

The Pettman National Junior Academy of Music presents

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The International  
**AKAROA  
MUSIC  
FESTIVAL**  
9<sup>th</sup> to 17 January 2016

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**SPONSORS REPORT**  
[www.akaroafestival.org.nz](http://www.akaroafestival.org.nz)



## Saturday 9<sup>th</sup> January

On Saturday the 9<sup>th</sup> January, we had our official opening concert for the International Akaroa Summer Festival 2016. The concert was quite a success, with Fiona Pears attracting nearly a full house of keen festival supporters and attendees.

The opening concert was a real treat with Fiona Pears, who made an exciting introduction by dancing down the aisle and playing on an amplified violin in response to her band on stage, playing a country inspired tune. From that moment onwards, she kept the audience on their toes with her fire ball of energy and down to earth personality.

The audience enjoyed a few laughs Fiona's hilarious (mostly self-deprecating) jokes and imaginative descriptions of her pieces, most of which were her own compositions that included a range of Jazz, Gypsy, Latin and Celtic styles.

Fiona's sense of freedom of stage was refreshing in the classical world, as she danced, stamped and yelled out in enthusiasm throughout her performances, all whilst actively engaging with each member in her band. It was so thrilling that I half expected her to start tap dancing along to the music, with her gorgeous character shoes, colourful frock and flashy bright lighting.

Fiona and her band were given an overwhelming response from the audience throughout the concert, some of which came especially to the festival to watch her perform. My personal highlight for the concert was her stunning performance of a work called 'Cathedral Tango', which she wrote in response to the 2011 Christchurch earthquakes. This piece was a little darker than the rest of her programme and was especially eerie, with contemporary effects creeping through the saddened melodies and underlying tango theme (which sounded like a familiar echo of Piazzolla inspired melodies). She then ended the concert with a highly energetic work, which made the audience erupt into a memorable applause.

This year we have a record breaking 59 students enrolled, 12 artist teachers and 7 staff members. Earlier in the day, we had a large queue of eager students ready to enrol, followed by the official welcoming meeting, where the students had a chance to be introduced to the key staff members and given an overview for the festival. The festival then began promptly after the meeting, with lessons starting from 3pm. Before the concert, everyone involved in the festival enjoyed making connections with each other over a BBQ at 6pm.

The full staff list for the 2016 Akaroa Festival include the following:

### KEY STAFF MEMBERS

#### **Festival Director**

Wolfgang Kraemer

#### **Artistic Director**

Edith Salzmann

#### **Operational manager**

Danielle Wells

#### **Festival PA**

Priscilla Scanlan

#### **Assistant for lunchtime concerts and rehearsals**

Lianne Eveleens

#### **Ticketing**

Jesbery Hartono

#### **Accompanist**

Tim Emerson

### ARTIST TEACHERS

#### **Violin/viola**

Yuka Eguchi

Elisabeth Kufferath

Stephen Larsen

Andrew Beer

Serenity Thurlow

#### **Cello**

Edith Salzmann

Peter Hoerr

#### **Assistant teachers**

#### **for cello**

Sally Kim and Martin

Roberts

#### **Flute**

Luca Manghi

#### **Bassoon**

Selena Orwin

#### **Clarinet**

John Robinson

#### **Voice**

Catrin Johnsson

#### **Piano**

Rachel Fuller

## Sunday 10<sup>th</sup> January

Sunday was a very busy day at the festival, with music that could be continuously heard from the lessons and practice rooms, as people prepared for their upcoming concerts.

At 5pm, the festival's second concert 'Brahms and Gershwin' took off on a lovely Sunday afternoon. The guest artists included Swedish mezzo Catrin Johnsson and Christchurch pianist Rachel Fuller, as well as Edith on the cello. Several festival students also performed in the concert, including cellists Martin Roberts, Sally Kim, Mariko Windecker and Sally Kim, as well as violinist Stella Kim.

Although Catrin Johnsson fell ill just 2 days before the concert, she still gave an exquisite performance of works by Wolfgang Amadeus Mozart, Ludwig van Beethoven, Johan Halvorsen, Ture Rangström, Wilhelm Stenhammar, Edvard Hagerup Grieg, Kurt Weill and Jerome Kern. Catrin delivered each performance with a fine balance of both drama and sophistication, whilst giving charming explanations of each work and the translations provided to the audience.

Catrin's vocal works were accompanied by Rachel Fuller, who gave an equally stunning performance, with the most sensitive touch and appropriate balance. Rachel also gave her own solo performances with works by Wilhelm Peterson-Berger and George Gershwin. The work 'Lawn Tennis' from Peterson-Berger's 'Frösöblomster 1, op 16' was particularly memorable after she explained that it was based on people playing tennis in the brief Swedish summer, with light that continued until midnight.

Another real treat in the concert was the performance by Edith, alongside Rachel Fuller on the piano. They performed a stunning rendition of Johannes Brahms' 'Four Lieder, Op. 96' (including the famous "Wiegenlied"), arranged for cello and piano and was well received by the audience.

Several works were also performed by Akaroa Festival attendees, which added a lovely balance to the concert. This included Johan Halvorsen's Passacaglia for violin and cello by Sally Kim and Stella Kim, as well as David Popper's 'Requiem, Op. 66' by Martin Roberts, Stella Kim and Mariko Windecker. Out of these students, Martin Roberts and Sally Kim were also cello teaching assistants at the festival.

After a concert full of variety, Catrin and Rachel finished the evening with the lighter song 'Can't help lovin' dat man' by Jerome Kern. The concert was a success and was a lovely end to the second day of the festival.



## Tuesday 12<sup>th</sup> January

We are now well and truly half way through the festival and everything is running smoothly. The last couple of days have been a bit quiet, with a break on evening concerts on both Monday and Tuesday. We are now building up towards this evening's concert (Wednesday 13<sup>th</sup>) held at 7pm, called 'Cellissimo!'. This will include several artists which have arrived over the past couple of days. The programme will include works by Wilhelm Fitzenhagen, Astor Piazzolla, Erno von Dohnanyi and Arvo Paert. The performers will include mezzo Catrin Johnsson, violinist Andrew Beer, violist Serenity Thurlow, cellist Edith Salzmann, pianist Rachel Fuller and The Auckland Cellists.

Despite having no evening concert on Tuesday 12<sup>th</sup>, we did have our first lunchtime concert at 1pm and we were very pleased to have it held at St Peters Church again as in the past (last year we had the lunchtime concert held at the Powehouse). There was a good turnout of approximately 35 people, who enjoyed relaxing to a lovely programme of music whilst staying indoors from the intense heat of the sun. The programme included Johann Sebastian Bach's 'Cello Suite No. 2: Prelude' performed by violist Martin Qi; Johann Christian Bach's 'Cello Concerto in c minor: Allegro' performed by cellist Masha Pavelenko; Carl Bohm's 'Sarabande' performed by violinist Agnes Lim; Edward Elgar's 'Salut d'Amour' by cellist Anastasia Lim; William Henry Squire's 'Danse Rustique Op. 20, No 5' performed by cellist Hyunjae Lee.

All students performing in the lunchtime concerts are being adjudicated for the Gilbert Gladius Competition (unless they do not wish to be adjudicated). The \$1000.00 prize has been generously donated by Gilbert Gladius and will be rewarded to the most promising performer of the lunchtime concert series. The prize winner will be invited to perform in the final concert on Sunday the 17<sup>th</sup> January, at the Akaroa Area School Auditorium.

At 3pm, the students had the opportunity to go along to the second music-communication class led by Catrin Johnsson (mezzo-soprano) and Rachel Fuller (pianist), who had performed in the most recent concert 'Brahms and Gershwin' on Sunday 10<sup>th</sup> January. The class was a success again and the students were able to build on the exercises and skills they had learnt on Monday.

On a lighter note, yesterday I picked up this year's festival t-shirts, which are looking very smart being black with a white print of the Akaroa Festival details on front and back, along with an eye catching silhouette of musicians on the back. We look forward to and seeing everyone walking around in 'festival attire'!



# Wednesday 13<sup>th</sup> January

Wednesday 13<sup>th</sup> January was quite a successful day for the Akaroa Festival. We had two concerts, a musical communication class and a festival BBQ. The weather was a bit 'drizzly' to start with, however it soon cleared up by lunchtime. All rehearsals and lessons went well and the students have been enjoying learning from a selection of teachers over the days.

The lunchtime concert went well yesterday and had a good audience turnout, with approximately 30 tickets sold, as well as the usual festival attendees.

The programme included a contrast of works presented by the Festival students, all accompanied by Tim Emerson. This included violist Cecile McNeill performing Johann Sebastian Bach's 'Cello Suite No. 3: Prelude'; cellist Esther Lee performing Camille Saint-Saëns 'Cello Concerto No. 1 Op. 33: first movement'; violinist Christine Lee performing Pablo de Sarasate's 'Introduction and Tarantella, Op. 43'; violinist Kihei Lee performing Dimitry Kabalevsky's violin Concerto No. 1 in C, Op. 48: first movement'; cellist Mariko Windecker performing Pyotr Ilyich Tchaikovsky's 'Rococo Variations Op. 33'

At 3pm, the students had yet another opportunity to learn how to communicate effectively on stage, with the 'Music Communication' class led by Catrin Johnsson and Rachel Fuller. This was the final class of the series of three lectures.

At 4pm, we had the festival BBQ, which gave another opportunity for students to enjoy a break from their lessons and enjoy each other's company. The teachers were also quite keen to enjoy a break away from the classrooms. There were plenty of sausages to go around and I am sure we will have another opportunity to keep everyone well satisfied. After everyone enjoyed catching up, they all quickly hurried back to the classrooms to continue lessons and rehearsals.

By 7pm, we had the third evening concert 'Cellisimo', which attracted a very good audience.

The concert included mezzo Catrin Johansson and pianist Rachel Fuller performing Anthony Ritchie's

'Words are my notes', with the text written by Christopher Marshall. This was a cycle of four poems, each serving as their own movement including, 'Shapes and Colours', 'Question', 'Thinking' and 'Things said'.

This was followed by a stunning performance of Wilhelm Karl Friedrich Fitzenhagen's 'Trois Petits morceaux' Op. 22, by cellists Martin Roberts, Sally Kim, Mariko Windecker and Tahee Kim. The cellists then returned to the stage with the remaining members from the 'Auckland Cellists' to perform Arvo Pärt's 'Fratres for cello ensemble'.

After the interval, Catrin Johnsson returned to the stage with Rachel Fuller, to perform three charming songs by Samuel Osmond Barber. They began with 'Green Lowland of Pianos from Barber's 'Three songs for voice and piano, Op. 4, No. 2'. This was followed by the song 'Sure on this Shining night, Op. 13, no 3'. They completed their set of three songs with Barber's 'Solitary Hotel', which had hilarious lyrics that left the audience in a very good mood.

Catrin Johnsson and Rachel Fuller then returned to a more serious work by Carl Leopold Sjöberg called 'Tonerna for voice and piano.

To finish the concert, violinist Andrew Beer, Serenity Thurlow and cellist Edith Salzmann gave a outstanding performance of Ernő Dohnányi's 'Serenade for String Trio, Op. 10'. The energy and passion the trio gave in their performance was admirable and received a tremendous applause.

The evening ended well with several artists and staff members gathering at 'L'Hotel' to enjoy a few drinks together.



# Thursday 14<sup>th</sup> January

On Thursday 14<sup>th</sup> January, we had a day packed full of events, keeping everyone on their toes. The day began with rehearsals and lessons from gam (or even earlier for some very dedicated ensembles), then continued to build in intensity of hard work towards the lunchtime and evening concerts.

At the lunchtime concert, we had a very good turnout from the audience and we had 49 paid audience members come along, as well as the festival attendees. The programme included cellist Paul Lee performing Joseph Haydn's 'Cello Concerto in G Major: first movement'; violinist April Ju performing Ludwig van Beethoven's 'Violin Sonata No. 4 Op. 23': first movement; violinist Olivia McNeill performing Felix Mendelssohn's 'Sonata in F Major, 1838: first movement'; violist Julie Park performing Henri Vieuxtemps' 'Elegie Op. 30 first movement'; violinist Diane Huh performing Johannes Brahms' 'Violin Sonata No. 3, Op. 108'. Tim Emerson once again accompanied the performances on piano.

On the same day of the concert, we had a large amount of tourists walking around the area after stopping by from the cruise ship. One of the tourists happened to pop in to enjoy the concert. He was extremely enthusiastic and enjoyed catching up with the musicians afterwards, sharing stories of his time on the cruise ship and how much he enjoyed the music.

At 3pm, we had another 'Music Communication Class' with Catrin Johnsson and Rachel Fuller, which continued from the work and activities they explored the day before. Today they instead held a 'Choir Class' so they students could explore their vocal abilities.

At 7pm, we had our fourth evening concert 'Divertimentos'. At this concert, we had guest artist Helen Charlton join us, a soprano who at a week's notice, filled in another soprano who had to cancel due to being ill. Helen performed Heitor Villa Lobos' 'Bachianas Brasileiras for cello orchestra and soprano', as the second item in the programme, with the Auckland Cello Ensemble accompanying her. This was the highlight of the evening, due to Helen giving an absolutely stunning performance, especially with the enchanting

opening movement 'Aria (cantilena)' which required only sung melodies with no words. The ensemble played in perfect balance with Helen, never overshadowing her melodies, but adding a luscious harmony. Martin Roberts stood out in particular, as he led the ensemble, with direct contact with Helen at all times. It seemed as though he had memorized his entire part and instead focused his energies on being as supportive towards the soloist as possible. The second movement 'Dança (Martelo)' then picked up in energy, as Helen sang along with the ensemble with lyrics. The second half of the movement then finished with Helen humming along the opening movement's tune with the ensemble, giving an impression of the melody being heard in the far distance or even as a reflective thought. She projected every note with the utmost precision and clarity, whilst the ensemble performed with absolute sensitivity so as not to every play over her delicate part. Helen finished with an impressive difficult octave leap, with the cello ensemble holding a sustained note behind her, which left a beautiful uplifted atmosphere in the audience.

Prior to Helen Charlton and the Auckland cello ensemble's performance was a beautiful opening of Johannes Brahms' 'Sonata for cello and piano in e minor, No.1. Op. 38' performed by cellist Peter Hoerr (Music director of the Hofkapelle Weimar) and pianist Rachel Fuller (Professional Teaching Fellow, accompanist and vocal coach at the University of Auckland).

The ensemble gave a passionate performance and built up to an exciting climax in the final movement 'Allegro', receiving a wonderful response from the audience.

The final item left the audience in high spirits, with violinist Andrew Beer, cellist Edith Salzmann and pianist Rachel Fuller. The ensemble gave a wonderful performance and received an impressive applause from the audience.



## Friday 15<sup>th</sup> January

Friday 15th was quite an exciting day, as the woodwind teachers and students finally arrived for their part of the event. We had flautist Luca Manghi arrive from Auckland (originally from Italy, but currently is active as a concert musician and lectures in flute and chamber music at university level), as well as clarinetist John Robinson (clarinetist with the Christchurch Symphony Orchestra). We also had of course had bassoonist Selena Robinson (Principal bassoonist of the Christchurch Symphony Orchestra).

The woodwind students all arrived throughout the day, keeping the office very busy with registrations. As soon as they arrived and registered, they went straight off to their scheduled lessons and rehearsals.

By 1pm, the student concert was underway as usual. The concert included a range of music from composers George Frideric Handel to John Williams, all by string players (as the woodwind instruments had not had a chance to sign up for concerts yet). The items and students included violinist Grace Lawrence performing George Frideric Hadel's 'Violin Sonata in F major: Allegro'; violinist Hijiri Yamamoto performing Wolfgang Amadus Mozart's 'Violin Concerto in D Major "Adédaïde": first movement; violinist Grace McKenzie performing Robert Schumann's Sonata in A minor: first movement'; violinist Sarah Lawrence performing Wolfgang Amadeus Mozart's 'Sonata in G major: First movement'; cellist Sarah Lee performing George Friderich Handel's 'Violin Sonata in F major: Allegro'; violinist Lorna Pairman performing John Williams' 'Remembrances from "Schlinder's List"'; violinist Andrew Robinson performing Sergei Prokofiev's 'Solo Sonata Op. 115: first movement'; cellist Matthias Balzat performing Pytr Ilyich Tchaikovsky's 'Pezo Capricioso'. All performances were well received by the audience and we once again had a good number of tickets sold.

At 3pm, Catrin Johnsson and Rachel Fuller gave students the option of joining a choir, as the next part of their series in building students' confidence as musicians. Their goal was to help students realize how essential it is to sing, in order to help develop their aural skills and therefore help them improve as instrumental musicians. Although quite a small turnout, the choir was led through exercises and repertoire for the afternoon.

At 7pm, we had our fifth concert from the festival series 'Hungarian Flavours'. The concert included 3 large works which thoroughly impressed the audience. First of all, German violinist and violist Elisabeth Kufferath (Professor of Violin at Hochschule für Musik Hannover, Germany) walked onto the stage in a stunning ensemble of matching red pants and jacket. However, the impressive outfit was quickly matched by her equally flashy performance of György Kurtág's '9 pieces from 'Signs, Games and Message' for violin solo and viola solo. Elisabeth gave the audience a real treat with her stunning technique, musicality, intensity and sensitivity in her playing, whilst switching between the violin and viola for particular movements. Each movement of the contemporary work had obscure titles, which served as a clue for the 'out of this world' styled music that was to come.

After Elisabeth Kufferath's performance, we were set back to the classical era, with Wolfgang Amadeus Mozart's 'String Quintet No. 3 in C major, KV 515'. The performers for the item included visiting artist Yuka Eguchi (Assistant Concertmaster of the New Zealand Symphony Orchestra), along with students including violinist Stella Kim, violist Lindsay McLay, violist Martin Qi and cellist Martin Roberts.

After the interval, the audience was presented by another String Quintet by Mozart 'No. 6 in E flat major, KV 614'. This time, the ensemble included Yuka Eguchi once again leading the ensemble, along with violinist Grace McKenzie, violist Lindsay McLay, violist Caroline Norman and the teacher Peter Hoerr on cello. Both ensembles who performed Mozart gave equally beautiful performances both historically accurate yet refreshing to the ear.



# Saturday 16<sup>th</sup> January

On Saturday we reached the end of the festival's second week, but instead of gradually winding down, we were building towards a rather large climax. On Saturday 16<sup>th</sup> January, the woodwind students and teachers finally had their chance to stir up the festival, which had been purely dominated by the strings up until that point.



A fresh round of energy began to enter the festival again, with a fresh group of students ready to embrace the lessons, rehearsals and concerts, after having already settled in the day before. The teachers had of course already settled in the day before if not earlier. This included of my own recorder teaching, Selena Orwin teaching the bassoon, John Robinson teaching the clarinet and Luca Manghi teaching the flute.

At 9:30am, Luca Manghi began the flute class warm ups in the rather beautiful school's 'student common room', which overlooked the field. This was followed by the day's flute lessons and ensemble work. The pure flute melodies could be heard floating across the field throughout the day.

In the office block were several woodwind classes. Across from us was John Robinson's clarinet room, which had keen students lining up at his door first thing in the morning, Selena Orwin's bassoon classes could be heard down the corridor from our office and of course Wolfgang Kraemer had his recorder classes held right next door.

Throughout the day, the string lessons and rehearsals continued on as usual.

At 1pm, we had our lunchtime concert again, but this time it was especially dedicated to the woodwind students, with the odd string student as the exception (if they had missed out on the opportunity to perform in the earlier concerts). The concert included a range of works that featured the flute, clarinet, bassoon, violin and cello.

The performances included; Helen Fisher's 'Te Tangi a te Matui', a solo work for flute and voice performed by Feby Idrus; Gioachino Rossini's 'Die Diebische Elster' performed by bassoonist William Ju; Gaspar Cassadó's 'Suite for Violincello Solo: first movement' performed by cellist Yotam Levy; Gerald Finzi's 'Five Bagatelles: fughetta (fifth movement)' performed by clarinetist Lorna Pairman; Pablo de Sarasate's 'Playera' performed by violinist Gloria Tan; Jacques Ibert's 'Pièce pour flûte seule' performed by flautist Lianne Eveleens. Time Emerson also performed as usual for any works that required a piano accompaniment.



The concert had a good turnout as usual and we sold plenty of tickets, with audience members leaving feel quite pleased with the performances.

By 7pm, we were underway with our 'Woodwind Extravaganza' concert. One would think that the bold title could have the potential to outshine the performers, however the line up of artists simply blew everyone away with their exceptional performances.

We had a phenomenal amount of people attend the concerts, with 80 concert programmes running out, forcing us to race off and print some more for the keen audience attendees. In total, we had approximately 100 sold tickets the concert (plus staff, students and parents). The concert being a little different from the previous string concerts clearly attracted the audience members, who brought along quite a buzzing atmosphere.

The concert opening item was Wolfgang Amadeus Mozart's 'Flute Quartet No. 3 in C major, with the star soloist being flautist Luca Manghi, along with violinist

Andrew Beer, violist Serenity Thurlow and cellist Jesbery Hartono. Luca performed with a tone so pure and light, that it sounded like a perfect imitation of the wooden flute Mozart would have originally written the solo for. Luca led the ensemble with a perfectly balanced performance full of grace and elegance. The string ensemble supported him with great sensitivity so as not to ever overtake his playing.

The second item in the concert was François Devienne's 'Bassoon Quartet in C major, with the soloist being bassoonist Selena Orwin, along with violinist Andrew Beer, violist Serenity Thurlow and cellist Yotam Levy. Selena performed her bassoon solos with incredible speed and flawless technique, building up to a dramatic end, in which she received an outstanding applause for her wonderful display of virtuosity. The string ensemble helped build up the energy underneath her busy solo, with great care in their playing and clean technique.

After an interval with a rather excited crowd enjoying their glasses of wine and chatter, we came to the second half



of the concert, with flautist Luca Manghi and cellist Edith Salzmann giving the opening item of Heitor Villa Lobos's 'Assobio a Jato (The Jet Whistle) for flute and cello. This was an outstanding performance, which displayed a high level of technique from both performers, especially with Luca's fast running scales and 'whistle effects' into the flute. The duo's performance commanded the audience's attention, through their intensity and clear communication on stage. The performance especially excited the flute and cello students, who were aware of piece's high degree of difficulty.

The final item of the night was another chance for a woodwind artist to display their impressive playing. This time it was clarinetist John Robinson's turn to perform Wolfgang Amadeus Mozart's 'Trio No. 2 in E flat major,

KV 498, 'Kegelstatt', alongside violist Lindsay Mclay and pianist Rachel Fuller. This was again another impressive performance, allowing the audience to be 'wowed' by John's virtuosity in his solo moments, whilst performing alongside two other fantastic musicians who also shone on stage.

The night ended very well, with audience members still buzzing long after the concert had finished. After finally having the school cleared, a large group of staff and students went to 'Bully Hayes' restaurant to celebrate the successful evening. The food was fantastic and everyone seemed absolutely satisfied, while they enjoyed a much deserved break together.



# Sunday 17<sup>th</sup> January

On Sunday 17<sup>th</sup>, we continued our very busy weekend of lessons, rehearsals and final concerts. It was a day full of events, whilst we wrapped up our time with the string students. The woodwind students would then continue the festival alone on the following two days (Monday 18<sup>th</sup> and Tuesday 19<sup>th</sup> January). The school was full of energy, whilst students searched out any empty rooms to do their final practice towards the concerts.



Throughout the day, the students would come to the office and purchase our official festival T-Shirts for \$15.00 each. The trend of buying the black T-shirts (with bold white print) caught on as they gradually saw fellow students walking around wearing the attire throughout the festival.

We also kept students busy with an official student vote for the 'Jilly Marshall Kindness Award'. This was a prize generously donated by Jilly Marshall, for a student and teacher to each receive a \$250.00 cheque, after being voted as the most kind people at the festival. Jilly chose to give this prize over the last few years, in order to keep everything in perspective for the students, who can often get caught up in the intensity surrounding competitions. Jilly explained to us that she always notices that people get rewarded for performance excellence, however nobody ever seems to get rewarded for their kind spirit and care towards others. She therefore wanted to make a point of difference through this award, to remind students that how they are seen as a person is especially important. Therefore, we were instructed to take a vote from the students over a few days with gorgeous little porcelain 'Kiwi Birds' which we were supplied with, to use as the official voting ballots. The votes were to be taken in by 1pm on Sunday 17<sup>th</sup> then counted before announcing the results at the 5pm final concert. It was quite lovely to see the students take pleasure in participating towards the votes.

At 11am, we had the 'Young String Players Concert', which gave the younger students a chance to perform, without the added pressure of competition. This was a successful event and the students performed beautifully to a supportive audience.

At 1pm, we had our final student lunch time concert at St. Peter's Church. This time however, it was purely dedicated to the woodwind students, as a chance to perform to the public during their short stay at the festival.

The concert included Antonio Vivaldi's 'Trio' performed by bassoonists Emma Morrison, William Ju and Gabriel Baird; Giuseppe Sammartini's 'Concerto in F major for descant recorder and strings: third movement (Allegro assai)' performed by recorder player Olivia Humphrey; Josep Maria Riera i Pinart's 'Meditació, for flute (or clarinet) & piano' performed by clarinetist Alina Pardas; Gabriel Fauré's 'Fantasie for flute and piano' performed by flautist David Robertson; Carl Maria von Weber's 'Variations for clarinet and piano, Op.33: theme and variations I, III, VII' performed by clarinetist Samantha Chiang; Charles Marie Widor's 'Suite for flute and piano, Op.34: first movement (Moderato)' performed by flautist Leah Munroe; Ferruccio Busoni's 'Suite, K.88: third movement (Elegia)' performed by clarinetist Lily Doak; Eugène Bourdeau's 'Premier Solo' performed by bassoonist Emma Morrison.



The concert had a good attendance and the audience enjoyed the large range of items.

At 3pm, Catrin Johnsson and Rachel Fuller offered a 'Breathing Class', open to all students. They received an impressive attendance from a mixture of voice and woodwind students, as well as the woodwind teachers. Everyone was extremely keen to get some tips and exercises, to help improve their breathing capacity and efficient use of breath whilst singing or playing their instruments. The hour long class was so popular that they could barely all fit in the room!

At 5pm, we had our final Festival Concert 'Sunrise in Akaroa'. This was a concert full of excitement, as students awaited the results from competitions and artists gave their final performances. We once again had a full house of approximately 100 people, along with an exciting programme.

Edith began the evening by welcoming everyone and thanking the dedicated audience members for supporting this year's festival. She then read out the letter to the audience written from both of you, which received a very warm response from the audience. With this lovely introduction, then concert was then officially underway.

Although the name of the concert 'Sunrise in Akaroa' didn't quite make sense at first (due to being held in the

evening), it soon became clear to audience members that the evening's concert was named after the opening item 'String Quartet in B flat major 'Sunrise', by Joseph Haydn. The performers for this elegant piece included violinist Elisabeth Kufferath leading the ensemble, alongside Benedict, violist Julie Park and cellist Sally Kim. This was a perfect opening to the evening and it was a pleasure to see Benedict perform alongside the prestigious Elisabeth Kufferath. Benedict had been so unwell throughout the festival, that it was rather impressive that he was able to still give a fantastic performance, full of energy and mastery.

Following the first performance was the announcement of the winner from the 'Gilbert Glauziuss Competition', generously donated by Gilbert Glauziuss himself. Edith Salzmann explained that throughout the festival, all of the students who performed in the lunchtime concert were being adjudicated for the festival. The student who had given the most impressive performance and blown the adjudicators away for their high standard, was to receive a prize of \$1000. Sadly, Gilbert Glauziuss recently passed away, so he was unable to give the prize to the winning student. However, his wife instead took his place and gave a speech on his behalf. The chosen student for the prize was announced and it was given to Christine Lee, who had won with her performance of 'Introduction and Tarantella, Op. 43' by Pablo de Sarasate. Christine received the award with an outstanding applause, then



returned to the stage to give an impressive performance of the piece she won with.

We were next treated by Julius Klengel's 'Hymnus for 12 cellos. Op. 57', which included cello teachers Edith Salzmann and Peter Hoerr, along with the entire Auckland cello ensemble. The performance was nothing short of enchanting, as the cellos faded in and out with heavenly melodies.

Cartin Johnsson and Rachel Fuller then entered the stage with the two songs to audience on their toes, just before the interval. They began with Wolfgang Amadeus Mozart's 'Voi Che Sapete' from the opera Le Nozze di Figaro. Catrin's explanation of the song's meaning (in English) made it very accessible to the audience, especially after they realized it was based on a man trying to woo two women at once. They then performed George Gershwin's 'Summertime' from the opera Porgy and Bess. Catrin's more loose jazzy side came through and she entranced the audience with her beautiful falling notes and the final octave leap. We then went straight into an interval full of excitement.

After the interval, we had the announcement of the 'Jilly Marshall Kindness Award'. Unfortunately Jilly Marshall was very unwell that evening, so she sent Edith Salzmann onstage to speak on her behalf. Edith explained how important it was to recognize people's genuine kindness and treatment to others and that the festival would not be successful if it were not for these people. She then explained how the students had voted over the past few days for whom they thought were the

most kind student and teacher. She then announced the winners, which were the pianist Tim Emerson (for a second year in a row!) and cello student (and assistant teacher) Martin Roberts. The crowd gave a tremendous applause in support of the winners, who each received a \$250.00 cheque.

Catrin Johnsson and Rachel Fuller then returned to the stage in a far more dramatic manner. This time, only Rachel went up to the stage to then tell the audience to use their imagination and imagine they are in Spain, she then proceeded to play the opening theme of Georges Bizet's 'Habanera' from the opera Carmen. Catrin then gave the audience a real surprise by creeping down the aisle from the back, singing the enchanting opening line of the famous song. However, she did this with a real twist. She carried a bunch of roses in her hands and teased one man at a time whilst singing. She would offer a rose only to snatch it away from some men, then gracefully hand it over to others, some she would tauntingly stroke their faces with the roses, others she would throw it to them. The entire song had the audience in fits of laughter, all whilst she sang beautifully and glittered away in her beautiful jewellery and dramatic black ball gown. After the tremendous applause, Catrin said that we all needed to calm down with a laid back love song. She then performed with Rachel 'I hold your hand in mine' by Thomas Andrew Lehrer. However, although it began as a relaxed song, the audience soon realized it was yet another hilarious song. The audience loved the acts by Catrin and Rachel, who added the perfect variety to the concert.



The concert then moved onto very serious work to end the evening. Violinists Andrew Beer and Lauren Bennett, violists Serenity Thurlow and Dorian Liebert, cellists Matthias Balzat and Tahee Kim all gave an outstanding performance of Pyotr Ilyich Tchaikovsky's 'Souvenir de Florence, Op. 70'. This was the most appropriate way to end the Akaroa Festival Concert Series, with all performers playing with such vigour and passion. The audience were once again left in high spirits and we were left with plenty of comments with how excellent the festival was.

The festival was quite a success this year and judging by the amount of positive feedback we received, I feel that it is safe to say that we will have a great number of returning audience members in 2017.

After all of the buzzing audience members left the auditorium, the artists, staff and students all went to 'Bully Hayes' restaurant to celebrate the successful festival. There were so many that came, that we could hardly fit into restaurant. However, we were well accommodated and I am sure the restaurant made very good business from us. The string staff and students then went home to pack and head home then next day. However, the woodwind staff and students were to return to continue the festival on a smaller scale.'

# Monday 18<sup>th</sup> & Tuesday 19<sup>th</sup> January

On Monday 18th January, we finally reached the slightly more quiet side of the festival. All of the string teachers and students gradually left throughout the day, leaving only the woodwind teachers and students behind, to continue the festival on a smaller scale.

The day continued on with the usual lessons, rehearsals and practice. However, this time the woodwind students didn't need to compete for available practice rooms, with the string students having gone.

In the mean time, the auditorium was gradually being transformed back to its original state of a 'gym' space, with the entire stage being taken down, chairs, tables and curtains all taken away. As the hours ticked by, the concert venue gradually disappeared before our eyes. Posters were taken down around the school and any other evidence of the festival was gradually removed. I also had a very exhausting day having to drive 6 hours in total, due to two trips to Christchurch and back.

By 6pm, we had a 'woodwind' fish and chips gathering, which gave the staff and students another chance to catch up and make further connections. Twenty people attended the event and the weather was just nice enough to eat outside together

After the gathering, the students finished the day with a large woodwind rehearsal, where they all enjoyed sight reading through a range of repertoire together, along with the staff. By early evening, everyone went back to their accommodation for a quiet night.

On Tuesday 19th January, we had reached the final day of the music festival. The auditorium had its final stages of its transformation to be complete, with the concert vinyl lino flooring being carefully rolled up, the remaining chairs being stacked away carefully and all remaining school auditorium/foyer/green room gear to be put back in its original place. By the end of the day, the auditorium was so immaculate, that you would never have known a festival had taken place over the past couple of weeks.

In the mean time, the students continue with their final lessons and rehearsals.

By 1pm, the students and staff gathered for a final woodwind concert together. This was a casual gathering, where the students had a chance to play to each other, staff and any invited guests. The concert had a mixture of solos, duets, trios, quartets and quintets, with a very supportive audience, who helped to set a very friendly atmosphere.

This was a lovely way to end the festival together.

After the concert, some people travelled back home, whilst others stayed to continue a few final lessons with the teachers (especially with Luca Manghi, who continued teaching until 4:30pm).

By 6:30pm, most people had gone home. However a few remaining students and staff (who were either leaving later in the evening, or the next day) were invited to an 'Italian Dinner' at our holiday house. Luca cooked a beautiful Italian Risotto for everyone, which we enjoyed over wine. By very late evening, the final few people went home, ready to be picked up in Wolfgang's van, to be taken to the airport.

On the following day (Wednesday 20<sup>th</sup>), the sun came out again from the clouds, after several days of cloudy/drizzly weather. This gave us the most perfect conditions to travel in, whilst enjoying the view of Akaroa and the Bays along the way.

The International Akaroa Music Festival was a real success this year and we feel very confident that we will have another fantastic festival in 2017.



The Pettman National Junior Academy of Music presents

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The International  
**AKAROA  
MUSIC  
FESTIVAL**  
9<sup>th</sup> to 17 January 2016

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