

**A LIFE IN MUSIC
AND BEYOND**
MICHAEL
HOUSTOUN IN
CONVERSATION
WITH WILLIAM DART

**TURANGI GIRL
GROWN UP**
A TRUE 'COMING
OF AGE' STORY OF
CONTEMPORARY
MUSIC IN AOTEAROA

**OUR BLUE
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Phil News

SUMMER 2021 VOL.45 NO.1 *your free copy*

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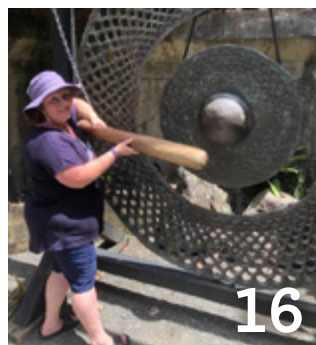


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FROM THE CHIEF EXECUTIVE



UPFRONT WITH BARBARA GLASER

Here at the APO we are looking out across 2021 with excitement and determination. This time last year we had no idea what would unravel across 2020. Twelve months on and COVID-19 has certainly taught us to appreciate the gift that is live music

and to treasure our musicians and the community that has grown up around Auckland's orchestra.

Preparations are well underway for a full and varied programme in 2021, and the following articles showcase the diverse range of musical experiences on offer.

We open our 2021 mainstage concerts in February with Michael Houstoun performing Rachmaninov's Third Piano Concerto. There are few music lovers who have heard Michael perform as often as the NZ Herald's own arts writer William Dart, and his interview here in our own Phil News will be a special treat for readers I'm sure.

As one of the few countries in the world where live performances and mass gatherings are possible, what better way to celebrate this than by partnering with the Auckland Arts Festival this coming March. Read all about a truly remarkable young composer, Ruby Solly and the composition we are excited to have commissioned for this historic performance.

As always 2021 will see us connecting with audiences in a diverse range of ways and locations. Everything from school visits to chamber music in small local venues are on the cards. Musicians from within the orchestra will step up to showcase their tremendous skill as soloists in many of our programmes, and we are thrilled to be working with some of New Zealand's finest musical expats who have journeyed home to work with us in 2021.

This year we invite you to join us in celebrating local talent and to reflect on the privilege that is live music. This edition of Phil News echoes these sentiments. Whatever surprises lie ahead for us in 2021 we will be stepping forward, confident in the fact that we are Auckland's orchestra and Auckland is us.

Enjoy this Summer edition of Phil News and I look forward to seeing you at a performance very soon.

Barbara Glaser



A special reminder for our audience...

COVID-19 HEALTH AND SAFETY

Here at the APO we feel extremely lucky to be able to perform to live audiences at this time. So many colleagues and family members based around the world are struggling in the midst of this global pandemic, we can't afford to take our freedoms for granted.

As such the APO takes the health of our audience, musicians and staff very seriously. We continue to monitor the global situation and follow the advice of the NZ Ministry of Health regarding public events and mass gatherings.

We are working in line with venue management **Auckland Live** to execute the government's voluntary NZ COVID Tracer app QR code system. This system enables Auckland Live to securely share visitor information with the Ministry of Health should the need arise.

To ensure we can continue to come together to enjoy live performances, let's keep on looking out for each other's wellbeing at this time.

Here is a helpful reminder of how you can play your part:

- Please scan the QR code found on posters throughout the venue every time you come to an APO event, or manually 'sign-in' if you prefer.
- Under Alert Level 1 there are no restrictions on crowd numbers or physical distancing, but you are welcome to wear a mask if you wish.
- Take advantage of the hand-sanitiser stations placed throughout the venue. These are for your use.
- Most importantly, if you are feeling unwell, we urge you to please stay home, contact your GP and get in touch with the APO Ticketing team regarding your tickets on (09) 623 1052.

For more information about COVID-19 and attending live performances safely at this time visit:

[health.govt.nz](https://www.health.govt.nz)

aucklandlive.co.nz

The APO wishes to acknowledge the tremendous contributions of departing board members, Leigh Auton, Naisi Chen, Kieran Raftery QC, and Richard Ebbett.

"Their work as board members will continue to be felt into the future. They have collectively helped guide the APO through a time of swift and significant growth and over the last twelve months, some truly challenging world events" says Geraint Martin, APO Board Chair.

"Their willingness to share their expertise along with their ongoing passion for Auckland's orchestra has certainly helped us attract new board members of outstanding calibre too."

The APO looks forward to welcoming the following new board members.

Elizabeth Kerr: A familiar figure on New Zealand's classical music and arts scene. Elizabeth's arts management career has included stints as Chief Executive of Creative New Zealand, with Radio NZ Concert and the NZ String Quartet. Board appointments over her 50-year career have also included postings with the NZSO, NZ String Quartet, SOUNZ and the NZ Festival.

Lucy Whineray: Former commercial lawyer, and current Auckland Community Magistrate. Lucy's contribution looks set to be a powerful combination of commercial acumen and an astute perspective on community and civic engagement.

Sylvia Ding: Brings a passion for music combined with extensive business and entrepreneurial expertise. Her career falls largely into the telco/digital technology world, having worked in mobile technology distribution for Vodafone and Amazon. Sylvia is currently GM of cloud-based accounting provider Xero.

Kate Vennell: A career in the financial services sector has been complemented by board appointments across not-for-profit charities. Kate brings to the APO board particular expertise in finance and strategy, specifically in the tech transformation and culture change space.

WELCOME TO THE APO FAMILY

Warmest wishes to new musicians Jonathan Cohen (Principal Clarinet), Liam Osborne (Violin), and Chen Cao (Sub-principal Cello) who have all taken up permanent positions with the APO during the course of 2020. While it was certainly a challenging time to begin their contracts with our orchestra each has settled into their roles beautifully and are winning the admiration of audiences already.



JONATHAN COHEN

LIAM OSBORNE

CHEN CAO

*Maestro
Giordano
Bellincampi
to continue
as Music
Director
until 2025*



"From the first time that Giordano conducted the APO in 2012 and especially since he became Music Director in 2016, there was an obvious chemistry that has taken the orchestra to a new level. Giordano's detailed work coupled with his extraordinary musical vision has made an enormous impact on the APO" says Barbara Glaser.

"When we made this announcement at our 2021 season launch in November the response from the audience was spontaneous and heart-warming. Our audiences have embraced Giordano's passion and obvious love for our country and our city."

At the time of the initial announcement Maestro Bellincampi was eager to share his enthusiasm for the partnership.

"It is a great pleasure working with the APO, we have built a lot of wonderful memories over the years. We approach challenges with the same sentiments, we all believe in the vital role music plays in our lives and amidst this challenging time for our industry we are embracing the opportunity to make new creative choices and let our music-making guide us forward."

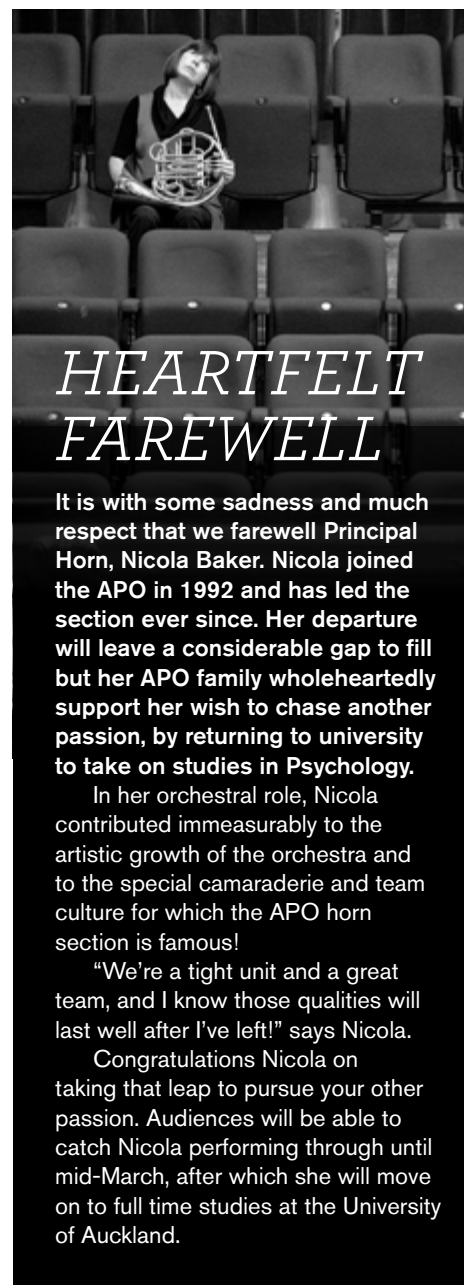
HEARTFELT FAREWELL

It is with some sadness and much respect that we farewell Principal Horn, Nicola Baker. Nicola joined the APO in 1992 and has led the section ever since. Her departure will leave a considerable gap to fill but her APO family wholeheartedly support her wish to chase another passion, by returning to university to take on studies in Psychology.

In her orchestral role, Nicola contributed immeasurably to the artistic growth of the orchestra and to the special camaraderie and team culture for which the APO horn section is famous!

"We're a tight unit and a great team, and I know those qualities will last well after I've left!" says Nicola.

Congratulations Nicola on taking that leap to pursue your other passion. Audiences will be able to catch Nicola performing through until mid-March, after which she will move on to full time studies at the University of Auckland.



Film in Concert back by popular demand

After the success of *Back to the Future* and *Home Alone* in concert, APO is excited to announce the new season of blockbuster films screened with live cinematic soundtrack. These performances are strictly limited and sell fast! Here are the details you need to get your tickets for these exciting 2021 events.

E.T. The Extra-Terrestrial Live in Concert

Saturday, 13 March

The moving story of a lost little alien who befriends 10-year-old Elliott will be screened on the Kiri Te Kanawa Theatre's huge HD screen with John Williams' Academy Award®-winning score performed live by the APO. This event is part of the 2021 Auckland Arts Festival.

 For more information and to book visit aaf.co.nz/et



How to Train Your Dragon Live in Concert

Friday, 6 August &
Saturday, 7 August

DreamWorks' *How to Train Your Dragon* tells the captivating story of a young Viking named Hiccup, who defies tradition when he befriends one of his deadliest foes – a ferocious dragon he names Toothless. Together, these unlikely heroes must fight against all odds to save both their worlds.

Featuring John Powell's Oscar® nominated score performed live by the APO in sync with the movie, *How to Train your Dragon - In Concert* is a thrilling adventure suitable for children and adults alike.

 For more information and to book visit apo.co.nz/dragon

APO Link Up with Carnegie Hall

With North America still in various states of lockdown, Carnegie Hall turned to the APO to help deliver their global Link Up education programme this year.

The APO spent the final week of January filming the exclusive content that will form the resource kits for Carnegie Hall's 2021 Link Up programme. The material will deliver engaging and interactive musical experiences for the 120 orchestras associated with this programme.

Thanks to New Zealand's collective COVID-19 approach, it will be the APO that represents this prestigious Carnegie Hall initiative in 2021. Offering hundreds of thousands of young people from across the globe the chance to perform and 'play along' with Auckland's own orchestra.

Celebrating Aretha Franklin the Queen of Soul

'Think', 'Spanish Harlem', 'Natural Woman', 'Say A Little Prayer' – all the hits plus the fiercest anthem of them all 'R-E-S-P-E-C-T'!

In a musical career that spanned over five decades, Aretha Franklin had more than 100 chart-topping singles. Perhaps more importantly, though, was what music critic for *The New York Times*, Jon Pareles, said, "she freed other singers to let their voices fly."

"This will be so much more than a tribute concert. It's founded on epic orchestral arrangements of Aretha's songs, with the full orchestra, the soulful voices of an ensemble of extraordinary choristers and led by three powerful female vocalists. It will be a real celebration of the Queen of Soul and her legacy and we aim to lift the roof off the Kiri Te Kanawa Theatre," says

conductor David Kay.

This triumphant celebration will also feature New Zealand's own soul sirens Boh Runga, Bella Kalolo and Vanessa Stacey with additional ebullient backing from The Jubilation Choir, Auckland's own acapella gospel choir with a rock and roll heart.

Tickets start at just \$27



 apo.co.nz/aretha



The Deloitte Winter Gala is back and it's as Wicked as ever....

Auckland Philharmonia Orchestra extends a warm invitation for you to join us for an enchanting and elegant evening of fine dining and musical entertainment in the magical Land of Oz.

The annual black-tie event on 1 July is a special highlight on the orchestra's calendar and represents one of the APO's most important fundraising events.

Individual Seats @ \$322.00

Table of 10 @ \$3105.00



Interested in hearing more? Contact **Colleen Edwards**, Business Partnerships Manager at colleene@apo.co.nz or visit apo.co.nz/wicked



APO Musicians to hit the road for Chamber Music New Zealand

Here's a taste of the two programmes featuring our own talented musicians.

Quartet for the End of Time

In the dark night of the soul, art triumphs over adversity. Clarinettist **Jonathan Cohen** joins the celebrated NZTrio for a meditative journey through one of Messaien's earliest masterworks.

Composed and premiered whilst Messaien was interned at a prisoner of war camp during WWII, this evocative work transcends time and space, and is filled with the jubilant song of birds flying free from captivity.

Fantasy & Romance

Be transported to other worlds with the sublime marriage of flute, oboe and piano.

Breathing new life into some of Schumann and Fauré's most beloved romantic works for chamber ensemble, **Melanie Lançon** and **Bede Hanley** partner with the inimitable Stephen De Pledge to whisk you away on flights of freedom, fantasy and romance.



For programme and booking details, visit chambermusic.co.nz



Fabulous Entertainment Seamless Hospitality

Corporate entertainment should be a valuable and important part of doing business. But organising a sophisticated night out, and ensuring that all your guests' interests and needs are met can often be challenging and time consuming.

The APO's Business Partnerships Team take care of all the work, liaising with venue staff and caterers to ensure your night runs smoothly and exceeds all expectations.

Packages include premium seats for the performance of your choice, pre-concert and interval refreshments in a VIP hosting area. Delicious canapés by Dawsons and award winning wines supplied by long-standing APO supporter Villa Maria.

We have some particularly exciting corporate hospitality packages available alongside our *Blue Planet II Live in Concert* event in April and *Aretha* in July.

Simply send an email enquiry to hospitality@apo.co.nz and let us organise a sophisticated, value packed night out with the APO.



Wonderfully Wicked

6:30PM · THURSDAY 1 JULY · AUCKLAND TOWN HALL



Connect with us For a spellbinding evening at the Deloitte Winter Gala

Join us for an evening of fine dining and musical entertainment, performed by the Auckland Philharmonia Orchestra and special guest artists.

With the Great Hall as a majestic back-drop, you'll hear music from the award-winning *The Wizard of Oz* and *Wicked*, in what promises to be a wonderfully wicked experience.

For more information go to apo.co.nz

Connect with us at deloitte.co.nz

Deloitte.

THIS YEAR THE METLIFECARE UNWRAP THE MUSIC SERIES TAKES AN EXPLOSIVE TURN!

The APO have selected three of the loudest, most expressive and evocative works to “unwrap” in three entertaining succinct performances.

This unique series offers a wonderful way to experience symphonic music, whether you're a long-time lover of the genre or a new listener with curious youngsters in tow.

Join our expert presenters and conductors and let the APO take you on an entertaining journey to discover why these musical masterpieces have stood the test of time. ■

i The Metlifecare Unwrap the Music Series

Handel's Music for the Royal Fireworks

6.30pm, Wednesday 19 May

Auckland Town Hall

Conductor Vincent Hardaker

Presenter Marija Naumovska

Haydn's Military Symphony

6.30pm, Tuesday 29 June

Auckland Town Hall

Conductor/Presenter Graham Abbott

Tchaikovsky's 1812 Overture

6.30pm, Tuesday 28 September

Auckland Town Hall

Conductor Carlos Miguel Prieto

apo.co.nz/unwrap

Metlifecare

TRUSTS AND FOUNDATIONS UPDATE



▲ AMITAI PATI AND NATASHA WILSON CAPTIVATE AUDIENCES DURING THE 2020 THE TRUSTS COMMUNITY FOUNDATION OPERA IN CONCERT PERFORMANCE *TALES OF PASSION AND BETRAYAL*. PHOTO CREDIT: ADRIAN MALLOCH

Despite the turbulence of 2020 we are thrilled by the ongoing support provided to our orchestra by the many Trusts and Foundations who fund us.

We ended last year on a high after receiving confirmation that both Foundation North and Four Winds will renew their full support in 2021. These grants provide significant funding to the APO and in particular our award-winning APO Connecting activities.

The Trusts Community Foundation has also increased their funding for 2021. Their commitment makes our annual Opera in Concert performance possible. This year we celebrate Beethoven's *Fidelio* on Saturday 8 May, it will be a night not to be missed.

The Freemasons Foundation has renewed their annual gift, thereby continuing to underwrite the APO Connecting: *Inspire* programme, you may enjoy reading about this programme on pg 29 of this magazine.

The Potter Masonic Trust has renewed their grant which will give more students the chance to connect with our musicians through the APO Connecting: *Discovery* programme this year.

Manukau-Westmere Lodge Charitable Trust is also on board, renewing their commitment to the APO for another three years enabling APO Connecting initiatives like *Can You Be A Conductor* to take place.

“Everyone will agree that 2020 presented many fundraising challenges” said Susan Wall, APO Director of Development.

“We are grateful to the Trusts and Foundations that see the value that APO contributes to our community and continues to support us in this challenging time”. ■

THE APO NOTES FUND

For the hundreds of pieces of music that the APO performs each year, every player needs a part on their stand to guide them.

The APO spends over \$35,000 per annum on acquiring these musical parts or scores, and through the APO Notes Fund supporters can help contribute to this very special part of the music making process.

You may like to help us acquire the scores for your very favourite orchestral work?

The Barber Violin Concerto or perhaps Mahler's mighty Fifth Symphony?

Your support enables the orchestra to purchase scores outright rather than simply hiring them.

As APO Librarian Robert Johnson explains "Buying the music outright



means we can preserve all our own string bowings and performance markings that are unique to our orchestra and our performances. The value of keeping these assets on hand for the orchestra's future is immeasurable." ■

i To learn more about the APO Notes Fund for 2021, contact **Charlotte Crocker**, Annual Giving Programmes Executive:

charlottec@apo.co.nz

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A life in music and beyond

Performer, artist, teacher and New Zealand icon. On the brink of his retirement year and ahead of his final performance with the Auckland Philharmonia on Thursday 18 February, Michael Houston spoke with William Dart about his career, his passion for the classics and his devotion to New Zealand audiences.

Auckland Philharmonia Orchestra must be proud to be launching its town hall concert season with pianist Michael Houston; indeed, the very title of the evening — *Houston plays Rachmaninov* — acknowledges the status and stature of one of our most beloved and respected musicians.

Many of us cherish memories of the magic that this man can draw from his instrument, a few being fortunate enough to remember the freckled youngster's successes on the Timaru and Southland competitions circuit in the early 1960s.

For decades now, Aucklanders have been spoilt, not only enjoying magnificent Houston recitals — the most recent being December's *Beethoven Birthday Concert* — but also spellbinding chamber music programmes, featuring Houston alongside the likes of NZTrio's Ashley Brown and the New Zealand String Quartet.

And if, back in 2017, you missed three superb evenings of Houston with Michael Hill winner Bella Hristova playing the complete Beethoven violin and piano sonatas, you can enjoy them on CD, thanks to Rattle Records having caught the duo's performances for posterity.

Michael Houston is a man who thinks deeply about his art and his life around it. Visit his lively website

www.michaelhoustoun.co.nz and, once you've checked through an archive of carefully selected reviews (some with his own wry comments attached), dip into his occasional journal, ranging from his home baking ventures to fascinating commentary on pianos and piano tuning.

It's here that he ranks Rachmaninov's Third Concerto, which he plays on February 18, as "one of the very greatest of piano concertos" and he's happy to admit to me that, although it's a "stamina and strength play, I love every single note of it."

"Yet it's also a dark and deeply explorative piece of music," he adds. "And I have to really mine myself to get a good performance of it."

Doubtlessly, this will be a highlight of the APO's inaugural concert, whetting our appetites for another fine year of music making.

Over the years, Michael Houston has devoted much thought to that precious yet unpredictable relationship between performer and audience, recalling fond

memories of the standing ovation that he received at the 1973 Van Cliburn International Piano Competition, in which he came third, at the age of 20.

"It was a powerful moment, an affirmation," he remembers.

"Yet the thing that registers most with me is the attention that I get while I'm playing. This sense of engagement with an audience is far more important than any applause."

"With all the encouragement these days for people to reduce their attention span by giving them bite-sized pieces of everything, it was very gratifying

last December to have an audience willing to sit down and listen for 15 minutes to the *Adagio* from Beethoven's *Hammerklavier Sonata*."

For me as a reviewer, this was the apex of the concert, as Houston gave us "an alternative glimpse of genius, undertaking daring and textural wanderings as if they were glorious improvisations."

Houston had barely announced his imminent retirement last year and his intention to "hang up his fingers" after 50 years on stage, when Covid-19

“
This sense of engagement with an audience is far more important than any applause.
”





< MICHAEL HOUSTOUN 2021

^ MICHAEL HOUSTOUN IN CONCERT WITH THE APO IN THE 1980S IMAGE SUPPLIED BY RAE CROSSLEY-CROFT

ripped into concert diaries, causing a number of his projects to be rescheduled. Nevertheless, February's concert will be his last performance with the APO.

It will be a bitter-sweet parting, after an association that goes back to the pianist's schooldays. He remembers playing his first Grieg Concerto with the then Symphonia of Auckland in the late 60s, learning it while he was doing a summer holiday job.

"Auckland Philharmonia Orchestra has just shot up over the last 15 to 20 years," he now tells me. "The way in which it puts itself out there, together with its enterprising programmes have established benchmarks. At some point the orchestra discovered a way to get itself into the consciousness of its community, hand in hand with a huge improvement in the quality of performances."

Houstoun's memorable Beethoven First Concerto was on the bill last July, when the APO returned after four months of lockdown.

Reviewing that performance, I was impressed by his choosing the longest and most testing of the concerto's original cadenzas, transforming it into an edge-of-the-seat Beethovenian rage. His encore, a short Beethoven *Bagatelle*, seemed like a private and fervent prayer of thanksgiving.

Beethoven is a composer central to

Houstoun's philosophy as a musician. The pianist's nationwide tours of the complete sonatas, in 1994 and 2013, were history-making events. Fittingly, both were caught on CD with the second, brilliantly recorded by Rattle, named best classical release of 2014.

"Returning to these sonatas in my 60s after doing them in my 40s, everything had changed," Houstoun tells me. "It's not about the music, but more about you and the processes of life."

"Perhaps there's not that much difference when you go back to the recordings, but I feel I can't possibly have understood them properly the first time. Most musicians will tell you that. You return to a piece of music and you find it's another piece."

Yet, alongside his devotion to the classics, Houstoun has been a staunch advocate for New Zealand music. He premiered Christopher Blake's concerto, *The Coming of Tane Mahuta*, recorded by the APO in 1990 on the first of two CDs devoted to New Zealand composers. Just four years ago, he gave us Lyell Cresswell's Second Piano Concerto, *Ach wie flüchtig, ach wie nichtig*, a spare and moving reflection on six Bach chorales.

Bach's chorale texts, mostly concerned with the spiritual contentment of a life well lived, resonate with new

significance as Houstoun plans to put his concert life behind him.

"I don't want to make plans," he tells me. "That's part of it. A freelance musician's life has to be planned, because you don't know whether you're going to survive. You're planning all the time, keeping the whole thing ticking over. To retire and not to have to deal with any long-term scenarios for survival will be a luxury — just taking it as it comes. I live out in the country and have a huge garden, so I won't be stuck for something to do." ■

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Bayleys Great Classics **Houston Plays** **Rachmaninov**

7.30pm, Thursday 18 February

Auckland Town Hall

There could be no more fitting way for the APO and its audience to farewell Michael Houstoun than with **Rachmaninov's Third Concerto** — a mighty concerto for a mighty musician.

apo.co.nz/houstoun

BAYLEYS



The Tasting Room

A MUST-VISIT LOCAL EXPERIENCE FOR WINE AND FOOD LOVERS

Villa Maria, New Zealand's most awarded winery, has recently reopened its newly refurbished cellar door space at its Montgomerie Road estate in Mangere, Auckland. Now called The Tasting Room, wine lovers can enjoy exceptional wine tasting in the fresh new layout with its flexible spaces and beautiful views over the vineyard, accompanied by a delicious selection of menu items.

To complement Villa Maria's fresh and vibrant wines the team has partnered with Collective Hospitality to deliver an innovative menu. The menu has been crafted by Executive chef, James Wilkinson who brings overseas expertise and Michelin star experience to Villa Maria's Tasting Room kitchen. His love for seasonal and homegrown produce has created a menu of playful yet sophisticated dishes that highlight each wine and match the newly refurbished cellar door.

Whether it's an intimate tasting experience with one of the winemakers, a catch up with friends or a weekend excursion to taste world-class wines at one of Auckland's most appealing locations, The Tasting Room is the perfect destination this Summer.



The Tasting Room is open
Tuesday to Saturday, 11am-7pm.

For more information or
to make a reservation:



09 255 1777



villamaria.co.nz



VILLA MARIA
NEW ZEALAND

Folk songs & gypsy rhythms

Alistair McKean explores the lasting influence of Zoltán Kodály and his passion for the folk songs of his native Hungary.

Cast your mind back to primary school. In music lessons, were you taught that a series of four short notes was a 'tickaticka'? And that there were two 'ti-ti's to a 'ta'? What about a 'tum-ka'? If this is vaguely familiar, your teacher was trained in a method inspired by a Hungarian gentleman called Zoltán Kodály.

Today, you're probably most aware of Kodály as the composer of brilliantly colourful, evocative pieces like the *Háry János Suite* or *Dances of Galánta*. But if one wonders idly why there aren't more Kodály favourites on concert programmes, it's because he actually composed relatively little orchestral music. The vast bulk of his work is for choir, and indeed his compositions are just one side to an extraordinary man.

From an early age Kodály was captivated by Hungarian folk music. He and his great friend Béla Bartók spent huge amounts of time going into the countryside to record folk-tunes, and then systematically catalogued them and published collections of them. They weren't alone: folk-tune collectors elsewhere – Vaughan Williams, Grainger, Holst – were also racing to record a vanishing culture. Kodály tried to keep it alive.

He'd become interested in the education of young children in the 1920s, and set about creating what we would now call 'classroom resources' using a combination of folk music and carefully crafted folk-like compositions. He saw folk music in schools as a bulwark against the crumbling of old traditions in the face of industrialisation, as well as being intrinsically important; he once observed that 'Often a single experience will open the young soul to music for a whole lifetime'. He wanted to extend this to adults, too. Those choral pieces come from his tramping all around the country for years encouraging choirs.

It took Kodály twenty years of fairly relentless advocacy, but in 1945 the Hungarian government started putting his ideas into schools. The 'Kodály method' has been a worldwide phenomenon for more than fifty years, although it's a bit of a misnomer.

He didn't invent a curriculum so much as a philosophy, embraced and developed by thousands of educators. He wasn't, in fact, directly responsible for the 'tickaticka's. And he changed the country: by the time he died in 1967, half the schools in Hungary had daily music instruction. To this day he is revered by Hungarians. If listening to Kodály's orchestral music might make one wish its composer had written more of it, the man himself would have had no truck with this, famously declaring 'Nobody is too great to write for children; in fact he should try to become great enough for it'.

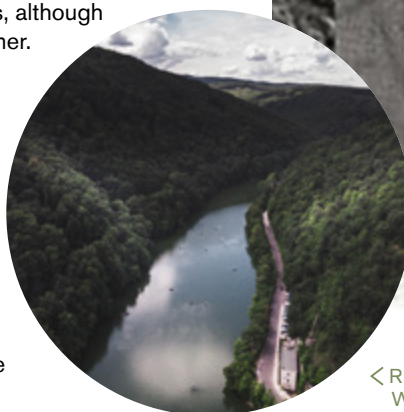
And Galánta, whence these *Dances* come? It's not a big town, about 15,000 people. It was Hungarian territory until the end of the First World War, when it was ceded to the nascent Czechoslovakia; it's now in Slovakia. Kodály's father worked for the Hungarian railways, and the family moved there when Zoltán was three. He said the local gypsy bands were the first 'orchestral' sonorities he heard, and their tunes are immortalised in this piece. It combines, then, the three great strands of his life. It's an original piece, born from the folk music he loved – which he had heard as a 'young soul'. ■

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△ ZOLTÁN KODÁLY

< RIVER VÁH, GALÁNTA - NOW PART OF WESTERN SLOVAKIA.



i The New Zealand Herald Premier Series

Enduring Spirit

7.30pm, Thursday 15 April

Auckland Town Hall

Conductor Giordano Bellincampi
Violin Natalia Lomeiko

Kodály *Dances of Galánta*
Shostakovich Violin Concerto No.2
Nielsen Symphony No.4 'The Inextinguishable'

apo.co.nz/enduring-spirit

 The New Zealand Herald

The APO looks forward to welcoming back Natalia Lomeiko to perform Shostakovich's Violin Concerto No.2.



Turangi girl grown up

The APO will present *Shoulder to Shoulder*, as part of the 2021 Auckland Arts Festival in March. The programme expresses women's voices through music and poetry and features award-winning voices from Aotearoa, India, Iran, France and the US.

A major highlight of this performance will be the world premiere of a specially commissioned work by NZ composer Ruby Solly for orchestra and taonga puoro. Richard Betts spoke with Ruby about her inspiration, influences and the challenges she faces as a classically inclined person of colour.

It started, as these things so often do, with a Muppet. Ruby Solly (Kāi Tahu, Kāti Māmoe, Waitaha) was three years old when she saw the cellist Yo-Yo Ma perform on an episode of *Sesame Street*. The youngster, then living at Mt Ruapehu's Whakapapa Holiday Park where her parents ran a dairy, became instantly hooked – not on the show but the instrument.

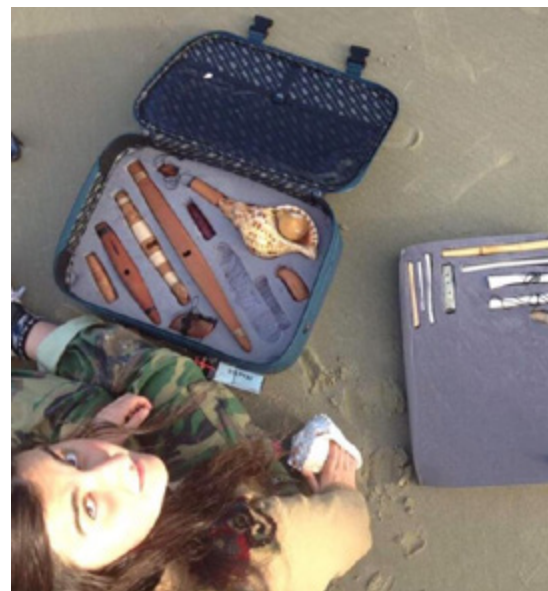
"I said, 'When I grow up, I want to do that,'" Solly recalls. "Everyone was like, yeah, whatever, we live up a mountain. Then when I was seven or eight we moved to Taupō. 'Can I learn now?'"

She could. These days cello is merely one of many things Solly excels

at, which is how she comes to have written a new work for orchestra and taonga puoro – traditional Māori instruments – that receives its premiere on International Women's Day as part of an APO and Auckland Arts Festival (AAF) celebration of female composers.

The new work draws on the legend of Tinirau and Kae, specifically the section of the story where a group of women enchant a village to capture Kae, who has angered the god Tinirau.

"We're looking at how women are the engineers of magic in the story," Solly explains. "It's basically about these women who use music in a magical way to have a whole audience do what they want."



Auckland Arts Festival &
Auckland Philharmonia Orchestra present

SHOULDER TO SHOULDER

CELEBRATING INTERNATIONAL WOMEN'S DAY



AUCKLAND
ARTS FESTIVAL
TE AHURU TOI O TĀMAKI MAKĀURAU

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o Tāmaki o Tui Tokereu

Four Winds
FOUNDATION

Arts administrators can only dream of such a thing.

Through her music's appearance in the concert, Solly is placed within a tradition of important composers that includes Hildegard of Bingen, Tailleferre and New Zealander Dorothy Ker. It's lofty company.

Is that daunting or does Solly think, No, I deserve to be here?

"I never really think of myself that way," she says. "I feel supported by my community and there's so much to do that we don't have time to feel we might be inferior for the job, we just have to pitch in and do the work."

Solly does a lot of work. An album, *Pōneke*, which combines taonga puoro with cello and environmental sounds, was released during lockdown; she writes essays, scripts and poetry, and has a book, *Tōku Pāpā*, out in February; she's currently undertaking her PhD in public health, and has a demanding day job as a music therapist. Additionally, she contributes to others' music, and performs in the group Maiangi Nui, a quartet of musicians who aim to revive taonga puoro playing among women. Maiangi Nui will appear on stage with the APO to perform Solly's piece.

For all her accomplishments, Solly is new to orchestral composition. She has played classical music all her life and is a graduate of the New Zealand School

of Music, but her university performance degree was in jazz cello. It made sense, therefore, to seek a mentor who could help her navigate the nuances of writing for a large group.

Solly turned to one of our very best, Salina Fisher, a former APO

Young Composer-in-Residence and two-time winner of the SOUNZ Contemporary Award, New Zealand's top composition prize.

"Salina's one of the composers who's worked really hard to understand taonga puoro, not just for what the instruments can do within the scope of Western music. I value that about her work and it's why I wanted to be mentored by her," says Solly.

As well as learning from others, Solly believes it's important to be an example for those who may follow in her wake.

"I don't like the idea of making something because it sounds nice or because it needs to be done," she says. "I like thinking, this is a resource for this kind of person who might need it, or this tells a story, or we are modelling what it looks like to have four female taonga puoro players on stage with an orchestra. It's always about resourcing for people who come forward."

Which is perhaps one of the reasons she wrote an essay titled 'Being Māori in classical music is exhausting'.

In it Solly detailed some of the racism – casual and overt – she has suffered

as a classically inclined person of colour, and how it has affected her. The essay became a social media lightning rod for the opinions of people who have no experience of what Solly has faced. Many of those opinions proved her point; Solly even received death threats.

To add insult to the threat of injury, someone insisted that not only is classical music entirely prejudice free, they used the example of Yo-Yo Ma and his Bach Project, before asking whether Solly had ever heard of the great cellist. Solly had, of course, heard of Yo-Yo Ma. She played in Ma's New Zealand Bach Project concert, too.

Meeting your idols – it's bound to be a letdown, right?

"It was incredible," she says. "I don't think I'll ever top that in terms of a full-circle moment; it was beautiful." Solly pauses briefly to reflect on the experience of working with the person who inspired her as a toddler. "I did pretty well for a little girl from Tūrangi." ■

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i Auckland Arts Festival & Auckland
Philharmonia Orchestra present

Shoulder to Shoulder – celebrating International Women's Day

8pm, Monday 8 March

Auckland Town Hall

apo.co.nz/shoulder

AUCKLAND ⁴⁻²¹
ARTS FESTIVAL
TE AHURU TOI O TĀMAKI MAKĀURAU

APO Summer Break

A celebration of local destinations!



Beaches, mountains, clean air and sunshine were all on the programme for the APO team over summer. But, as always, our 2021 concert season remained front of mind!

1 Gale Mahood

Director of Artistic Planning

"This is me in my homemade costume ahead of a very fun 'Space' themed New Years Eve party! I can't wait for 2021 to begin and I'm especially excited to experience Ginastera's *Variaciones concertantes* in October. It's such a virtuosic piece so many individual musicians get to shine. Our audiences will really be able to see all our talented players strut their stuff!"

2 Liu Yi Retallick

Associate Concertmaster

"I spent a bit of the summer enjoying the South Island, meeting up with old friends from the APO! Here I'm at my favourite NZ gin distillery with APO subscriber, Elizabeth Reese. The concert I'm most looking forward to... my own performance of the Barber Concerto in September of course!"

3 Charlotte Crocker

Annual Giving Programmes Executive

"I climbed Mount Manaia, Whangarei Heads this summer, so now I know there 'ain't no mountain high enough' to keep me from getting to the Aretha Franklin concert on 24 July!"

4 Annabella Zilber

Bass

"I'm really excited to hear my amazing colleagues perform in Ginastera's *Variaciones concertantes* in October. It's a fantastic piece with so many opportunities for our musicians to shine."

5 Jennifer Raven

Sub-principal Percussion

"Here I am at the Quarry Gardens in Whangarei on my way up to the Bay of Islands. I'm really looking forward to the Aretha Franklin concert in July, you might even catch me singing along as I've always wanted to be a back-up singer!"

6 Steven Logan

Principal Timpani

"Matching Christmas pyjamas are a big tradition for my family back in the US, but this year mom made sure to send ours by post so we could keep the tradition going! My concert highlight for 2021 will definitely be the *Nordic Fire* concert on 25 Feb, I'll be upfront performing the Kalevi Aho Timpani Concerto, so make sure you're there too!"

7 David Kay*Horn & Guest Conductor:*

"I'm loving spending long summer days with family around our great city and country. Here's us all checking out the America's Cup bases in town. The event I'm really looking forward to is *Blue Planet II Live in Concert* in April, it's going to be an awesome collaboration of screen and orchestra - not to be missed!"

**8 Colleen Edwards***Business Partnerships Manager*

"Summer holidays always include a day at the Ruakaka Races. Great food and lots of Champagne, I was a little luckier with my bets this year, so a good omen for 2021 I hope! I've got two favourite concerts, our performance with the NZ Guitar Quartet in October, and Beethoven symphonies No.8 and No.9 in November!"

**9 Martin Lee***Principal Cor Anglais*

"A win at the Taupo Races was a great end to 2020! I'm co-owner of race horse Zouluminous which is certainly a fun diversion to life as a musician. In 2021 I'd like to encourage everyone to check out our *Baroque & Beyond* and *In Your Neighbourhood* series. They're great chances to see us perform in smaller local venues."

**10 Miriam McCombe***Education Programmes Facilitator*

"I can't get enough of the white sandy beaches here in New Zealand! I even got a snorkel for Christmas! I'm really looking forward to *Kiwi Kapers* this year. Over 4000 students get to experience the APO Live – the atmosphere is electric and all those excited young faces!"

11 Frances Moore*Artistic Administrator*

"This was my first summer with a toddler, so here's Sally keeping cool at Hahei. I'm really looking forward to *Shoulder to Shoulder* as part of the Auckland Arts Festival. The repertoire is dynamic, radical, stunningly beautiful, and always intriguing! (And Sally can't wait for *APO 4 Kids with The Moe Show!*)"

12 Stuart Angel*APO Deputy CEO*

"My youngest boy's fifth birthday falls on Christmas Day – not a great day to have a birthday but we make the most of it as you can see by the cake! I'm most looking forward to attending *From the New World* in September. One of my favourite violin concertos, which I know Liu-Yi will be amazing in, plus the first symphony I ever performed with my youth orchestra as a budding clarinetist – very fond memories."



Our Blue Planet

It's time to turn the tide



Music has the power to inspire, so imagine what might happen when the power of a live orchestra is matched by the breathtaking imagery of a BBC natural history production.

Ben Gemmell jumped at the chance to speak with internationally renowned marine videographer and Auckland local Steve Hathaway about his work on the original BBC Blue Planet series and came away with some valuable insights on why we all need to help protect our spectacular Hauraki Gulf.



△ STEVE HATHAWAY

What role did you have in the making of *Blue Planet II* scenes?

I was involved with shooting underwater. We filmed one specific sequence, which was the killer whales and the bottlenose dolphins, which is the only story filmed in New Zealand.

So is shooting underwater the main work that you do?

Yeah, I do underwater filming. But I also do marine education for kids and adults. I've created something called Young Ocean Explorers, and that's been going for seven years. I do that with my daughter Riley. It started off as a school project for her, learning about turtles and plastic. I went along and saw her presentation and I had a light bulb moment! '*This is the idea I've been looking for and this is powerful*'.

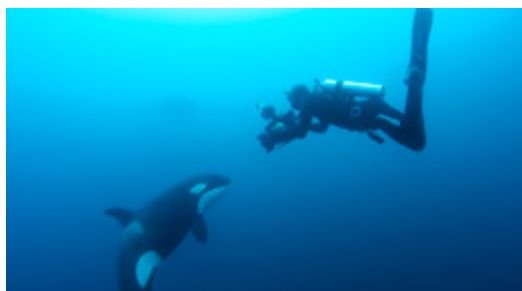


PHOTO CREDITS: RICHARD ROBINSON AND ELI MARTINEZ

What is Young Ocean Explorers all about?

The premise of Young Ocean Explorers, was Riley going on adventures into her Dad's world, as an underwater cameraman, looking for the biggest and most fascinating marine creatures in New Zealand. It was part of *What Now* for a couple of years with content that is now an online platform and it's used by thousands of classrooms around New Zealand. It's all based around the marine environment and can be applied in many other ways in the school curriculum as well.

So the goal of Young Ocean Explorers is to educate people on marine health and what we can do to protect it?

Yes, definitely. We've created something that works within the curriculum so teachers are free to use it. We want to bring the underwater story of Aotearoa alive. Something I regularly say to people is – we're very good at celebrating native flora and fauna like keas, kiwis and kauri trees. And while they *should* be celebrated, it's estimated that 80% of our native species actually live in the ocean!

As an advocate for marine health in New Zealand, what would you like concertgoers to take away from the experience?

To get a sense of how vital the ocean is to life on the planet. And not only how beautiful it is, because that's without a doubt; the BBC *Blue Planet II* is the gold standard.

But if people could also connect with the idea – 'hey, there is more

ocean on our planet than land – in fact our Pacific Ocean is larger than all the land in the world!' – so if you care about the environment then we must also protect our ocean environments for the sake of the overall health of our planet.

There seems to be a real disconnect between the ocean and the land; perhaps it's a case of 'out of sight, out of mind'. But by giving people a chance to see it up close – like they will in *Blue Planet II* – then they will gain a heightened awareness of how amazing the ocean is and hopefully realise that it is something we need to value and look after.

And after gaining that appreciation for the ocean, what would you recommend that ordinary Kiwis can do to help protect it?

The first thing is to educate yourself and learn more about the issues. Think about how we can make changes to the way we live our lives. There's been a lot spoken about plastic consumption for example. One really simple thing we can all do is realise that if we have clean communities, by reducing or eliminating plastic in our daily lives, then we can have cleaner oceans too.

What does that mean – 'clean communities' – and what are those issues that we should educate ourselves about?

Well, if we have plastic rubbish in our streets, then that means plastic will end up in our oceans.

Is the fish you're eating sustainably caught? Is it caught in a way that is not doing more damage to the

environment? For example, being pulled off the bottom, or with dredgers, or with nets that damage the natural habitat on the bottom of the ocean floor.

The land is so interconnected with the ocean; how we treat our land affects the health of the ocean too. We need to really think about how we consume things as well.

So what are the first steps that people can take to help make change?

I think education first and creating a connection with the water. I would highly recommend people immerse themselves in the ocean and experience it for themselves. Go somewhere like the magnificent Poor Knight Islands or Goat Island Marine Reserve to have a tiny glimpse of what the ocean used to look like. That's important.

Learn more about Steve and Riley's work at youngoceanexplorers.com ■

i BBC Live, Auckland Philharmonia Orchestra and Auckland Live presents

Blue Planet II

7.30pm, Friday 9 April

7.30pm, Saturday 10 April

Kiri Te Kanawa Theatre,
Aotea Centre

apo.co.nz/blueplanet

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Marksman & Musician: Joseph Bologne, Chevalier de Saint-Georges



On Christmas Day, 1745, in the French colony of Guadeloupe, an African slave called Nanon bore a child to her mistress's husband. George Bologne was proud to acknowledge Joseph as his son, and Nanon as Joseph's mother. When he returned to Paris, he took them with him. George was a minor nobleman, and Joseph grew up in an unimaginably different milieu to the plantations.

At age 13, Bologne started learning a suitably upper-crust sport, fencing, and swiftly became very good. In 1766, the great Italian fencer Giuseppe Faldoni declared him 'the finest swordsman in Europe'. He was also, incidentally, an expert marksman. The US Ambassador (and future President) John Adams said that he could shoot a coin out of the air. Such accomplishment gave Bologne glittering progress in high society. That magisterial tome, *Grove's Dictionary of Music and Musicians*, observes dryly that 'all contemporary accounts speak of his romantic conquests'.

But why is a champion sportsman appearing in *Grove*? Because Bologne was an exceptional musician. His early studies are mysterious but in the mid-1760s his name crops up in connection with the composer François-Joseph Gossec, who probably taught him. Gossec also ran orchestras, and in 1769 founded a band called the 'Concert

des Amateurs', a misleading title for an ensemble universally regarded as having been one of the best orchestras of its day. Bologne, a member from the start, before long was its leader. He made his solo début with the Amateurs in his own highly virtuosic violin concertos. When the Amateurs folded in 1781, Bologne set up an orchestra attached to a very fashionable Masonic lodge, the Loge Olympique. It was as the head of this orchestra that he commissioned Haydn's 'Paris' Symphonies.

“
In a city whose musical standards were sometimes shambolic, Bologne's excellent orchestras made him a logical choice to head the Paris Opéra.
”

In a city whose musical standards were sometimes shambolic, Bologne's excellent orchestras made him a logical choice to head the Paris Opéra. Marie Antoinette personally championed him. But the plan foundered upon some divas who announced that their delicate consciences would, regrettably, make it impossible for them to serve under a black man – although several accounts suggest that the divas were more worried about Bologne's reputation as a ruthless clearer of dead wood. Bologne withdrew in order to avoid 'scandal' touching the Queen.

This nasty episode is a typical example of the racism affecting Bologne's career. His father's fortune was left to his sister (although the sister was legitimate, so parentage was also an issue), and he never married, probably due to the combination of his high social status and his being black. When he picked up the violin, his calibre as a musician spoke

for itself. He was always welcome at Versailles; it's likely that the music-loving Marie Antoinette accompanied him at the keyboard.

And then the Revolution. Although intermittently under suspicion for having scaled the heights of the aristocracy, Bologne was appointed Colonel of the 'Légion des Américains et du Midi', which consisted of 'citizens of colour', mostly from Haiti. During his service he foiled a well-advanced counterrevolutionary plot, but a year or so after taking command, he was arrested on an entirely bogus charge and languished in prison for 18 months. In the febrile atmosphere of the Terror, he was lucky not to be guillotined.

Bologne was finally released after Robespierre's execution. His military career had been trashed and his musical career belonged to a vanished world. He still was a crack musician, though. Not long before he died, in 1799, he established yet another orchestra. Its performances, according to the press, 'left nothing to be desired'. ■

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**i The New Zealand Herald
Premier Series**

Rediscovery

8pm, Thursday 17 June

Auckland Town Hall

**Conductor Holly Mathieson
Piano Somi Kim**

**Bologne Symphony No.1
Gershwin Concerto in F
Farrenc Symphony No.3**

apo.co.nz/rediscovery

The New Zealand Herald

Behind the Scenes

JACQUELINE
COATES

Jacqueline Coats for the love of opera and human nature

Jacqueline Coats took time out to speak with the APO's Rowan Newton about her upcoming role directing the APO's The Trusts Community Foundation Opera in Concert performance of Beethoven's *Fidelio*.

Let's start with a bit about you.

I originally studied towards a BFA over in the States, then came back to Wellington and finished my degree here, eventually doing a Master of Theatre Arts in Directing. By that time, I had gotten interested in opera through my brother Stuart, who was studying performance singing. He got me involved in his opera productions in stage management and eventually Peter Walls there said to me "I think you'd make a great assistant director." So I started pursuing that path and really fell in love with the art form, and have continued to do it ever since. Combining my love of theatre and my love of music is absolutely perfect, and I think opera is a fantastic opportunity to explore human emotions to their absolute extreme, combining escapism and realism at the same time.

Have you ever worked on *Fidelio*?

I have never done *Fidelio* before! So I'm really thrilled to have this opportunity to explore it in more depth. *Fidelio* is being done a lot at the moment around the world, and I think it's because there is something about it that really speaks to people, both with the pandemic and also politically. While in New Zealand our journey has been unique, we are still storing this idea of what it is to have been in isolation and then to be released from that, and find humanity within those moments of crisis. Beethoven does this so brilliantly in *Fidelio* with that mix of what it is to be a human being and what the power of hope can do to bring us together to fight injustice.

What makes an opera in concert unique?

I always love having the opportunity to do a concert opera because they give you a chance to explore an opera in a way that you might not be able to do otherwise. You really are able to focus on the performer within the music because you have the orchestra on stage with the performer, and you are drilling the performer down to the absolute emotions of the piece without the dressings of costume and lighting and set, you really get to visually see as well as hear how they are connected.

We have a wonderful cast of local performers lined up for this production.

It's so lovely to see all of these familiar names, getting the chance to work with them again or in the case of Kirstin Sharpin, meeting her and getting to know her. I'm absolutely thrilled to have this opportunity to come and work with the APO as well. The *Opera in Concert* event has always been something I really enjoy so I'm thrilled that I get to be a part of it this year. ■

i The Trusts Community
Foundation
Opera in Concert

Beethoven's *Fidelio*

7.30pm, Saturday 8 May

Auckland Town Hall

apo.co.nz/fidelio



“
I think opera
is a fantastic
opportunity to
explore human
emotions to their
absolute extreme.
”

KIRSTIN
SHARPINSIMON
O'NEILL

Community Classics: Ao Tūroa

This year the APO Community Classics series will celebrate the natural world of Aotearoa. APO Connecting talked with composer Chris Adams about his new work, all about native New Zealand birds, that has been commissioned especially for the 2021 series.



NORTH ISLAND KAKA

Chris Adams' first involvement with the APO as a composer was in 2004 with the Graduate Workshop, where the orchestra read his first orchestral work *Elegy for a World Obsessed with Violence*. He went on to become the APO's Composer-in-Residence in 2009. Chris' involvement with APO Connecting doesn't stop there – he is also the Director of Performance Music at Auckland Grammar School, a longstanding member of the APO Partnership Schools programme. As well as his involvement with the APO, Chris has also had the privilege of being the Mozart Fellow at the University of Otago, and was the inaugural Artist-in-Residence at the Pah Homestead.

Tell us a bit about your piece

Acanthis; a winged canticle is a set of five pieces, each is based on a different endangered or threatened New Zealand bird that can be found in the Auckland region: the Hihi, Fairy Tern, Kokako, North Island Kaka, and the North Island Brown Kiwi. Each of these birds have unique characteristics and mannerisms. As well as their individual bird song, I have tried to bring out these aspects and exploring the challenges and threats that they face, integrating the whole set into a satisfying work.

How did this collaboration with the APO come about?

I have been wanting to write a longer work for the Auckland Philharmonia and in conversation with APO Connecting Director Thomas Hamill we discovered we both had an interest in our Native

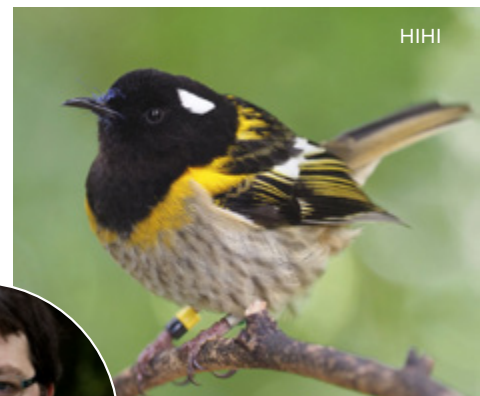
birds and that this would work nicely as a focus in the Community Classics series. The idea of creating a set of pieces that could be interspersed with other material as part of a larger programme, while also working as a cohesive whole also appealed and allows flexibility in programming the work.

How do you go about changing sounds of birds into musical motifs?

Some aspects translate easily as many of our birds have very musical bird song, with a clear sense of pitch and rhythm. However, other aspects are more subjective and allow more flexibility for interpretation. Ultimately, the sounds of the birds are used as a starting point for a more extensive musical contemplation.



^ CHRIS ADAMS



HIHI



BROWN KIWI

Why New Zealand birds?

I've been thinking a lot about climate change lately. It doesn't just affect us, but all the animals and plants around us too. For example, most of us will be aware of the water shortages due to the warmer and drier weather but we may not be aware that this has also had a direct impact on birds such as the Kiwi, as the drier, harder ground has made it more difficult to source and get to their food.

Birds are also wonderful creatures to depict musically; the movement, both in flight and on the ground or in trees, their beautiful voices and often resplendent colour, all provide inspiration for a composer. We're lucky in New Zealand to have such a diverse range of unique birds, due to our geographic isolation, but it is troubling to know that many of our birds are at risk.

What is your favourite motif that you've created that we should listen out for?

It is so hard to choose, as each of the birds are so interesting. In terms of the

individual bird calls, if I had to choose one, I would probably go with the Hihi. It had an interesting call to try and transcribe.

What impact are you hoping to make on the audience with this piece?

I'm hoping that the audience will relate to the birds in my pieces and that this might help raise awareness of the very real challenges that these birds are facing. I plan to create supplementary material that will draw attention to the issues and direct the audience to where they can find further information.

Favourite NZ bird and why?

My spiritual home is the Southern Alps and growing up we spent a lot of time in Arthur's Pass. As a result, my favourite NZ bird is the Kea, with their distinctive call and bright orange colouring under the wing. However, I was keen for this piece to draw on inspiration from the local environment and Keas aren't found in this region. ■

i Save the Date!

These concerts are **FREE** and fun for all the whanau!

Community Classics South

3pm Saturday 26 June

Vodafone Events Centre, Manukau

Community Classics Central

3pm Saturday 17 July

Auckland Town Hall

Community Classics West

3pm Saturday 6 November

The Trusts Arena, Henderson

apo.co.nz/whats-on

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Tāmaki o Tūi Tokerau

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CREATIVE AGENCY OF THE AUCKLAND PHILHARMONIA ORCHESTRA.





Huw Dann

Huw Dann, APO's Principal Trumpet shares the three albums that have made a lasting impression on his musical journey. Experience Huw and his colleagues up close in the new intimate series **Baroque and Beyond**.

HÅKAN HARDENBERGER

Haydn / Hummel / Hertel / Stamitz: Trumpet Concertos

I remember when we were 8 or 9, Dad coming home with our first CD player. He, my brother and I all played the trumpet, so this was the first recording of a professional trumpet player we ever had. For a long time, this was the only CD we had! Still to this day Hakan remains one of my favourite artists – like a painter whose work you can recognise instantly because of their unique visual style. If I hear one note from Hakan I know it's him because he has such a unique trumpet sound – and I know his sound and musicality had a profound impact on me as a young trumpet player and he is still someone I try to emulate today.

CLIFFORD BROWN

Clifford Brown with Strings

Clifford Brown is a jazz trumpeter, and this is another album that my parents played a lot when we were kids – I probably didn't appreciate it as much at the time as I maybe should have! But I still love listening to it now. I love his ability to convey emotion and feeling through sound. When I was choosing recordings for this interview I realised that in picking things I liked to listen to, I was picking things I inherently wanted to be able to do myself. One day I would love to have the time to learn to improvise better as I've always loved Clifford Brown's improvising, I think he is an amazing musician.

JUSSI BJÖRLING

Very best of Jussi Björling

I chose this recording because I think all musicians really are trying to copy the sound of the human voice on some level – especially its expressive nature. I probably listen to singers a lot more than I listen to trumpet players for their musicality, and Jussi Björling may be my favourite singer of all time. I love the very unique spin he gets from his sound, and it's something I really try and copy as a trumpet player as well. As trumpet players we are always thinking of the starts of notes, whereas I think for singers it's important for them to think about the way they release notes. I find it really useful to listen to singers because ultimately when I play I am trying to make the instrument sound like a singer.



i Baroque & Beyond

New for 2021, this series features Baroque masterpieces alongside complementary works inspired by the era.

Baroque & Beyond

Joie De Vivre!

7pm, Thursday 24 June

Holy Trinity Cathedral

Conductor Vincent Hardaker

apo.co.nz/joie-de-vivre

Baroque & Beyond

Eight Seasons

7pm, Thursday 4 November

Holy Trinity Cathedral

Director/Violin Andrew Beer

apo.co.nz/eight-seasons



STEVEN IN CHARACTER
WHILE FILMING *BYGONE:
THE EXODUS*

Principal Timpanist Steven Logan took a quick break between beats to speak with **Ben Gemmell** about his life away from the drums and the APO.

"I must've been about eight years old. The drum set is in the basement, my parents' bedroom is on the third floor, and it's like 3 o'clock in the morning. Surely they won't hear it, right? So I go down there and hit one crash and of course I hear a *thud, thud, thud* and my Mom comes down and she's like – "what are you doing!?"

A few decades later, Steven Logan is the Auckland Philharmonia Orchestra Principal Timpanist. To this day, his childhood enthusiasm for percussion remains just as strong; and his love for performance and making a bang has translated into another passion in his life.

"I first had a passion for acting when I was super young." He danced and sang his way through his youth, and in middle school he began performing in musical theatre. Percussion always came first though, especially by the time he reached college. "I remember one of my graduate school teachers saying, 'You can have hobbies once you've got a job in an orchestra!'"

And, that is just what he did after completing his first year on probation at the APO. He took up the guitar, he started singing again, and of course, he turned back to acting. For the most part, he's taken roles for his accent. "I settled into a niche here, because I am American and a Kiwi accent is...very difficult!"

Recently, he played the lead role in a student film called *Bygone: The Exodus*, which will be pitched to TV networks soon. He is also currently writing the script for his own film, which will begin shooting in March 2021.

Steven believes that although it's important to really 'live' in the characters you perform; it's even more important to bring out the unique qualities of yourself in everything you do. Not just as an actor – but as a musician as well.

"Let's say I'm doing *Der Rosenkavalier*, the opera. Rather than just sitting down and playing the notes, now I'm thinking... 'drunken beer hall. I want everyone in the Town Hall to think

they're at a German beer hall and they're just having fun."

"I did that at an audition once, and I played an excerpt for my APO colleague Camille Wells and she watched it and literally told me – '*...I kinda feel like I'm at some German beer party*' – and I was like, YES!" ■

**i The New Zealand Herald
Premier Series**

Nordic Fire


8pm, Thursday 25 February

Auckland Town Hall

Steven Logan is the feature soloist in *Nordic Fire* and will present the **Kalevi Aho Concerto for Timpani and Orchestra**. Prepare for the visual and aural drama of the big drums!

apo.co.nz/nordic-fire

The New Zealand Herald





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APOPstars head back to school

Every year the APO Partnership Schools programme (APOPS) sees our musicians get together to form smaller ensembles to perform in schools throughout Auckland.

The musicians embrace the opportunity to work together in a fun and relaxed setting where the magic of orchestral music can come to life for students throughout our city.

Performances range from a basic introduction to the instruments of the orchestra to a deeper exploration of important repertoire and compositional form for older students.

This programme also offers our APO musicians the chance to show off their prowess on some of their other musical instruments!

Violist Gregory McGarity loves to



crack out a guitar and accordion in the *Auckland Fusion Quartet*, whilst members of the brass section have been known to bust out some *West Side Story* medleys or jazz standards when they gather as the *Auckland Principal Brass Quintet*.

In 2021 our APOPS programme will include two string quartets, a jazz ensemble, a baroque group (aptly named *Baroque Around The Clock*) and even a blues band!

APOPS delivers around 50 ensemble performances in schools each year, with a collective audience of over 7,000 students!

For more information visit: apo.co.nz/apops. ■

Concerts for Schools: **Discovery**

Tuesday 18 May

apo.co.nz/schools

Concerts for Schools:

Kiwi Kapers

Wednesday 4 August

Friday 13 August

apo.co.nz/schools

Supported by Manukau-Westmere Lodge Charitable Trust

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CHAIR DONOR SPOTLIGHT

By becoming a Chair Donor you will share in the development of the orchestra through a direct relationship with one of the APO's many talented musicians.


These partnerships offer a more intimate connection with the

orchestra, and often result in fast and true friendships with the musicians themselves.

Alongside our APO concerts, Chair Donors also receive opportunities to attend special social gatherings and "behind the scenes" events with their respective musician.

And of course a highlight on concert night is the chance to meet up with the musicians for a post-concert

drink at the Town Hall D Bar. A perfect chance to relax and catch up on all the backstage buzz! ■

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

charlottec@apo.co.nz

(09) 638 6266 ext 234



What colour is your parachute?

Graham Bell, Projects Executive of APO Connecting, tells us about APO's new partnership with Parachute Music.

A special part of the Auckland Philharmonia Orchestra's Connecting Programme is our work to help nurture the next generation of musicians. The APO's Inspire programme focuses on creating performance opportunities and increasing the employment skills of the young musicians studying at the University of Auckland.

The Aspiring Musicians scheme represents a special group within the larger Inspire Programme and helps to deliver specific professional development experiences for the participating young musicians.

These opportunities can include performances at events such as sports games, retirement villages, fashion shows and festivals.

The programme continues to grow each year, reaching new communities and connecting with valuable industry partners. One new partnership that emerged during 2020 was the new connection with Parachute Music.

Parachute Music is a recording studio that records music for commercials, TV, soundtracks, radio jingles and many other commercial and creative projects.

They also run a very successful Producer Development Programme incorporating a wide range of recording projects across the year.

Their programme is designed to give emerging producers practical experience thereby preparing them for future employment.

Given both our organisations share these similar professional development objectives it seemed an ideal opportunity to connect our Aspiring Musicians with the next generation of music producers.

The project proved to be incredibly enlightening for all involved. Most of the producers had never recorded orchestral instruments before, and for our APO Aspiring Musicians, most had never been in a recording studio.

Their collective enthusiasm and eagerness to learn created a fantastic platform for all parties to develop and create together, side by side.

This learning environment offered all involved the chance to take some creative risks, experiment and learn through trial and error. Being able to test mic' placement to achieve the best sound and to be able play with headphones and a

click track were just a few of the invaluable skills acquired by the team on the day.

Thanks to the Parachute team for making this opportunity possible. We are now eagerly awaiting the release of these recorded tracks in early 2021... stay tuned everyone! ■

i Inspire Partnership Programme / Te Matanā

The Inspire programme works with aspiring young musicians aged 16 – 25 through regular activities designed to nurture their talent, hone their craft and shape Auckland's future professional musician network.

Get behind the scenes of the APO at open rehearsals, learn from visiting international soloists in masterclasses, competitions and much more!

apo.co.nz/inspire



SOPHIE BIALOSTOCKI
(PRODUCER)

REBEKAH GRAY
(FRENCH HORN)

FOUNDATION NEWS

A VERY SPECIAL EVENT

The Auckland Philharmonia Foundation is looking forward to its annual recital at Pah Homestead on Monday 29 March, 2pm.

This special event is dedicated to our cherished 21st Century Circle members; supporters who have generously left a gift in their will to the AP Foundation. These gifts are wisely invested in the endowment fund to ensure the continued growth and future of the orchestra.

Carl Wells, APO Horn and recipient of the 2020 AP Foundation scholarship will present what promises to be a fun interactive presentation summarising his

unique and challenging 2020 scholarship year. While Carl was not able to realise his original scholarship plans which would have seen him taking part in Horn masterclasses and workshops overseas. He instead launched into zoom tuition and other digitally based projects to further develop his musicianship and expertise. There will also be an ensemble musical performance for the audience to delight in. ■



△ CARL WELLS

i If you would like to find out more about the 21st Century Circle, please contact Adele Diviney, Development Manager:

adeled@apo.co.nz

09 638 6266 ext 247



△ BELINDA VERNON

A special message from the Chair...

"On behalf of the APO Foundation board, I would like to extend my sincere thanks to longstanding member Belinda Vernon who is retiring from the board this year.

Belinda was the public face of this board for nearly a decade, always

thoroughly professional, and unfailing a pleasure to deal with. Her leadership and contribution will be sorely missed by the APO Foundation."

– Robert Clark, AP Foundation Chairman

FRIENDS NEWS

HAPPY NEW YEAR!

President of the APO Friends Jackie Wilkinson fills us in on what the upcoming months hold for the APO Friends.

The Friends of the APO are like everyone else in the Auckland arts scene; wishing for a calm and orderly 2021!

The Friends' year has begun with our first get together on the 12th February at our usual venue in Ellerslie.

We will be entertained by the wonderful APO Connecting team. They will fill the whole programme with music, information and a Q&A at the end.

And of course, lunch before we all go our separate ways.

Towards the end of 2021 the Friends will celebrate 40 years as a part of the APO family. We are planning a special event to celebrate our birthday.

We enjoy a special relationship with the orchestra, helped in no small part by the activities at the Town Hall on concert nights. The suppers for the orchestra are legendary around the world – according

to the international guests who visit our shores.

We welcome new members and promise an enjoyable time at our Meet The Artist (MTA) events through the year and special fund raising events. You will be welcomed into a friendly group of like-minded people eager to hear good music and an interview with some well known soloists, conductors and administrators.

Come and join us. ■

i Further information:

Jackie Wilkinson, President
wilkinsj@extra.co.nz

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

Meet the Artist Dates
12 February
12 March
23 April



> JACKIE WILKINSON



PHOTO © ADRIAN MALLOCH

△ AVOID THE STRESS OF CBD TRAFFIC AND TAKE THE APO FRIENDS' BUS SERVICE.

EXCLUSIVE ORCHESTRA EXPERIENCES

The APO's famous membership programme is ready to begin another vibrant year of socialising and revelling in great musical experiences.

There are two levels of Crescendo membership available, both of which give audience members exclusive benefits that perfectly suit their interests.

- Interval drinks and canapés
- Mixing with the APO musicians
- Exclusive access to Crescendo open rehearsals
- The chance to meet visiting conductors and soloists
- A warm and welcoming social network of likeminded music lovers.

These are just some of the benefits on offer to Crescendo Members. Join Crescendo to elevate your concert experience into an even more perfect musical night out. ■

i For more information or to join, please contact Annual Giving Programmes Executive Charlotte Crocker:

charlottec@apo.co.nz

09 638 6266 ext. 234



Already a member?

Why not consider gifting a membership to a musically inclined friend or family member?

Share your love of music with enthusiastic concert goers, there's no better way to show your support for Auckland's orchestra.



PLATED PERFECTION

Visit www.dawsons.co.nz



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

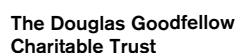
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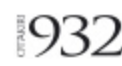
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FEB – JUL
2021

| DATE | CONCERT/ACTIVITY | TIME | LOCATION |
|-------------|------------------------------------------------------------------------------|----------------|------------------------------|
| Thur 18 Feb | Bayleys Great Classics: Houstoun Plays Rachmaninov | 7.30pm | Auckland Town Hall |
| Thur 25 Feb | NZ Herald Premier Series: Nordic Fire | 8pm | Auckland Town Hall |
| Mon 8 Mar | Auckland Arts Festival: Shoulder to Shoulder | 8pm | Auckland Town Hall |
| Mon 22 Mar | In Your Neighbourhood: Sweet Strings | 6.30pm | All Saints Church, Howick |
| Tue 23 Mar | In Your Neighbourhood: Sweet Strings | 6.30pm | St Lukes Church, Remuera |
| Fri 9 Apr | Blue Planet II Live | 7.30pm | Aotea Centre |
| Sat 10 Apr | Blue Planet II Live | 7.30pm | Aotea Centre |
| Sun 11 Apr | APO Connecting: APO 4 Kids: Moe's Guide to the Orchestra | 10am & 11.30am | Aotea Centre |
| Thur 15 Apr | NZ Herald Premier Series: Enduring Spirit | 8pm | Auckland Town Hall |
| Sat 17 Apr | APO Connecting: APO 4 Kids: Moe's Guide to the Orchestra | 10am & 11.30am | Bruce Mason Centre, Takapuna |
| Thur 22 Apr | Bayleys Great Classics: The Classicist | 7.30pm | Auckland Town Hall |
| Sat 8 May | The Trusts Community Foundation Opera in Concert: Beethoven's Fidelio | 7.30pm | Auckland Town Hall |
| Thur 13 May | NZ Herald Premier Series: The Romantic | 8pm | Auckland Town Hall |
| Wed 19 May | Metlifcare Unwrap the Music: Handel's Royal Fireworks Music | 6.30pm | Auckland Town Hall |
| Sat 12 Jun | Family Concerts: Paddington Bear's First Concert | 11.30am & 2pm | Auckland Town Hall |
| Thur 17 Jun | NZ Herald Premier Series: Rediscovery | 8pm | Auckland Town Hall |
| Thur 24 Jun | Baroque & Beyond: Joie de Vivre! | 7pm | Holy Trinity Cathedral |
| Sat 26 Jun | APO Connecting: Community Classics: Ao Tūroa | 3pm | Vodafone Events Centre |
| Tue 29 Jun | Metlifcare Unwrap the Music: Haydn's Military Symphony | 6.30pm | Auckland Town Hall |
| Thur 1 Jul | Deloitte Winter Gala: Wonderfully Wicked | 6.30pm | Auckland Town Hall |
| Thur 8 Jul | Bayleys Great Classics: On the Danube | 7.30pm | Auckland Town Hall |
| Thur 15 Jul | NZ Herald Premier Series: Light & Shade | 8pm | Auckland Town Hall |
| 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 |

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 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

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✉ apo@apo.co.nz

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