Salina!



## LITTLE TRAMP PLAYS CIRCUS GAMES AT NZIFF

Among the hottest tickets at any New Zealand International Film Festival is the Live Cinema screening, with the APO performing the score while a classic movie screens. This year the film is *The Circus*, a tale of love, loss and lions starring the Little Tramp himself, Charlie Chaplin. The film screens on Sunday 6 August, with Vincent Hardaker conducting. For heaven's sake, don't leave it too long to buy your tickets.

< THE CIRCUS © ROY EXPORT S.A.S.

## Elizabeth Marvelly joins APO Board

The APO is delighted to announce that Elizabeth Marvelly has joined the APO Board. Lizzie, who found fame as a gifted soprano, brings a wealth of experience to the role. She has gained an enviable reputation as an advocate for women and young people, and was formerly a board member of Variety – The Children's Charity and the New Zealand Drug Foundation.

Lizzie continues to have strong connections to the arts, culture and heritage sector. Most recently she was the Director of Rotorua Museum and is a current member of the Film and Literature Board of Review. She has also been a finalist in the New Zealand Women of Influence Awards and a semi-finalist in the New Zealander of the Year Awards. In 2019, she was awarded Massey University's Distinguished Young Alumni Award.



## STOP PRESS!

Much to Principal Timpanist Steven Logan's joy/relief, the APO's new timpani have arrived! We'll have a full catch-up with Steven about his new instruments next issue, but for now we can reveal that he's been wandering around Auckland Town Hall like the cat who got the cream. Many thanks to Pub Charity and The Lion Foundation, who made the purchase possible.



# Who's the Boss?

After 17 years, the APO's CEO is passing the baton. Phil News editor Richard Betts sat down with Barbara Glaser for a frank chat about her time in the orchestra's hottest seat. Images by Adrian Malloch.

**Richard Betts: You came to the APO in 2006 from Melbourne Symphony. What did you find?**

**Barbara Glaser:** An orchestra that had huge potential but low self-confidence about what it was capable of, and about its place in the world. In those early days my key objective was to ignite that self-confidence and inspire ambition. There had been an artistic leadership gap for quite a while before I got here, so appointing the Music Director was a priority. We did really well to get Eckehard Stier when we did, and he initiated a period of artistic growth that continues to this day with Giordano Bellincampi. I found a lot of love for the orchestra in the audience and a lot of pride, which we have continued to develop. The goal was – and is – to cement the APO's place at the heart of the city and in the hearts of the community.

**RB: Why leave now?**

**BG:** It feels like the right time for a change, both for me and for the orchestra. It's been a privilege to pour my heart and soul into the APO for the last 17 years and I think there are different opportunities for the orchestra, and to have somebody lead with a different way of looking at things. Challenges lie ahead but we're in a really good place in terms of quality, reach and morale. We have great artistic leadership in Giordano, we've got a great bunch of musicians and a great bunch of staff, and it's time for someone else to take the APO on the next stage of its journey. I'm excited to see where it will go.

**RB: What are some things that person will need to succeed?**

**BG:** That's a question for the Board, but from my perspective it is imperative that whoever takes over has a love of the art form. It's hard to advocate for something you don't really believe in, and a large part of the role is about advocacy and telling the APO's story. It's been one of the many joys for me. Obviously, all of the skills to do with financial management, sustainability and people management will be essential. The most urgent matter we have at the moment is to find a new home to replace our rehearsal space, Phil Hall. That's a really big piece of work that'll take a lot of stakeholder engagement, fundraising and logistics.



**RB: The APO is a much bigger organisation today and does a lot more. Has funding kept up?**

**BG:** Income has grown substantially but so have costs. Just doing the same thing is costing more, but that is true for most arts and cultural organisations. Inflation has gone up 15.8% in the last three years but funding hasn't, and we haven't felt it's right to increase ticket prices. So, either we find more income, we cut costs, or we reduce our operating scale, which we'd never want to do. Covid has made the last three years very challenging for the sector, too. And of course, maintaining our artistic integrity is our highest priority as an orchestra; we must stay true to our core purpose.

**RB: Auckland Council has signalled a possible change of direction regarding funding that could affect the APO's viability. What's your stance on that?**

**BG:** It's important for Auckland and the country to look at the *value* of the investment and the *value* that an

orchestra and other cultural organisations bring. When everything else is ragged and uninspiring, people love what culture and the arts give them. An orchestra is precious, and music can move us. Often I'll sit in a concert and look around the audience: everyone is focused on what's happening on that stage. They're not worrying about what's going on elsewhere, they're present with like-minded people and feel a deep sense of beauty, meaning and connection in the moment. You take those kinds of things away from a community at your peril.

**RB: What are you proudest of?**

**BG:** I'm very proud of how far we have come since 2006. The quality and depth of our music-making, the professionalism and variety of our programming, and even our geographical location: Auckland Town Hall – in the heart of the city. I'm so proud

of the Connecting programme and the reach and the diversity of it. The way that everyone pulled together through the pandemic was inspiring, and we have become a more resilient, resourceful and flexible organisation because of that amazing teamwork. The Beethoven cycle

with Giordano. Establishing Sistema Aotearoa in 2011, the dance projects that we did, and the partnerships we've formed with organisations such as the Auckland Arts Festival, the University of Auckland, the Australian National Academy of Music and many others. We have a world-class

Concertmaster in Andrew Beer, we've got fabulous leaders in the orchestra and on the staff. Everyone supports each other in what is a complex and multi-faceted organisation, which is still running on

“  
I'm so proud of the musicians, proud of the staff, proud of the community support, proud of the fantastic musical quality we achieve week after week.  
”



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△ THE AUCKLAND DANCE PROJECT: "PASSION AND ENERGY WITH A PASIFIKA FLAVOUR!"

a shoestring compared to many other full-time orchestras. And, of course, finally getting our musicians on salary – I'm thrilled about that.

**RB: Regrets?**

**BG:** I can't say I really have many regrets. I'm sorry we couldn't move more quickly to get the orchestra on a more sustainable remuneration base. From day one I knew we needed to do that, but there were a lot of challenges and it took a long time to get there. A next step would be to tour a little bit. That's expensive but it's an important step for every orchestra: playing in a different hall for different audiences, strutting their stuff, showing what they can do is valuable. I hope that is possible in the next period.

**RB: Are New Zealand music and musicians central to a city-based orchestra?**

**BG:** Homegrown artists are central to any contemporary orchestra. We have to commit to the people of our time and place and continue to support the sector that we are part of. We have adapted our initiatives and projects to

ensure we are flexible and can explore a range of collaborations with composers and artists. We aim to commission two major works each year, which has produced some really interesting results, and we've discovered voices that we probably wouldn't have otherwise had the opportunity to engage with. We have provided many opportunities for our own musicians to perform as soloists and develop ensemble programmes like *In Your Neighbourhood*. We have also had some amazing evenings with contemporary artists like Teeks, Tami Neilson and Rob Ruha. It's always a balancing act combining fresh and new with popular and beloved because people will always want to come to music they know and love. I think, though, that they have learned to trust us with the new music or multi-genre events, and it's wonderful to receive feedback from people who have been surprised and delighted by something new or unfamiliar.

**RB: There's a narrative that orchestras are dying out, no one goes to classical music.**

**BG:** We're living proof it's not the case. Our audience numbers are *not* dropping, and by the end of this year will be back at pre-Covid levels. The other narrative

I hate is that audiences are ageing. So what? As long as there are new people coming in, as long as we have full halls, what's not valid about people who are getting older going to a concert and having a great night? At the same time, we actively look for ways to bring young people in. Our core concerts offer initiatives like APO GO and our Young Companions tickets, and there are all the things that sit outside the symphonic cannon like films with orchestra, Matariki concerts, and of course our whole Connecting programme. We are constantly introducing new people to the orchestra.

**RB: There's an expectation that arts organisations are responsive to diverse audiences. In your time, how has the APO tried to address that outreach, particularly to Māori and Pasifika people?**

**BG:** We need to think about this as a long game. The way we go about it needs to be genuine. This is a key element of our Connecting programme, engaging with communities across Tāmaki Makaurau, collaborating with a range of artists. Recently we worked with the team from the Pacifica Arts Centre to create an amazing fusion of music and storytelling.



GIORDANO BELLINCAMPI: "GREAT ARTISTIC LEADERSHIP."



“  
 People love  
 what culture  
 and the arts  
 give them.  
 An orchestra  
 is precious,  
 and music can  
 move us.  
 ”

That was enjoyed by more than 3,600 primary school students, some of whom were seeing an orchestra for the first time. We've also done it through initiatives like Sistema Aotearoa, where we've been privileged to play a part in nurturing thousands of tamariki in Ōtara. Again, some of them might never have otherwise had the opportunity to experience an orchestra, and hopefully their love of music will continue to grow, and one day they'll end up in the concert hall, either on the stage, in the audience or as a CEO of a corporate sponsor. That's the long game, it's not about just ticking a box.

**RB: The APO – are you glad you did it?**

**BG:** Yes, a thousand times! It has been an incredible privilege to be part of this amazing organisation, and I have loved and appreciated every moment (okay, *almost* every moment), and continue to do so. Every Thursday night, every APO Connecting concert provides so much joy. I couldn't have asked for a better time, and I love this organisation so much. I'm so proud of the musicians, proud of the staff, proud of the community support, proud of the fantastic musical quality we achieve week after week, even when the circumstances have been really

challenging. We have some exciting opportunities coming up and some great music to look forward to now and in the future. I'm also looking forward to attending lots of concerts as an ordinary concert-goer. The APO is and will continue to be a very special organisation and I know its place in Auckland's heart

as Auckland's orchestra will continue to generate pride. Huge thanks to everyone who has been part of my journey over the last 17 years. The APO's success is a total team effort, not just one person, so I know that success is going to go on way past me. ■



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# Barbara's Best

*Barbara Glaser picks some of her favourite APO concerts.*

It's so hard to pick favourites! Almost every week, the concert I'm at is my favourite...

► **The early years:**

Eckehard Stier's Mahler 6 in 2009 was a stand-out.

Both of the Strauss operas we did, *Salome* in 2008 and *Elektra* in 2010, were equally thrilling, but also real steps up in terms of what the APO believed itself capable of.

Our first Auckland Dance Project, *Sacre*, in 2011, with UK choreographer Royston Maldoom and four different Kiwi choreographers directing more than 100 young community dancers to our performance of Stravinsky's *The Rite of Spring*. They had all memorised the music by the time of the performance and brought such passion and energy to the Pasifika flavour that they created. The project was based on a similar one Royston had done with the Berlin Philharmonic. It was spine tingling and so moving to see how young people with, in most cases, no classical music background could deeply engage with our artform.

► **Later times:**

Anything that Stephen Layton touches is by definition a highlight for me; he is such a wonderful musician. In particular the concert we did with works by J.S. Bach and Arvo Pärt in 2016. Pärt was listening live from Estonia, and Stephen talked to him from the podium. It was such a wonderful moment of connectedness and evidence of music being an international language.

So many of Giordano's concerts that it's impossible to pick just one. The Beethoven cycle was a wonderful experience for musicians and audiences alike.

Bede Hanley's performance of the Kulesha Oboe Concerto in the middle of the Covid years, which was basically put together via Zoom.

Messiaen's *Turangalila-Symphonie* for the Auckland Arts Festival in 2019. Life highlight stuff!



TURANGALÍLA-SYMPHONIE

# Magnificent Seven

All six of Ross Harris's symphonies were debuted by the APO. Ahead of the world premiere of Ross's seventh, William Green surveys what has gone before. Images by Adrian Malloch.

**Symphonies: didn't they start going out of fashion after Brahms and Dvořák? Perhaps, but it may be a surprise to learn that New Zealand composers alone have created nearly 60 symphonies, including an Island Symphony, a Jewish Symphony, a Five-Step Symphony and even an intriguing Symphony in 20 Keys! Douglas Lilburn's three symphonies stand as cornerstones of our homegrown repertoire, and other significant multi-symphonists include Edwin Carr, David Farquhar, Kenneth Young and Anthony Ritchie, who completed his Sixth Symphony in 2021.**

Leading the group, however, is Ross Harris, whose Symphony No.7 will be premiered by the APO on 3 August. Given the impressive list of symphonies already chalked up by this award-winning Arts Laureate, it is astounding to learn that Ross didn't write his first symphony until he was nearly 60 and, by his own admission, would never have dreamed of writing such a thing in his younger days. While he wrote almost exclusively for colleagues during his long teaching career at Victoria University, the impetus for a symphony came from his period as APO Composer-in-Residence in 2003, following his early retirement from the university to concentrate on composing.

Rather pragmatically, he says that a large work was expected so a symphony seemed a natural choice.

Symphony No.1 was premiered on 25 August 2005.

"In keeping with symphonic tradition," the composer writes, "the opening bars contain the seeds of all its subsequent adventures."

Taking as its launching point "the fragmentation and ironic humour of Mahler and Shostakovich," the symphony is, for the most part, a wild ride (the four-minute finale being likened to Pandora's box). Yet, sandwiched between the two energetic outer movements, is an oasis of relative calm, brass and woodwind spinning long melodic lines over shifting string harmonies.

APO Librarian Robert Johnson astutely observes that the First Symphony was originally titled just 'Symphony'. The bug must have bitten hard, for Ross launched forth with a second symphony when still on his APO residency. While the First contains Mahlerian humour, the Second approaches Mahlerian proportions, being considerably longer than its predecessor. The premiere, on 1 June 2006, included Madeleine Pierard – the soprano performing here as a mezzo – singing Vincent O'Sullivan's poignant poems about New Zealand soldiers shot for desertion in World War I. The

singer, a constant presence throughout the four-movement work, gives voice to the harshness of war and the tragic consequences of the conflict between duty and love, finishing in wordless lament from offstage. This symphony won the SOUNZ Contemporary Award in 2006.

Symphony No.3 also stemmed from a residency (this time the Jack C. Richards composer residency) but is an altogether different work. Ross, a multi-instrumentalist, had begun playing accordion in The Kugels, a Wellington klezmer band, and it wasn't long before he began writing tunes for them to perform. Not only did some of these tunes make their way into the symphony (some heard in a popular music context, others as themes for symphonic development) the accordion itself was included in the orchestral mix. Another influence on this large-scale one-movement work (which had its premiere on 14 August 2008 and was also a SOUNZ Contemporary Award winner) was the paintings of Marc Chagall, who was described by art critic Robert Hughes as "the quintessential Jewish artist of the twentieth century".

Symphony No.4 is subtitled, 'To the Memory of Mahinārangi Tocker', the singer, composer and poet of Māori and Jewish heritage who died tragically following an asthma attack in 2008, aged only 52. Each of the five sections





△ ROSS HARRIS WITH LONG-TIME COLLABORATOR VINCENT O'SULLIVAN

is headed with a quote from poetry she sent to the composer in their email correspondence (section four is prefaced with, "I'm the only one turning/The world has stopped") and each section also quotes a fragment from one of her songs. All sections are linked by bell sounds which, as the composer writes, "ring the changes" and Mahinārangi's character is evoked increasingly by solo viola. The work was premiered on 7 April 2011.

In Symphony No.5, Ross returns to wartime experience as a source of inspiration, and also to the inclusion of solo voice (this time an alto and performed by the Australian Sally-Ann Russell). A chance meeting with Hungarian émigré poet Panni Palasti resulted in the composer writing three "short and rather simple" songs setting her poems, which were based on her experience as a 10-year-old in Budapest in 1944. Two *Adagios* and two *Scherzos* surround these short and simple moments of calm, making a total of seven movements. At the premiere, on 15 August 2013, both composer and poet took the stage to receive their ovation.

Symphony No.6, 'Last Letter', premiered on 21 July 2016, with Fiona Campbell as soloist. It is another collaboration with Vincent O'Sullivan, also with solo voice, and also in seven sections, this time four poems interlaced

with three interludes. The opening poem, which gives the symphony its subtitle and sets the tone of the work, is an Iranian woman's achingly sad letter to her mother after being condemned to death for killing her rapist. The other poems illustrate other mother-daughter relationships.

Ross confessed in a SOUNZ interview that, after the piece was finished, he felt he "had nothing more to say," adding a fairly final, "this is it". Yet here we are in 2023, with the (delayed) premiere of the Seventh Symphony almost upon us. What changed his mind? In the same interview, he stated that the performance and enthusiastic reception of the Sixth "stuck in the brain" and gave him renewed encouragement that "maybe there is another one tucked in there".

There was indeed, and the much-anticipated result is a purely instrumental one-movement work, based on three fragments of Gregorian chant that "disintegrate and reform in gentle or harsh ways". In his programme notes, Ross poses two enticing questions about his Symphony No.7 as to whether his use of the chants implies a connection to religion and faith, but leaves them both unanswered, finishing his paragraph with an enigmatic, "That remains to be heard." Indeed it does, so, make sure you come along on 3 August and decide for yourself. ■

*William Green is an Auckland-based pianist, composer and writer who has been connected to the APO for many years as a composer, reviewer, pre-concert speaker and programme note writer.*

**i** The New Zealand Herald Premier Series

## Brahms 1

7.30pm, Thursday 3 August

Auckland Town Hall

**Conductor** Giordano Bellincampi  
**Baritone** Benson Wilson

**Ross Harris** Symphony No.7  
**Mahler** *Songs of a Wayfarer*  
**Brahms** Symphony No.1

[apo.co.nz/brahms1](https://apo.co.nz/brahms1)

 The New Zealand Herald



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## Wagner's Crazy Chord

Ahead of the 11 November performance of the Prelude and Liebestod from Wagner's *Tristan und Isolde*, David Larsen dives deep into the chord that changed everything.



**Tchaikovsky walked out before the end. Alma Mahler called it the world's only opera. Benjamin Britten said that it "dwarfs every other creation save perhaps [Beethoven's] Ninth." To Clara Schumann it was "the most repugnant thing I have ever seen or heard in my life," and according to Brahms, looking at the score would put him in a vile mood for the rest of the day.**

*Tristan und Isolde* has inspired many things over the years, but not, typically, indifference. Across the broad spectrum of reactions to this story of doomed passion, the common factor would in fact be passion. This is not as easy to understand as it was once, partly because doomed passion is less scandalous than it used be, but mostly because Wagner's score is very hard to hear as shocking now. Consider in particular the opening bars, which introduced the world to a chord that has been modestly credited with changing the course of musical history.

The *Tristan* chord consists of F, B, D sharp, and G sharp: a dissonant interval cluster of an augmented fourth, an augmented sixth, and an augmented ninth. These notes had occurred together in several well-known works prior to *Tristan und Isolde*'s 1865 premiere, notably in early piano sonatas by Beethoven and Chopin. The reason we refer to the *Tristan* chord rather than the

Beethoven Piano Sonata No.18 chord is Wagner's approach to harmonic context and resolution, or more properly his retreat from them.

There is no existing harmonic framework when we first meet the *Tristan* chord. Its notes could plausibly belong to multiple different keys; lengthy papers have been written over which key has the stronger implied claim. This is why the chord is commonly cited as one of the stepping stones on the way to Schoenberg: brief tonal ambiguity resembles sustained atonality the way a passing moment of dizziness resembles actual vertigo, but Wagner was the one who opened the door to the beckoning void.

More startling still for its period, the chord's hovering moment of dissonance eventually resolves into another dissonance. Roughly three hours later, seconds before the opera ends, the last of the chord's many recurrences does resolve to a consonant harmony, so that in retrospect we can see that the pregnant pause in those opening bars has lasted for the work's entire run time. But by then we have spent three hours in a musical landscape where a bedrock assumption of 19<sup>th</sup> century harmony has been presented as optional. This is part of what gave *Tristan und Isolde* its power to shock its first audiences.

The aesthetic of shimmering chromatic instability developed by later composers like Debussy owes a clear debt to the *Tristan* chord. The size of the debt is less clear. The most simplistic version of the story – Wagner invented musical modernism in this one work – does get told from time to time. But in fact, Debussy is only the most prominent of the 20<sup>th</sup> century composers to explicitly quote the chord in their own work, which is one reason we struggle to hear it as abnormal now.

Try to imagine what encountering these sounds at *Tristan*'s first performance must have been like. Like stepping outside on a fine day and finding yourself deep in the fog, maybe. Like uncertainty baring its teeth. ■

**i** The New Zealand Herald  
Premier Series

### Mahler 5

7.30pm, Saturday 11 November

Auckland Town Hall

Conductor Giordano Bellincampi

Wagner *Rienzi* Overture

Wagner *Tristan und Isolde*: Prelude  
and Liebestod

Mahler Symphony No.5

[apo.co.nz/mahler5](http://apo.co.nz/mahler5)

The New Zealand Herald



# *Carnival Of Comedians*



Gary Steel chats with manic multitasker Tom Sainsbury about an upcoming turbo-charged performance of a famous zoological delight.

**It can be a task to get the kids to sit still and stay tuned in for an hour of orchestral music, even if it is among the most popular classical suites for children.**

While Saint-Saëns's *Carnival Of The Animals* is always a winner with the wee varmints, this August the APO has something the same but also completely different planned for the occasion. In keeping with an age of gaming addictions and short attention spans, this version will provide a visual foil to the entertaining animal frolics of the music.

The talented, energetic creative dynamo Tom Sainsbury will be choreographing and joining in with a small dance ensemble, Dynamotion, which will act out the various animal characters musically depicted in *Carnival of the Animals*, giving it a whole new dimension.



"It will be interesting and quick and over-stimulating for children for around 50-60 minutes and then they can head on their way!" Sainsbury says, half joking.

Dynamotion is a comedy dance troupe that puts on a themed show every year.

"The comedy comes first and the dancing comes second," says Tom, "but we always try getting the dancers really good. We have a narrative, and dance to pop songs or rock'n'roll and country music. The last show we did was a kind of Western-inspired show all about the big themes, revenge and love and with shoot-'em-ups, and it was kind of camp and ridiculous with colourful costumes. The one we did before that was James Bond-inspired, and we've also done one that was Terminator-inspired. The last show, I was tied up to a cactus and we had five of the dancers dressed up as cactuses dancing around a totem pole. And three of us played a pig, so the style lends itself to us kind of embodying these animals."

As for Dynamotion's plans for *Carnival of the Animals*, Tom says he's most excited about doing a Fossil dance.

"Also, I think Aquarium and Aviary will be beautiful and quite good to do. Others are proving to be a great challenge, like Chicken and the Wild Donkey. We'll be doing lots of costume changes and interpretive bodies becoming the animals and we'll have some puppets too."

Tom Sainsbury is one of our most high profile and much-loved comedians, and *Phil News* caught him just after the closing of the annual Comedy Festival, in which he performed a stand-up routine called *Gone Bananas*. That's not the half of it. He's in a multi-tasking class of his own with a CV bursting with acting credits, screenplays for TV series, several books and, most popular of all, his regular Snapchat satire, in which he uses visual technology to impersonate the characters of some of Aotearoa's least-liked media and political personalities.

Not a musician himself, Tom admits that music is actually his favourite thing of all, and says he grew up in a house in rural Matamata where Vivaldi's *The Four Seasons* was the soundtrack.

"We played it on repeat all the time and really got into the dramatics of it. And I was a huge fan of [Prokofiev's] *Romeo and Juliet* ballet music. I like indulging in the big emotions that come with that. And Wagner? That's the peak of drama, right? Yes of course, I love it!"

Having recently returned from LA where he was pitching several ideas for TV shows, Kiwis should enjoy him while we still can, and the wildly amusing Dynamotion performance accompanying *Carnival of the Animals* will be a chance to enjoy his unpredictable creative genius. ■

## **i** Carnival of the Animals

11.30am & 2pm,  
Saturday 12 August

Auckland Town Hall

[apo.co.nz/carnival-animals](http://apo.co.nz/carnival-animals)

▼ CAMILLE SAINT-SAËNS

## All about

# Carnival Of The Animals

**Composing music in the European classical tradition was a serious business for the late Romantics, so much so that Camille Saint-Saëns refused to have the humorous 14-part children's suite performed during his lifetime.**

The French composer might have turned in his grave to learn that his most frivolous work would become his enduring legacy, and vie with the Organ Symphony No.3 as his most popular work.

Originally written for two pianos and chamber ensemble, *Carnival of the Animals* was finally made public in 1922, the year after the composer's death, and its lively, often humorous musical depiction of a variety of wild animals was an immediate hit.

Each of its 14 movements depicts a different animal, including the lion, hens and roosters, wild asses, tortoises, elephant, kangaroos, swan, and even dead fossilised invertebrates.

While soundtracks to cartoons would respond to 'talkies' from the 1930s on with attempts to musically mimic animals, *Carnival of the Animals* did it first with a terrific combination of comedy and wit. As *Figaro* wrote of the work's first public performance: "From the first note to the last it is an uninterrupted outpouring of a spirit of the highest and noblest comedy. In every bar, at every point, there are unexpected and irresistible finds. Themes, whimsical ideas, instrumentation compete with buffoonery, grace and science."

So, in a sense, this orchestra-plus Dynamotion version of *Carnival of the Animals* features music portraying animals while the onstage dancing/acting will attempt to visualise those musical gestures. But it's perhaps not so strange after all: when the work was privately performed in the late 19<sup>th</sup> century the musicians often wore animal masks.



## Beyond The Angel Wings

In this new feature highlighting interesting concerts you may not have considered, Gary Steel talks to the APO's Principal Harp, Ingrid Bauer, about a show that takes her instrument far beyond stereotypes.



IMAGE: THOMAS HAMILL

**The problem when an instrument does certain things spectacularly well is that those things can become enshrined in the musical vernacular, becoming the sum total of that which the instrument represents and what an audience expects. Such is the case of the harp, a beautiful piece of sculpture in an orchestral line-up with an almost magical ability to convey – through its angelic cascades – an aural picture of the heavenly.**

October's *In Your Neighbourhood* chamber performances led by Ingrid Bauer are a chance to display the multifaceted and hugely expressive capabilities of this most remarkable of instruments. Originally planned for 2021 but scuttled by the Covid pandemic, *Queen of Harps* gives Ingrid the opportunity to select some of her favourite chamber compositions for harp, and display her instrument's versatility.

We speak to Ingrid on the morning of her first day back at work in late May, after an extended sabbatical with a fractured arm caused not by a falling harp but by a bike ride gone wrong.

"I came off my bike and fractured the top end of my radius just by the elbow," she says. "I ended up slightly out of my depth and paid for it with my arm. It's been a little bit of a wake-up call!" Happily, the fracture will be fully healed by the time of the two *Queen of Harps* performances. It's just as well, because several of the pieces are extremely demanding.

It's a cliché to say it, but the five pieces in the programme really do offer something for just about everyone, from the Latin swing of Bernard André's Rumba and Mambo from *Les Ilets* to the austere beauty of 91-year-old German-based Russian composer Sofia Gubaidulina's *Five Études for Harp, Double Bass and Percussion*.



▲ SOFIA GUBAIDULINA

"I thought I should play something that's logistically horrendous to play any other time," Ingrid says of the Gubaidulina piece. "Putting a whole programme together for double bass and

percussion and harp would be really hard going so it's a great opportunity to play this one sort of outlier in the repertoire that I'd never get to play any other time. Moving a harp's hard enough, and if you've got percussion gear to move as well, that's even more complicated.

*Five Études For Harp, Double Bass and Percussion* is really interesting and varied and

shows a side of the instrument that we don't often get to show. I think it's a wonderful piece. Her music is always interesting. I have a very strong emotional connection to the music and the first time I heard her music it captured me."





And when you get to choose the programme there simply must be room for a personal favourite.

“Jacques Ibert’s Trio for Violin, Cello and Harp is probably my favourite piece in the harp repertoire,” says Ingrid. “There’s a lot to it and it doesn’t get old. I don’t know how many times I’ve listened to it since I was a teenager and there are always new things to hear.”

French composer Ibert never let musical trends get in the way of his eclecticism, and the same can be said of American composer Nicolas Flagello, whose Suite for Harp and String Trio also gets an outing. “Flagello’s a wonderful composer,” says Ingrid. “None of my colleagues had heard of him, but he wrote some wonderful stuff for the harp. It’s difficult but worth the trouble. He was writing tonal music at a time when it was very unfashionable to do so. When serialism was big he was considered unimportant, but actually I think he’s got a lot to say and his music’s really interesting.”

Then there’s Rainer Granzin’s obscure *Ayrial View*, a work unlikely to turn up in a Google search. The short piece was apparently written by Granzin for members of a flute/piano/harp trio that specialised in French music with a Debussy influence.



↑ JACQUES IBERT

“He said, ‘All your music sounds the same, I’m going to write you something that isn’t the same!’ And so he wrote a little jazz-influenced duo. It’s only about four minutes long but it’s very beautiful.

And again, its feet are very much in the classical tradition but with influences from other places. The French harp tradition, that Romantic, late-19<sup>th</sup> century stuff is absolutely the heart of our repertoire. But I think it’s interesting to put that alongside some of the places that things have gone to since then,” says Ingrid.

Perhaps a bit of light relief, there’s Bernard Andrès’s Rumba and Mambo, which Ingrid contends makes a fine bridge between Ibert and Gubaidulina.

“Andrès is a French harpist who has written a tremendous amount for the instrument, both pedagogical music that I use a lot for my teaching, and things for grown-ups. There’s a whole suite of them for solo harp and optional percussion, and I’ve always thought, wouldn’t it be fun to have the optional percussion?”

For Ingrid, her selections prove that the harp is vastly underrated.

“The harp doesn’t always have to be light and delicate and pretty. We’re good at that but we have strength and power and all of those things as well,” she says. “We’re exploring other combinations of instruments, and I think the harp plays really well with other things that you maybe wouldn’t have thought of. Like double bass and percussion – I think that’s a fascinating ensemble. And it should be a very colourful programme with lots of different textures and styles and a real showcase for the instrument and some fun for me!” ■

## **i** In Your Neighbourhood Queen of Harps

6:30pm, Monday 9 October

St Luke’s Church, Remuera

6:30pm, Tuesday 10 October

All Saints Church, Howick

Featuring Ingrid Bauer,  
APO Principal Harp

Ibert Trio for Violin, Cello and Harp  
Sofia Gubaidulina Five Études for Harp,  
Double Bass and Percussion

Bernard Andrès *Les Illets*: Rumba  
and Mambo

Rainer Granzin *Ayrial View*

Flagello Suite for Harp and String Trio

[apo.co.nz/queen-of-harps](http://apo.co.nz/queen-of-harps)





ME  
AND  
MY

# Harp

with

# Ingrid Bauer

By Gary Steel

Ingrid Bauer fell under the harp's spell at the age of four, when her mother took her to a children's concert. Ingrid was finally allowed to learn the instrument when she turned 12. Like most children, she started on an easier to play (and less expensive) lever harp and was eventually able to buy the beautiful American Lyon & Healy Style 30 that she says might well be her forever harp – although if she won Lotto she might opt for one of the super-expensive, very beautiful harps hand-made by Northland-based Kim Webby. Ingrid laughs and admits that musicians have strange relationships with their instruments.

^ IMAGE: THOMAS HAMILL

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"It's a very personal connection and it has to be the right instrument for you. But as a harpist you play quite a lot of other harps, and I play the orchestra harp at work and my own harp at home."

As a teenager she wanted only to play chamber music because the idea of sitting for large chunks of time not playing didn't appeal, but as her tenure with the APO suggests, she's changed her tune.

"I have learnt to enjoy that and to practise orchestra parts without going insane. I didn't have that skill as a teenager. I just thought, this doesn't make any sense by itself, which of course it doesn't." She laughs. "I found that really hard but I learnt to practise those parts with a focus on the detail and a focus on what else will be going on around me. When you get into the orchestra you do a lot of sitting in rehearsal and *not* playing. You have to be all right with sitting there and listening to what's going on around you. I didn't have

“  
It's a very  
personal  
connection  
and it has to  
be the right  
instrument  
for you.  
”

a lot of patience for that as a teenager but I acquired an appreciation. And of course, when you're playing at a higher level, what you're hearing around you is more worth listening to. And sometimes when you've been doing a lot of playing it's nice to sit in the back of the orchestra and play two chords."

The one composer she really does not enjoy playing is Wagner.

"He writes stuff that's actually impossible and then so close to impossible that you wish it was impossible, so you didn't have to play it. He's written some of the absolute worst excerpts in the repertoire, the stuff that's virtually unplayable, because he didn't know and he didn't care. One of those composers who

didn't know that harps have pedals and that we only have two feet and that we only play with four fingers on each hand! It's often extremely difficult and he writes all these massive orchestral textures so you're working extremely hard, and you

can barely hear yourself a lot of the time, so it's very thankless. I also just don't like his music. It's much too self-indulgent. Was it Mark Twain who said that he had some great moments but a lot of miserable half-hours? I very much agree with that sentiment." ■



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**THE MEASURE OF  
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# Friendships That *Never* *Die*

Ahead of the APO's Live Cinema presentation of *Toy Story*, Robin Lane gives a very personal perspective of the Disney classic.



**Almost 30 years have passed since *Toy Story* (1995) introduced us to Woody and Buzz. The film defined every Millennial's early childhood. Under the tree that Christmas we found precious, movie-related gifts: pyjamas, Woody, Buzz Lightyear, and even a VHS copy of the film. I had my own Woody costume and would spend Saturday mornings watching the movie over and over again, my beloved characters by my side.**

The film offered humour, action and stunning visuals, but its core theme was friendship. While the story shows Woody and Buzz conquering obstacles and developing a close bond, an even stronger connection exists between the toys and their owner, Andy.



The toys' hopes, desires and anxieties stem from a determination to be the best friends they can be.

It's all encapsulated in the iconic 'You've Got a Friend in Me'. The song accompanies the opening credits, which show Andy playing with his toys: "There isn't anything I wouldn't do for you/We stick together and see it through." Every child watching had those friends. They were our teddies, action figures, and dolls — always there, ready to play whenever we needed them.

The song was by Randy Newman, a legendary singer-songwriter for sure, but perhaps not the expected choice to compose for an animated family film. This was Disney's renaissance period, when Broadway legends like Alan Menken and Stephen Schwartz were often entrusted with songwriting duties. Newman's inclusion, though, was a stroke of genius, earning him Oscar nominations for best original song and best original musical or comedy score.

Unlike other Disney animated films at the time, *Toy Story* had a script that acknowledged that there were other people in the cinema besides children. It includes jokes that are harmless to its youngest audience members but genuinely funny to adults. It's a tough balancing act but it was expertly managed with lines such as "The word I'm searching for I can't say, because there's preschool toys present."

*Toy Story* led to multiple sequels, which enabled them to do something remarkable: they aged with us. Travelling with us through childhood (*Toy Story 2*, 1999) and then when we headed off to university (*Toy Story 3*, 2010). Andy and his toys went through all these milestones at the same time as us.

Hearing this film with live orchestra will be an emotional return. We'll be opening up those storage boxes and saying "howdy" to those who were there for us every time we needed them. The Woody costume doesn't fit anymore, but I can't wait to sit in the Aotea Centre watching the film with my Buzz Lightyear and Woody toys, just like we did all those Saturday mornings ago. Who doesn't love watching a film with old friends? ■

## **i** Movie Live with Orchestra **Toy Story**

**2:30pm & 7:30pm**  
**Saturday 23 September**

**Kiri Te Kanawa Theatre**  
**Aotea Centre**

[apo.co.nz/toy-story](http://apo.co.nz/toy-story)

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# My Great Listen



## Leonie Holmes

The New Zealand composer shares the music that shaped her.

**i** The New Zealand Herald Premier Series

### Beethoven's Violin

7.30pm, Friday 24 November

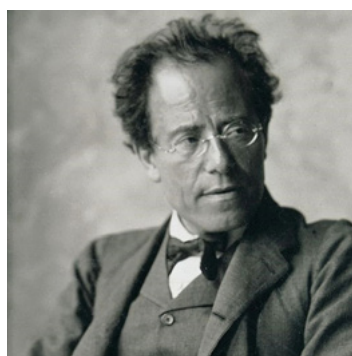
Auckland Town Hall

**Conductor** Giordano Bellincampi  
**Violin** Clara-Jumi Kang

**Leonie Holmes** *For just a little moment...*  
**Beethoven** Violin Concerto  
**Stravinsky** *Petrushka* (1947)

[apo.co.nz/beethovens-violin](https://apo.co.nz/beethovens-violin)

The New Zealand Herald



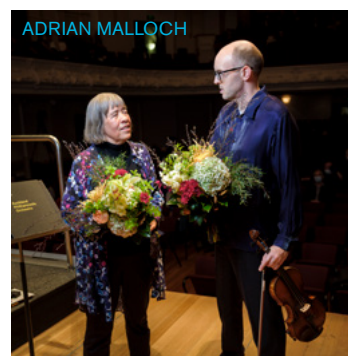
### Fifth Symphonies

This is blatant cheating, I know, but there is something about fifth symphonies! As a child I would listen over and over again to the *Adagietto* from Mahler's Symphony No.5; it transported me to another world. As time went by Tchaikovsky's Fifth was added, arrangements of which I played in high school orchestra – the *Andante* movement stays with me particularly. Then came the restless third movement of Sibelius's Fifth, with its heroic horn call. Finally, the first movement of Shostakovich's Fifth, which I associate with a time when young people in my life would go round singing "Shost 5... Shost 5" to the first few notes. That aside, this movement is full of glorious intensity.



### STRAVINSKY The Rite of Spring

This work blew me away in my first year of university study, back in the 1980s. At that time it was the sheer size, scale and raw power of the score and the overwhelming feeling of experiencing it. Now I also appreciate the subtleties of the scoring – even at the very beginning the melodic interweaving of woodwind strands, the fluctuating tonal centres and the careful dovetailing. Every tiny detail is considered.



### GILLIAN WHITEHEAD Tai timu, tai pari

One of the most effective and affecting live experiences of recent years for me was the Violin Concerto *Tai timu, tai pari*, by Dame Gillian Whitehead, written for and wonderfully played by Andrew Beer with the Auckland Philharmonia. This managed to be both large scale and virtuosic, and at the same time personal and full of pathos. It really felt like music of our place, right down to the tapping of river stones and the sound of gulls on the shore. This is cheating again, but I also need to mention the recent and powerful performance of Victoria Kelly's Requiem. These performances, as we emerge from the period of Covid lockdowns, remind us of the power of music to communicate on an immediate and emotional level.



# APO Aviary

JENNIFER RAVEN

The APO boasts a tower full of Ravens, with no fewer than four members of the family involved with the orchestra. Tiana Miocevich spoke to the whole flock. Shots on the fly: Adrian Malloch.

## The Ravens have descended on a small, fluorescent-lit room backstage at the Auckland Town Hall.

APO Sub-Principal Percussion Jenny Raven has ducked away between rehearsals to join her husband, Adrian, and son Simon for a chat with *Phil News*, and it's soon apparent that the Ravens are fond of each other as colleagues, too.

"There's no great secret to working with family," Jenny says. "Generally, I think it comes down to the fact that we can laugh with and at each other."

Adrian is the orchestra's Production Supervisor, managing the all the moving parts – and moving all the parts – that audiences see on stage. Simon started out helping Dad as a roadie while he was still in high school, before he took up a part-time role in APO Ticketing while studying at university, and more recently joining the APO's Development team.

Jenny and Adrian's youngest son Christopher has also helped out as a roadie, something Jenny says is not uncommon.

"Orchestra kids, and not just ours, have quite a tradition of being roadies through the years. There's a lot of banter and fun, but there's also a lot of responsibility."

The ability to call on some parental discipline when it comes to transporting valuable equipment also helps, Adrian adds, even though it has meant a few late school nights for concerts.

"Well, it was either that or letting Simon play PlayStation; this way we could keep him busy doing something constructive."

The Ravens all have musical backgrounds, not just Mum. Jenny and Adrian grew up just 20 minutes from each other in the English Midlands towns of Nuneaton and Coventry, and met playing in brass bands. After three years together, they moved to New Zealand. Jenny joined the APO as Acting Principal Percussion in 1990, and Adrian later took up a shared

contract as Principal Tuba for a year in 1992. But brass bands have remained a constant throughout the years, and Adrian still plays with bands whenever he can. Simon also played the cornet in bands as a child, and Christopher the tenor horn, in addition to piano.

Simon went on to play the trumpet in his high school jazz band, but like his father, he says he's now content to be

working behind the scenes and hasn't been tempted to pursue his mother's career. "He didn't practise enough!" Adrian teases.

Adrian and Simon have bonded over a shared interest in Formula 1, something Adrian says stems from growing up in Coventry.

"At that time in Coventry you couldn't escape the motor industry. I actually trained as a mechanic when I left school, and it was almost expected that you would have some sort of connection with the car industry," he says.

“  
It was either making Simon work at APO or letting him play PlayStation.”



But Adrian really wanted to be a Formula 1 mechanic, a more challenging career path. Fortunately, moving to New Zealand presented several opportunities to pursue his other love of music.

Adrian says he has no interest in tinkering under the bonnet of cars these days but remains an avid Formula 1 fan.

"For me it's still McLaren and Williams, though I'm starting to move towards Aston Martin."

Adrian also enjoys cooking, and the family agrees that he is especially good at Indian curries, and he's mastered several. He's hard pressed to name his favourite meal to whip up, though expects it would likely feature some traditional English fare.

Jenny and Adrian recently moved from the North Shore to an apartment in Eden Terrace, and Jenny marvels at the time she has reclaimed in the short walk to the Town Hall. It also means more time for dabbling in her offstage hobbies.

"Crochet, knitting, cross stitch, although it does take me a while to get it done. There's a family in-joke that Simon's cross stitch to celebrate his birth was finished the day he was born, and Christopher's was finally given to him on his 18<sup>th</sup> birthday."

Jenny also reads a lot, mostly crime fiction, and has recently secured a coveted spot in APO First Violin Ainsley Murray's book club, which has been going for about 20 years and meets nearby in Mt Eden.

Simon also lives in the central city but continues to travel back to the North Shore for social football with his old club in Beach Haven, where he has been playing since he was five. Aside from Formula 1, football is his main sporting interest, and he tries to catch any televised Coventry City games whenever he can.

Meanwhile, 21-year-old Christopher has less time to help out as an orchestra roadie these days; he's often at theatre rehearsals and is keenly pursuing a passion for acting. He's currently in rehearsals for *An Unseasonable Fall of Snow* by New Zealand playwright Gary Henderson, as well as Agatha Christie's *Witness for the Prosecution*. Jenny says his interest in acting was apparent from a young age.

"Even when he was tiny we always said it was the Chris Raven show – he's always been a performer."

For all their shared experience in music and the performing arts, the family says there's no sign of a Raven Family Quartet on the horizon. Besides, the group name needs work, they all agree, as the conversation moves towards the collective noun for ravens. A treachery, a conspiracy and an unkindness are unlikely descriptors for the family whose sense of fun and affection for one another is clear.

"We must remember that for our next quiz night though," Jenny says, another activity the Ravens enjoy together.

Their team Total Amateurs meets every Tuesday at an Albany pub. The team also includes several APO musicians, including Liu-Yi Retallick, Simon Williams and Glenn Easley, the orchestra's piano technician. "We do all right, although we keep saying one of us should read up on rugby and rugby league," Jenny says.

However, it's not the oval ball that trips them up most weeks. "Our weakest round?" Jenny laughs. "Definitely music!" ■

#### ▼ ADRIAN RAVEN



#### ▼ SIMON RAVEN





# Calm Seas and Prosperous Voyages

Composers have long been inspired by travel. International arts tours give the same opportunity to music lovers.

Words: Melanie Esplin

**The APO entertains thousands of people every year in the Town Hall, but we also produce many smaller events as special surprise-and-delight occasions for the supporters and donors who underpin the work we do onstage. There are intimate artist performances, open rehearsals and opportunities to meet our musicians, but perhaps the biggest occasions are the annual international arts tours, hosted by APO Development staff. These extended weekend tours are opportunities to attend exceptional arts events, with many chances to peek behind the scenes and enjoy other exclusive moments.**

The tours were introduced in 2012 and have run annually ever since. So far we've visited Sydney and Melbourne and when the borders were closed we enjoyed Wellington, Queenstown and Christchurch. The weekends feature a non-stop itinerary of ballet, theatre, opera, visual art, backstage experiences and excellent dining. This year's adventures took place in May with visits to Melbourne and Sydney, and included performances by the London Symphony Orchestra – complete with a private audience with Sir Simon Rattle(!) – Bell Shakespeare, the Australian String Quartet, the Australian Ballet with the Opera Australia Orchestra, Sydney Theatre Company and the Australian Chamber Orchestra, in addition to tours of the National Gallery of Victoria and the Powerhouse Museum.

The tours are open to all APO supporters, with groups ranging from 12 to 40 people. There is always a wide range of arts experiences, but you can be certain that they involve high-quality music events. Tour attendees return time and time again, praising the value of the trips and the memorable moments and friendships created on each expedition.

Dame Rosanne Meo, an APO Patron, former board chair of the orchestra, and a dedicated arts lover, joined us on our recent Melbourne trip.

"High praise for the fantastic programme of music, visual arts, theatre and some wonderful restaurants," Dame Rosanne says. "A very eclectic mix of experiences. There was a real energy that we all felt as we rushed around Melbourne together. Obviously the LSO was a particular highlight but there were so many other aspects of the trip that were both a surprise and delight. The whole package of accommodation, bus transport, flights and so many other small features were meticulously arranged and frankly such good quality that

you don't really expect on an organised tour and I just really can't wait to embark upon our next trip."

We are in the planning stages for 2024 and we're already looking at options in Australia, the USA and Europe. They fill up fast once announced, so if you are keen to become part of our APO touring family, please contact Lauren Garrett at [laureng@apo.co.nz](mailto:laureng@apo.co.nz) to express your interest and join the list for priority notice. ■





## Glowing with pride

The APO has teamed up with award-winning children's musician Chris Sanders for a new education project that will be distributed free to primary schools across New Zealand.

*Hana the Glowworm* is a collection of songs, with accompanying teaching resources, following the adventures of Hana, a curious glowworm, who is drawn out of her cave by the sounds of a faraway orchestra. She embarks on an adventure to find the music, making new friends among New Zealand's native fauna, all while learning about the instruments of the orchestra.

"The story is full of fantasy, adventure and drama intertwined with magnificent orchestral music," Chris says. "It will help children learn about different sections of the orchestra and celebrate our native wildlife, and there are plenty of opportunities to sing along and dance too."

*Hana the Glowworm* showcases creative talent from across Aotearoa. Music has been written by Chris Sanders and scored by Adrian Hollay and Linda Dallimore. Kiwi music icon Rikki Morris is in the production seat, and artist Natalie Conaty has developed the original illustrations.

Thomas Hamill, Director of APO Connecting, said: "We recognise the difference music education can make to our communities and we are grateful to have received funding from the Douglas Goodfellow Charitable Trust to partner with Chris and ensure *Hana the Glowworm* will be special and unique."



*Hana the Glowworm* is available now for free download via the APO website: [apo.co.nz/hana](https://apo.co.nz/hana)



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<sup>1</sup>Latzel, M. et al. (2023) <sup>2</sup>Appleton, J. (2020) \*\*Must create a myPhonak app account



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# FRIENDS NEWS



IMAGE: THOMAS HAMILL

## DELYSSE GLYNN TO LEAD FRIENDS OF THE APO

The Friends of the APO have a new president, Delysse Glynn. She sat down with Gemma Henderson to talk about her love of music and her vision for the group that does so much to support the orchestra.

**Gemma Henderson: Where are you from?**

**Delysse Glynn:** I'm from the sunny Bay of Plenty originally, Waimana, then Whakatāne.

**GH: Tell us about your journey into music – was it through family, school, hearing a particular song on the radio? What's your origin story?**

**DG:** I starting learning piano at six and violin at Whakatāne High through the itinerant music tutor scheme. I played in the school orchestra, show band and various chamber groups. There was always music in our home. My father played piano by ear, sang, and was a member of the local glee club.

**GH: What do you listen to? Is it all classical, or do you delve into the popular music world as well?**

**DG:** My mother always had opera or orchestral music on the record player as well as ABBA, Split Enz, Herb Alpert... so much music! To this day this is the music I listen to, a mix of classical, pop, folk and music from Aotearoa.

**GH: What do you do for work and how did you end up in your role?**

**DG:** It's no surprise really that I trained as a secondary school music teacher in Auckland post BA/BMus. I taught for 18 years at various Auckland schools, the last one being Sacred Heart College. My current position is with NZQA as national assessment advisor for NCEA music. This is a varied role which allows me great privilege in being able to see and hear the incredible music-making happening in our schools and kura.

**GH: The APO Friends mean so much to the wider APO family. What made you want to go for the Friends presidency, and what do you think you will bring to the role?**

**DG:** I joined the Friends committee last year after [previous Friends president]

Jackie Wilkinson put out a call for help to all members. We met over coffee and Jackie was very open that the Friends were struggling post-Covid, as were most arts-related organisations. I was very happy to be mentored by Jackie and the committee into the inner workings of the Friends. I am honoured to be their president, and hope to keep everything stable and continue to grow numbers over time. They are an incredible group of people who give so much time and energy to our orchestra.

**GH: Tell us about your involvement with music in the community; it's extensive.**

**DG:** Together with my family, husband and two sons, I've been involved in the pipe band scene for many years. This has taken us to military tattoos and music festivals in Basel, Switzerland; Lorient, France; and throughout Aotearoa. Performing for thousands of people at these events has been a highlight as a musician and proud mama. I also play piano and organ for church. Community involvement with music is very important to me as I feel I'm giving back after all the teachers, mentors and musicians have given to me. I believe music is a gift to be shared by all.

# FRIENDS NEWS

**GH: What are some highlights of your time as an APO supporter and concert-goer?**

**DG:** One highlight from my involvement with the APO is from the mid-2000s, when the Music in Schools programme chose one of the Sacred Heart boys, Kevin Ford, to play solo guitar during a performance of the *Once Were Warriors* film theme. It was so exciting to see our student on stage with a full orchestra, like a true guitar hero. With the orchestra backing him his performance truly soared around the Town Hall. But attending any APO concert is a treat. I know how much work goes into planning the programme; individual and orchestral rehearsal, the efforts of the back- and front-of-house personnel. Everyone working toward one common aim to bring the gift of music to us, the audience. A symbiotic relationship!

**GH: What concert are you most looking forward to in the rest of the 2023 season?**

**DG:** I'm very much looking forward to the NZ Herald Premier Series: *In the Elements* on 24 August with taonga puoro expert Jerome Kavanagh giving the world premiere of Salina Fisher and Kavanagh's new concerto *Papatūānuku*. The bringing together of traditional Māori instruments with an orchestra will be unforgettable.

**GH: If you could only listen to one composer for the rest of your life, who would you choose and why?**

**DG:** The composer I would be always more than happy to listen to is Beethoven. He wrote music for every emotion.

**GH: If you could master any instrument overnight, which would you choose and why?**


**DG:** The cello. Its timbre is closest to the human voice, and you get to hug it while you're playing.

**GH: Why do you think the continued funding of music and arts programmes is so important in Tāmaki Makaurau Auckland?**

**DG:** I believe that supporting arts and culture in Tāmaki Makaurau is vital. With the arts we connect as individuals to create something good, something provoking, something human. Ultimately, the arts through our cultures express what is 'us', and we must never lose that, especially in such a vibrant and diverse city. ■







# LEAVE A LASTING LEGACY FOR THE APO

Leave the Auckland Philharmonia Foundation a gift in your will to pass on your passion for music to future generations.

To anyone looking to leave a gift in their will, Prue Olde, a long-standing supporter of the APO, says “Yes do it. It doesn’t matter how small the amount is because every bit helps.”

Leave your mark in the music by helping secure the long-term future and growth of your orchestra.

**TO FIND OUT MORE** please contact the Development team:

☎ (09) 638 6266

✉ [development@apo.co.nz](mailto:development@apo.co.nz)

🌐 [apo.co.nz](http://apo.co.nz)

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

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# JUL – DEC 2023

# CONCERTS

DATE	CONCERT/ ACTIVITY	TIME	LOCATION
Thu 20 Jul	Bayleys Great Classics: <b>MIGHT &amp; MAJESTY</b>	7.30pm	Auckland Town Hall
Sat 22 Jul	APO Connecting: <b>COMMUNITY CLASSICS SOUTH</b>	3pm	Due Drop Events Centre
Mon 24 Jul	In Your Neighbourhood: <b>SCHUBERT'S STRING QUINTET</b>	6.30pm	Titirangi War Memorial Hall
Tue 25 Jul	In Your Neighbourhood: <b>SCHUBERT'S STRING QUINTET</b>	6.30pm	St Heliers Church & Community Centre
Thu 27 Jul	APO Connecting: <b>UP CLOSE WITH VIOLIN</b>	6.30pm	St Luke's Church, Remuera
Thu 3 Aug	NZ Herald Premier Series: <b>BRAHMS 1</b>	7.30pm	Auckland Town Hall
Sat 12 Aug	<b>CARNIVAL OF THE ANIMALS</b>	11.30am & 2pm	Auckland Town Hall
Thu 17 Aug	Bayleys Great Classics: <b>SHOSTAKOVICH 5</b>	7.30pm	Auckland Town Hall
Sat 19 Aug	APO Connecting: <b>PESE! FASI! PŪORU!</b>	3pm	Due Drop Events Centre
Thu 24 Aug	NZ Herald Premier Series: <b>IN THE ELEMENTS</b>	7.30pm	Auckland Town Hall
Sun 27 Aug	APO Connecting: <b>COMMUNITY CLASSICS NORTH</b>	3pm	Bruce Mason Centre
Thu 31 Aug	APO Winter Gala: <b>SILVER SCREEN SYMPHONY</b>	6.30pm	Auckland Town Hall
6-10 Sep	NZ Opera Season: <b>(M)ORPHEUS</b>	7.30pm & 2.30pm	ASB Waterfront Theatre
Sun 10 Sep	APO Connecting: <b>COMMUNITY PLAY IN</b>	2pm	Auckland Town Hall
Thu 14 Sep	NZ Herald Premier Series: <b>MOZART 40</b>	7.30pm	Auckland Town Hall
Sat 23 Sep	<b>TOY STORY IN CONCERT</b>	2.30pm & 7.30pm	Aotea Centre
Thu 28 Sep	NZ Herald Premier Series: <b>MOZART'S CLARINET</b>	7.30pm	Auckland Town Hall
Mon 9 Oct	In Your Neighbourhood: <b>QUEEN OF HARPS</b>	6.30pm	St. Luke's Church, Remuera
Tue 10 Oct	In Your Neighbourhood: <b>QUEEN OF HARPS</b>	6.30pm	All Saints Church, Howick
Sat 14 Oct	APO Connecting: <b>COMMUNITY CLASSICS WEST</b>	3pm	The Trusts Arena, Henderson
Thu 19 Oct	NZ Herald Premier Series: <b>SYMPHONIC DANCES</b>	7.30pm	Auckland Town Hall
Thu 26 Oct	Baroque & Beyond: <b>EIGHT SEASONS</b>	7.30pm	Holy Trinity Cathedral
Tue 31 Oct	<b>HOCUS POCUS IN CONCERT</b>	7.30pm	Aotea Centre
Sat 11 Nov	NZ Herald Premier Series: <b>MAHLER 5</b>	7.30pm	Auckland Town Hall
Fri 17 Nov	Bayleys Great Classics: <b>GAVRYLYUK PLAYS TCHAIKOVSKY</b>	7.30pm	Auckland Town Hall
Fri 24 Nov	NZ Herald Premier Series: <b>BEETHOVEN'S VIOLIN</b>	7.30pm	Auckland Town Hall
30 Nov-3 Dec	RNZB Season: <b>HANSEL &amp; GRETEL</b>	7.30pm & 1.30pm	Aotea Centre
8-9 Dec	RNZB Season: <b>HANSEL &amp; GRETEL</b>	7.30pm & 1.30pm	Bruce Mason Centre
Sat 9 Dec	APO Connecting: <b>APO 4 KIDS CHRISTMAS</b>	10am & 11.30am	Auckland Town Hall
Sat 9 Dec	APO Connecting: <b>UP CLOSE WITH SHOSTAKOVICH</b>	6.30pm	Auckland Town Hall
Fri 15 Dec	Stanley St presents: <b>CELEBRATE CHRISTMAS</b>	7.30pm	Holy Trinity Cathedral
Sat 16 Dec	Stanley St presents: <b>CELEBRATE CHRISTMAS</b>	3pm	Holy Trinity Cathedral
Sun 17 Dec	APO Connecting: <b>APO 4 KIDS CHRISTMAS</b>	10am & 11.30am	Bruce Mason Centre

All event details are correct at time of printing this publication.

We may be required to make changes to the date, repertoire, soloists and/or conductors of our advertised concerts. We will stay in contact with ticket holders but also recommend checking in at [apo.co.nz](http://apo.co.nz) for up to date information.

We appreciate your understanding.



# Auckland Philharmonia Orchestra

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