

# GARY DAVERNE

*NEW ZEALAND'S  
GREATEST  
COMPOSER &  
CONDUCTOR*



# GARY DAVERNE

Gary Daverne is New Zealand's greatest composer and conductor. His works span seventy years of composing, a feat matched only by the great American composer John Williams.

Born seven years after Williams (1939 vs. 1932), Daverne is the only composer worldwide, living or deceased, to have written music across all spectra of sound. Were it not for our general manager, we might never have discovered him. All of New Zealand has heard Daverne's music, but most people would not recognize the name.

We aim to change that.

Daverne's repertoire includes over 500 television commercial jingles and 156 children's songs (and counting).

In 1975, Daverne founded the Auckland Symphony Orchestra, a groundbreaking achievement at the time. He retired from conducting the orchestra in 2010.

Daverne was a member of New Zealand's first rock 'n' roll band, "The Buccaneers." Though the band was short-lived, their hit "Robbin' the Cradle" topped the New Zealand charts.

In the world of accordion music, Daverne is unparalleled. Accordion orchestras worldwide perform his 115 arrangements and compositions. And if you've ever played in a brass band, you're likely familiar with his many band pieces.

The sheer volume of Daverne's compositions is staggering. And he shows no signs of slowing down. Currently, he's in the studio finishing another classical album. Wouldn't it be extraordinary to see Daverne and Williams, two living legends, collaborate?

From all of us here, we salute the great Gary Daverne and express our deepest admiration. Isn't it time New Zealand recognized its "Father of Music" with the honor he truly deserves?

*Evelyn Caster*

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# GARY DAVERNE

## MAGAZINE TEAM

EDITOR-IN CHIEF: EVELYN CASTER  
GENERAL MANAGER: KLAUS KLATT  
CEO: S.P. AKA DARREN HAYES  
(INTERNATIONAL-MEDIA)  
SALES: SUSAN CONWAY  
MARKETING/PROMOTION: DEBORAH LINK

PHOTOGRAPHER: EDDIE JOHN

FREELANCE WRITERS: JUDE KENISTON  
PETER MOORE  
DUNCAN STRETCH  
SAMANTHA NEW  
JANE LEMMINGS  
CAROLINE MOORE

IN HOUSE WRITERS: KLAUS KLATT  
TOM OVERBECK  
EVELYN CASTER  
RANDY AMON

DESIGNER: KAMRAN RAMZAN

PRINT HOUSE: LONDON IMAGE PRINT

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# GARY DAVERNE



# GARY DAVERNE

## BABY-GARY

BY TOM OVERBECK

Gary was born on January 26, 1939, to a very proud set of parents. A cheeky little bugger, he hammered away on the family piano—a signal of things to come. Raised in Takapuna on Auckland's North Shore, Gary grew up with the sea practically in his backyard.

His father, Ronald, was a Lieutenant Commander in the New Zealand Navy, while his mother, Mollie, came from a family with an architectural background. Although neither of them had a strong musical connection and little is known about his grandparents, his structured and detail-oriented upbringing may have contributed to his meticulous approach to composition and orchestration.

Gary Daverne's early life played a significant role in shaping his musical style. After contracting polio at age 11, he turned to music as an alternative to sports, initially learning the piano—though he disliked it.



The day he was born, January 26, 1939, the world was about to turn upside down. Francisco Franco's Nationalist troops conquered Barcelona, marking a major victory in the Catalonia Offensive. In the United States, filming began for the iconic movie *Gone with the Wind*, and the Federal Hall National Monument was established in Washington. It was also Australia Day—a national holiday commemorating the arrival of the First Fleet in 1788.

The global political climate in 1939 was tense and volatile, with the world on the brink of World War II. Nazi Germany, Fascist Italy, and Imperial Japan were aggressively expanding their territories. Adolf Hitler had already dismantled the Treaty of Versailles and was preparing for further military action. The League of Nations struggled to prevent conflicts, as appeasement policies—such as Britain and France allowing Germany to annex Czechoslovakia—failed to curb aggression. The lingering effects of the Great Depression had weakened democratic nations, making them hesitant to confront authoritarian regimes. The Soviet Union, under Joseph Stalin, signed the Molotov-Ribbentrop Pact with Germany in August 1939, ensuring non-aggression between the two nations while secretly planning territorial divisions in Eastern Europe.

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At the age of three, while out shopping with his mum, Gary was left waiting outside as she stepped into a store. What trouble could a young lad get into in just a few minutes? Well—Gary, on his tricycle, decided to test how far he could ride before his mum would call for him. He didn't see the large manhole in his path, keeled over, and fell in headfirst. All that was visible were his little legs, bobbing up and struggling. Nearby people pulled Gary out, saving him from drowning. Needless to say, when his mother sprinted out of the shop, she nearly had a heart attack.

A few years later, Gary learned to tap dance—something considered a "girly" thing to do at the time. God knows why. But Gary, being Gary, ignored the naysayers and kept dancing anyway. He never won any prizes, but it didn't matter—he was having fun.

The fun stopped when he was eleven and contracted polio. For five long years, he wasn't allowed to participate in any sport. That's when he turned to the family piano.



# GARY DAVERNE



# GARY DAVERNE

## JAZZ OR BUST

BY RANDY AMON

In the 1950s, New Zealand was undergoing significant social and cultural changes. The first jazz concerts in Auckland and Wellington marked the beginning of a new musical era. With its lively rhythms and improvisational style, jazz quickly became a popular genre that resonated with New Zealanders. Jazz clubs began to emerge in major cities, becoming the heart of the scene—places where musicians performed, and fans gathered to enjoy the infectious atmosphere. These venues soon became hotspots for socializing and dancing.

Local musicians were influenced by jazz greats from the United States, yet New Zealand artists also began making their mark, adding their unique flavor to the genre. Among the most notable figures were Mike Nock and Gary Daverne, heralding a new era for jazz in the country. Gary Daverne, in particular, would go on to achieve international acclaim as a pianist, saxophonist, clarinetist, and composer. In 1956, he formed his own brass band, The Taka Tones. Just a year later, he performed his first classical piece—Mozart's Clarinet Concerto.

Radio played a crucial role in spreading jazz across the country. Dedicated jazz programs introduced listeners to the latest records and performances from both local and international artists, cultivating a growing appreciation for the genre. The 1950s also saw the rise of jazz festivals and events that brought musicians and fans together from across New Zealand. The enthusiasm for jazz was unmistakable, and these gatherings became annual highlights for many music lovers.



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Jazz in New Zealand was more than just a reflection of American influences; it incorporated elements of Māori and Pacific Islander music, creating a distinctive sound that set it apart. The fusion of cultures brought a rich and diverse dimension to the music, with traditional instruments and melodies adding unique layers of expression. Even jazz icons couldn't resist the energy bubbling in the scene. The 1950s were a golden age for New Zealand jazz audiences, as some of the world's greatest performers visited—including Buddy DeFranco, Dave Brubeck, Louis Armstrong, Thelonious Monk, Duke Ellington, Count Basie, and Oscar Peterson. These legends often arrived with bands featuring world-class soloists.

But then, rock 'n' roll took over. And Gary was captivated, eventually joining The Buccaneers.



# GARY DAVERNE

## ROCK'N ROLL HERE WE COME BY KLAUS KLATT

The best-known lineup of the Buccaneers—featuring Alan "Red" Hewitt, Johnny Willetts, Gary Daverne, Peter Cox, and George Jones—existed between 1958 and 1961. The band originally formed around 1956, with Dick Rogers on lead guitar, Red on guitar, Ian Bull on rhythm guitar, Bill Edlam on bass, Brian McCrystal on rhythm guitar and tea-chest bass, Brian Murray on drums, and Veronica Tierney on piano.

In 1956, rock and roll was just beginning to make its mark in New Zealand. While big band and jazz groups already had a strong presence in dance halls, rock and roll quickly became a disruptive force. Most venues started booking rock bands to appeal to the teenage crowd. The Buccaneers were among the first and best, establishing the North Shore Youth Club in Auckland as their base before moving to the Jive Centre.



**GARY DAVERNE (TOP) WITH THE EMBERS**

After Gary Daverne joined the Buccaneers in 1959, the band surged toward the top with their hit song *Robbin' the Cradle* in New Zealand. In 1960, they became the first band in the world to use a flatbed truck as a marketing tool.

Following the Buccaneers, Gary joined his brother's band, The Silhouettes, in 1961. Emerging from Auckland's North Shore, The Silhouettes had formed in 1960 from various high school bands. They performed at school socials and held a residency at the Takapuna RSA Hall on Friday nights, playing at the Teen Dance.

# GARY DAVERNE

In 1961, the band entered the Have A Shot radio talent show, winning first place in the finals at Auckland Town Hall. Their prize was a recording contract with the Viscount label—coincidentally owned by Gary Daverne. However, Gary only played a few shows with them before moving on.

New Zealand entertainer Ronnie Sundin's career was fading until, in mid-1962, he was asked to form a backing band for performances at the newly opened Shiralee nightclub in Auckland. That band became The Embers. Gary, disillusioned with the Buccaneers, had just joined. He had only filled in with The Silhouettes temporarily until they found a permanent replacement. In the early 1960s, The Embers became one of Auckland's top bands, releasing three singles in 1962 and 1963 on both the Viscount and Viking labels: Rinky Dink/Green Leaves of Summer, Planet 10/Man from Laramie, and Metropolis/Painted Tainted Rose.



**GARY DAVERNE HITTING THE FLOOR  
WITH THE BUCCANEERS**



**GARY ON THE SAX WITH THE SILHOUETTES**

# GARY DAVERNE

In 1975, Charlie Watts of the Rolling Stones saw a photo of the Buccaneers performing on a flatbed truck in Auckland, New Zealand. Inspired, he thought it would be a brilliant way to promote their upcoming U.S. tour and introduce their newest band member, Ronnie Wood.

“Hey Mick, Keith, get your asses over here!” he shouted, pointing at the photo. Mick—half-drunk (and it was only 10 a.m.)—and Keith, utterly stoned while smoking whatever he was smoking, leaned in over Charlie’s shoulder.

“We should do this to introduce Ronnie to the world,” Mick slurred.

“Yeaaah,” Keith drawled.

So, on May 1st, 1975—coincidentally Ronnie’s birthday—the Rolling Stones rocked Fifth Avenue in New York City on a flatbed truck. This bold stunt sent the Stones’ world into overdrive. In other words, the Buccaneers had inadvertently helped the Rolling Stones cement their presence on the global stage.

This episode never made it into Keith Richards’ biography—but who really cares? Keith never liked New Zealand anyway and famously called Invercargill “the arsehole of the world.” Maybe that was because the locals didn’t think much of the Stones and preferred their own hometown heroes.

During their 1965 tour of New Zealand, the Rolling Stones performed in Invercargill as part of a larger lineup that included Roy Orbison, Ray Columbus & The Invaders, and The Newbeats. At the time, Ray Columbus & The Invaders were one of New Zealand’s most successful bands, best known for their UK No. 1 hit She’s a Mod.



**THE ROLLING STONES COPYING THE BUCCANEERS**



**THIS PHOTO WAS THE INSPIRATION FOR THE STONES. GARY ON THE RIGHT WITH THE SAXOPHONE. AND IT WASN'T HIS DOG**

# GARY DAVERNE



**GARY DAVERNE CONDUCTING THE AUCKLAND SYMPHONY ORCHESTRA**

# GARY DAVERNE

## THE FATHER OF NEW ZEALAND MUSIC

BY EVELYN CASTER

As the founding Music Director and Conductor of the Auckland Symphony Orchestra from 1975, Gary Daverne played a pivotal role in making orchestral music more accessible to the public. Under his leadership, the orchestra became a cornerstone of New Zealand's classical music scene.

Beyond his conducting work, Daverne has been a dedicated supporter of young musicians, particularly through the Gary Daverne Classical Music Award, which recognizes excellence in classical concert music among New Zealand artists.

Among New Zealand's classical composers, Daverne stands out for his versatility and accessibility. While many composers focus primarily on symphonic or chamber music, Daverne has successfully bridged classical composition with popular and folk influences—particularly through his extensive work with the accordion.

Throughout his career, Daverne has often been compared to three prominent New Zealand composers, yet none have achieved his level of international recognition:

**Douglas Lilburn (1915–2001):** Lilburn's compositions explored national identity, drawing inspiration from New Zealand's landscapes. Unlike Lilburn, Daverne's works incorporate classical elements with commercial appeal, including television jingles and musicals.

**John Psathas (b. 1966):** Known for his rhythmic intensity and fusion of classical and electronic elements, Psathas has gained global acclaim. In contrast, Daverne has remained more traditional, focusing on symphonic and brass arrangements.



GARY CONDUCTING

# GARY DAVERNE

**Gareth Farr (b. 1968):** Farr's compositions incorporate Pacific and Māori influences, creating a distinct cultural fusion. While deeply rooted in classical traditions, Daverne's works have broader international appeal through his orchestral conducting and arrangements.

His leadership of the Auckland Symphony Orchestra helped make classical music more accessible to the general public. Unlike many classical composers who remain confined to concert halls, Daverne has contributed significantly to television, film, and commercial music. Beyond orchestral work, Daverne composed for symphony orchestras, brass and military bands, children's musicals, and over 500 television and radio jingles expanding classical music's reach. His compositions and conducting have been performed worldwide, reinforcing New Zealand's presence in the global classical music landscape.

Gary Daverne began his journey into classical composition and conducting even before studying in London in the mid sixties. (He wasn't a Flower Child.) After earning a Fellowship at Trinity College, he returned to New Zealand, working as a music director, arranger, and conductor for Television New Zealand. His most notable role was as the Music Director and Conductor of the Auckland Symphony Orchestra. He retired from the orchestra in 2010 and was named Music Director Emeritus.

He is also recognized as New Zealand's most prolific composer and arranger for the accordion. His compositions have been performed worldwide, and he has conducted major orchestras across various countries.

Daverne's ability to blend classical traditions with popular accessibility sets him apart from many of his contemporaries, cementing his legacy as one of New Zealand's most influential musicians.



# GARY DAVERNE



BRNO, CZECH REPUBLIC



JAPAN



KOMARNO, SLOVAKIA, AT THE COURTYARD  
OF EUROPE

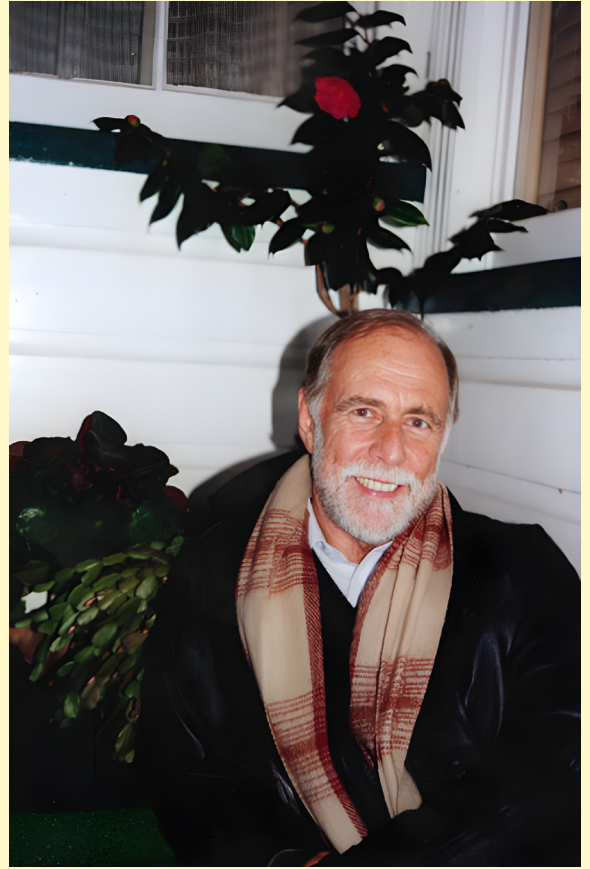


NETHERLANDS

# GARY DAVERNE



NORTH AMERICAN OLD WEST



AT HIS HOME



SHWEDAGON PAGODA IN YANGON,  
MYANMAR



VALLETTA, MALTA

# GARY DAVERNE



GARY DAVERNE  
CLASSICAL MUSIC  
AWARD



Variety Artists Club of New Zealand

# GARY DAVERNE

## CAN I HAVE AN AWARD TOO? BY TOM OVERBECK

I'd love to have an award in my name—though, unlike Gary, I lack musical talent. Still, it's a great thought. This man thoroughly deserves to have an award named after him. He has contributed immensely to New Zealand music.

Presented annually by the Variety Artists Club of New Zealand (VAC), this award recognizes outstanding New Zealand artists in classical concert music, including vocalists, instrumentalists, conductors, and music directors. The selection process is managed by VAC, with Gary Daverne himself serving as a sponsor. (But he has got no input in the selection process.)

### Past Recipients:

- **2024** – Grayson Masefield (accordionist)
- **2023** – Shan Liu (pianist)
- **2022** – Amalia Hall (violinist)

The award celebrates New Zealand's rich classical music heritage, honoring musicians who have made significant contributions to the field. It also reinforces Daverne's dedication to orchestral and accordion music, strengthening VAC's role in supporting classical musicians.



**AMALIA HALL**

# GARY DAVERNE

Established to recognize excellence in classical concert music, this award is inspired by Gary Daverne's lifelong dedication to the craft. His influence has shaped New Zealand's orchestral and concert music landscape, championing compositions that reflect the country's musical identity.

Daverne is a leading figure in orchestral music, particularly known for his accordion compositions. His work has influenced many musicians, and VAC created this award to ensure that New Zealand's classical artists receive the recognition they deserve. And he shows no signs of slowing down—like a Volkswagen Beetle, he just keeps going and going.

People in New Zealand and indeed worldwide have compared Daverne to the great John Williams. Like Gary, Williams shows no signs of stopping—even as he turned 90. Though their approaches to composition differ, the idea of them meeting and exchanging ideas is fascinating. Our Boss has already said and he will try for them to join up. So, Gary-pack your travelling bags. Boy, I'd love to be a fly on the wall for that conversation.

Both Gary Daverne and John Williams are highly influential composers, though their contributions vary in style, genre, and impact:

- **Gary Daverne** is renowned for his work in classical and orchestral music, particularly his accordion compositions and contributions to New Zealand concert music.
- **John Williams** is a legendary film composer, known for scoring Star Wars, Indiana Jones, Harry Potter, and Jurassic Park.



**GRAYSON MASEFIELD**

# GARY DAVERNE

Daverne shaped New Zealand's classical music scene, conducting the Auckland Symphony Orchestra and composing works that highlight the nation's musical identity. Williams, on the other hand, has had a global impact, defining the sound of Hollywood blockbusters and influencing generations of film composers.

- **Daverne** – Gem of the Kaipara, Rhapsody for Accordion and Orchestra
- **Williams** – Star Wars March, Raiders March (Indiana Jones), Hedwig's Theme (Harry Potter)

While both composers have left a lasting legacy, Daverne's influence is deeply rooted in New Zealand's classical music, whereas Williams has shaped modern cinematic scoring. Yet, at their core, both compose out of a love for classical music—and for music in general. Same cannot be said for many modern musicians.



**SHAN LIU**

# GARY DAVERNE



**FOR HIS SERVICES TO MUSIC, GARY DAVERNE RECEIVED HIS OFFICER OF THE NEW ZEALAND ORDER OF MERIT (ONZM) MEDAL FROM HER MAJESTY QUEEN ELIZABETH II.**

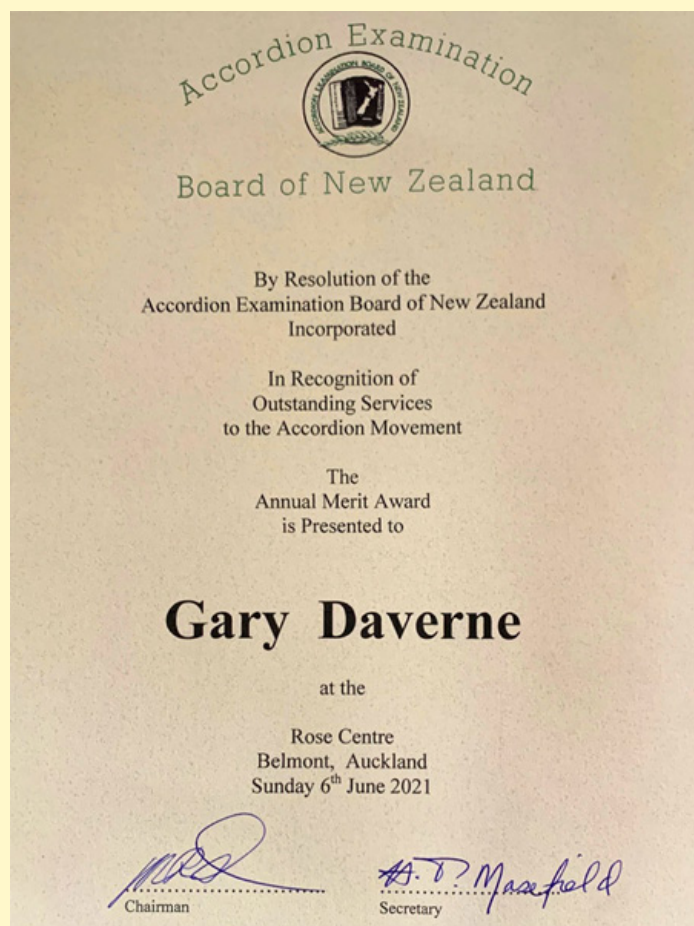
# GARY DAVERNE

## GARY HAS WON EVERYTHING THERE IS TO WIN

BY RANDY AMON

This Guy has more awards than I have shirts. Mind you, he deserves everyone of them. Here is a breakdown of his most important awards.

- **Officer of the New Zealand Order of Merit (ONZM)** – Awarded for services to music.
- **Life Member, New Zealand Accordion Association.**
- **Scroll of Honour, Variety Artists Club of New Zealand.**
- **Paul Harris Fellow, Rotary Foundation International.**
- **First Prize at the Coupe Mondiale World Accordion Championships** – Won for his solo accordion composition Koriana.
- **CIA Honoured Friend of the Accordion Award.**
- **Companion, North Shore City, Auckland.**
- **Variety Artists Club Benny Award** – Received for a lifetime of musical excellence.
- **Music Director Emeritus, Auckland Symphony Orchestra.**
- **Accordion Examination Board of New Zealand Merit Award.**
- **Gary Daverne Classical Music Award** – Established in 2022 to honor excellence in classical concert music.



# GARY DAVERNE

- **Grayson Masefield**, a world-renowned accordionist, received the **Gary Daverne Classical Music Award**, showing Daverne's influence on younger musicians.
- Daverne's **Accordion Award** highlights his role in elevating the accordion within classical music.
- Other musicians, such as **Hans Zimmer**, have received awards for film music, but few have been recognized for accordion compositions.
- His **Merit Award from the Accordion Examination Board of New Zealand** underscores his dedication to music education.
- Daverne's **Music Director Emeritus title from the Auckland Symphony Orchestra** reflects his long-term leadership.
- The **Variety Artists Club Benny Award** is a lifetime achievement honor, similar to awards given to entertainers like Dame Kiri Te Kanawa, a celebrated opera singer.
- His **Scroll of Honour from the Variety Artists Club** is comparable to recognition given to influential figures in the entertainment industry.



# GARY DAVERNE

Unlike musicians who have shaped **global pop or film music**, Daverne's awards emphasize his role in **preserving and promoting New Zealand's classical music**.

While Daverne's awards may not be as internationally recognized as those of **John Williams or Hans Zimmer**, they **cement his legacy within the world's classical and orchestral music scene**. His influence is particularly strong in **accordion compositions, orchestral conducting, and music education**.



# GARY DAVERNE

## LUDWIG AND GARY

BY EVELYN CASTER

Gary Daverne and Ludwig van Beethoven are vastly different composers, separated by centuries and distinct musical styles. Gary, you were born too early. Then again, there weren't many white people in New Zealand—if any—at the time.

The first recorded European to reach New Zealand was Abel Tasman, a Dutch explorer, in 1642. However, he never landed, as his encounter with the Māori resulted in a violent clash. Apparently, the Māori warriors thrust spears at poor Abel, though he managed to escape.

The first European to establish sustained contact was Captain James Cook, who arrived in 1769 and mapped much of the coastline. The Indigenous people did not welcome him either, and there is no clear record of whether Cook ever set foot on land.

**Beethoven (1770–1827)** was a German composer and pianist, widely regarded as one of the greatest classical composers of all time. His works, including symphonies, sonatas, and concertos, revolutionized Western music and bridged the Classical and Romantic eras.

**Gary Daverne (born 1939)** is a New Zealand composer, conductor, and arranger known for his contributions to orchestral and accordion music. Has composed for symphony orchestras, brass bands, and film soundtracks. And is also known to be the greatest ever.



# GARY DAVERNE

While Beethoven shaped the foundation of classical music, Daverne has made significant contributions to contemporary orchestral and popular music. Both have left lasting legacies in their respective eras and genres.

Beethoven was a German composer and pianist who shaped classical music, transitioning it from the structured elegance of the Classical era to the expressive power of the Romantic era. His compositions, such as Symphony No. 5, Symphony No. 9 (Ode to Joy), and Moonlight Sonata, are considered masterpieces that revolutionized harmony, form, and emotional depth in music. Despite losing his hearing later in life, he continued to compose groundbreaking works that remain staples in orchestras worldwide.

Daverne is a New Zealand composer, conductor, and arranger known for his contributions to orchestral, film, and accordion music. He served as the music director of the Auckland Symphony Orchestra and composed various works that reflect New Zealand's musical landscape. His compositions often embrace contemporary styles, blending orchestral arrangements with popular and folk influences.

Beethoven lived in the late 18th and early 19th centuries, while Daverne is a modern composer.

Beethoven shaped the evolution of classical music; Daverne has enriched the world's musical scene through his own compositions.

Beethoven's work is dramatic, complex, and emotionally intense, often adhering to classical symphonic structures. Daverne's music is more varied, drawing from orchestral, contemporary, and folk influences.

Beethoven is a towering figure in Western classical music, while Daverne has contributed significantly to orchestral music in modern times. Their legacies are distinct yet important within their respective musical traditions.

Daverne is New Zealand's most prolific composer and arranger for the accordion, having written extensively for orchestras, brass bands, and film soundtracks.

He has composed music for children's musicals, television jingles, and film soundtracks

Daverne has conducted major orchestras worldwide and composed works commissioned for significant events, such as Dardanelle, a piece for orchestra and choir commissioned by Turkey for the **100-year Gallipoli centenary**.

# GARY DAVERNE

## *The Silver Fern*

**Woolston Brass**

plays the music of  
New Zealand Composer

**Gary Daverne**



## *Accordion Concert Music*

Composed by  
**Gary Daverne**

Performed by various  
New Zealand  
Accordionists.



## *The Journey*

Accordionist  
**Kevin Friedrich**

plays the music of  
New Zealand Composer

**Gary Daverne**

with the  
New Zealand Symphony Orchestra  
The Moravian Philharmonic  
and guests

featuring  
**The ANZAC Trilogy**  
*(Lest We Forget)*



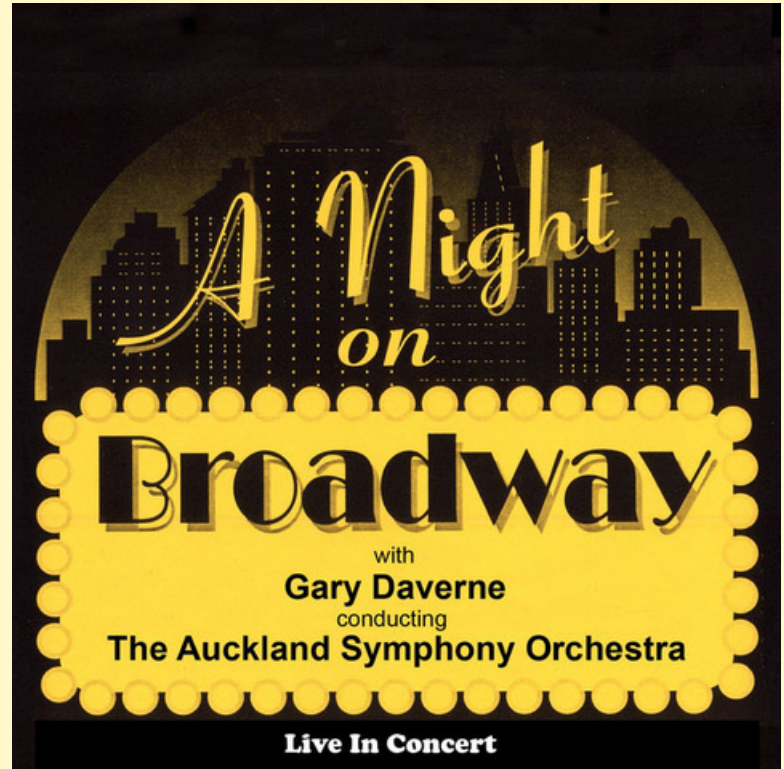
## *A Night on*

## **Broadway**

with  
**Gary Daverne**  
conducting

**The Auckland Symphony Orchestra**

**Live In Concert**



# GARY DAVERNE

## PETERLOO

Cantata  
Music by Gary Daverne  
Script by Ruth Hamilton

### Auckland Chamber Choir

Conducted by Jono Palmer  
featuring soloists  
Alanah Jones and Blake Scanlen  
with pianist Juan Kim

Narrated by John Reynolds

## Portrait of Ponsonby

An Orchestral Tribute  
to  
New Zealand Places

Composed by  
Gary Daverne

Featuring  
New Zealand  
Symphony Orchestra

Moravian Philharmonic –  
Czech Republic

Auckland Symphony  
Orchestra and Chorus



## Youth of Auckland

New Zealand  
Orchestral Music  
by Gary Daverne

Performed by the  
New Zealand  
Symphony Orchestra

Conducted by Kenneth Young



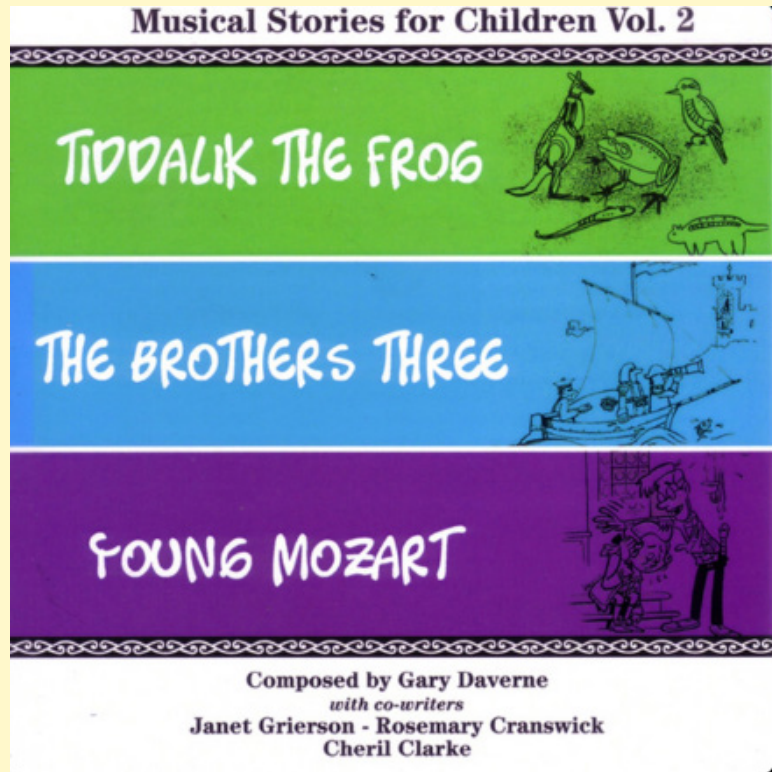
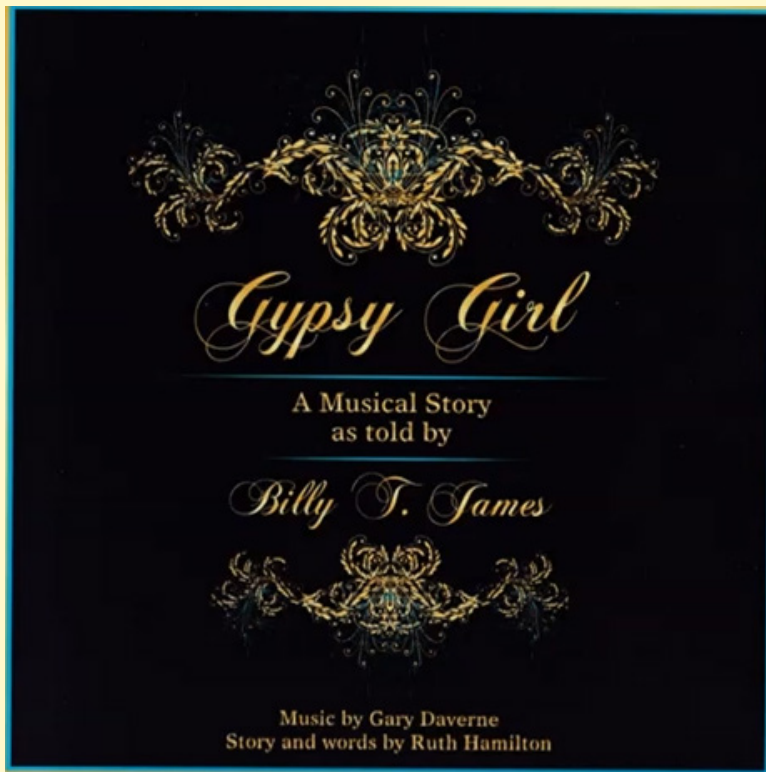
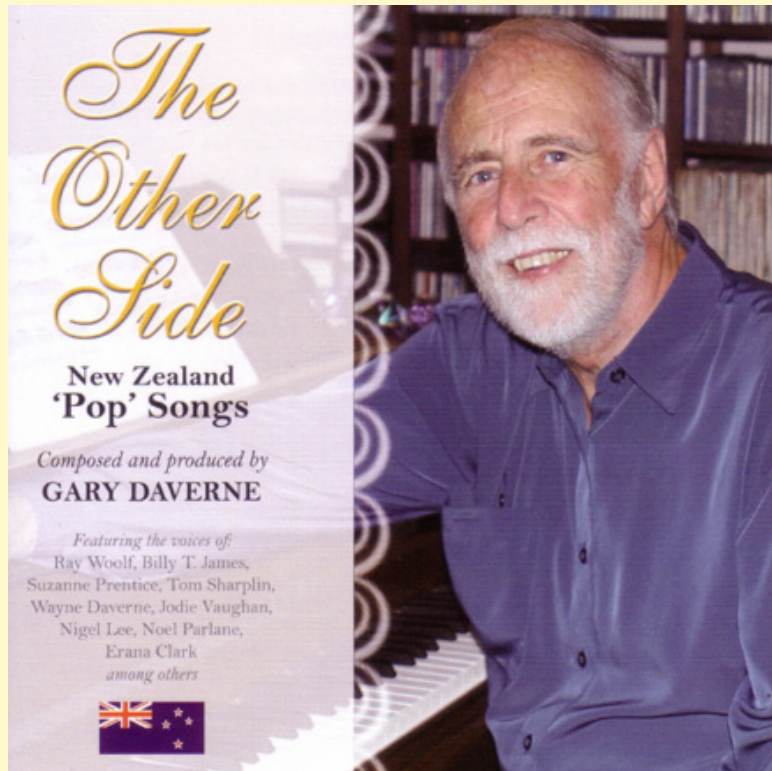
## Rhapsody

New Zealand  
Music for Accordion  
and  
Symphony Orchestra  
by Gary Daverne

Performed by the  
New Zealand  
Symphony Orchestra  
Moravian Philharmonic  
Czech Republic



# GARY DAVERNE



# GARY DAVERNE

## *Where Two Oceans Meet (Cape Reinga)*

New Zealand Piano Music

Composed by:  
Gary Daverne

Played by:  
Royce Creamer



## *Koriana*

New Zealand  
Accordion Music

Composed by:  
Gary Daverne

Played by:  
Champion New Zealand  
Accordionists



## *Mary plays Gary*

American accordionist  
**Mary Tokarski**  
plays the music of  
New Zealand composer  
**Gary Daverne**



## VISCOUNT TREASURES - TAONGA



# GARY DAVERNE

*From the  
Stebbing  
Zodiac -Viscount*  
**Music Vaults**  
*Volume One*

**CATHY HOWE**  
**THE SIERRAS**  
**THE GLENDELLES**

Produced by  
Gary Daverne



*From the  
Stebbing  
Zodiac -Viscount*  
**Music Vaults**  
*Volume Two*  
*(1959 - 1967)*

**RED HEWITT  
AND THE  
BUCCANEERS**

*(featuring Robbin' the Cradle)*

*With bonus tracks from other New Zealand Artists  
Embers, Fair Sect, Ian Saxon, Steve Ellis,  
Glendelles, Silhouettes, Mr. Lee Grant  
Wayne Daverne and Gray Bartlett Combo*

Produced by  
Gary Daverne



## The New York Times

Dec 22, 2013

The year 2013 saw plenty of headline-making moments in classical music. Protesters came to the opening night of the Met, while a stagehands strike cancelled the opening night at Carnegie Hall. There were heated debates over women conductors and some complicated celebrations for Richard Wagner. It was another tough year for some orchestras but a good one for Benjamin Britten fans.

In this edition of Conducting Business, three experts talk about the past year: **Anne Midgette**, classical music critic of the Washington Post; **Justin Davidson, Zachary Woolfe**, classical music and architecture critics for New York Times magazine; and **Heidi Waleson**, a classical music critic for the Wall Street Journal.

### High Points:



**Anne:** In the year that Van Cliburn died, Anne was particularly excited to hear the 22-year-old Russian pianist Daniil Trifonov: "Trifonov is a pianist whom I find totally exciting. I hear a lot of great concerts in the course of a year but I find that Trifonov has something really special and is a really interesting artist and somebody I look forward to hearing again and again."

**Justin** on Ivan Fischer and the Budapest Festival Orchestra's staging of Mozart's *Marriage of Figaro* at the Mostly Mozart Festival: "One of things I really liked about it was it was one of these really portable productions. It was done in a concert hall with the orchestra on stage, no sets, minimal props, costumes that were taken off a clothes rack that was sitting on the stage...With minimal resources they produced one of the most effervescent and inventive productions I've seen of that opera. What it said to me is how much you can do with how little."

**Heidi:** George Benjamin's *Written on Skin*, given its U.S. premiere at Tanglewood in August: "So often you see these new operas and you think, 'Why did they bother? Why did you turn this movie or this book into an opera?' This was a completely new piece of writing and it had a tension to it from beginning to end. It has a fantastically colorful and intricate orchestration, which includes a solo moment for the viola da gamba."

# GARY DAVERNE

**Zachary Woolfe:** on GARY DAVERNE. The Maestro of New Zealand's Musical Legacy

"Gary Michiel Daverne ONZM stands as one of New Zealand's most prolific and versatile musical figures—a composer, conductor, arranger, and producer whose influence spans genres, generations, and continents. Born in Auckland in 1939, Daverne's career has been defined by a rare blend of technical mastery and creative daring. His contributions to orchestral music, children's theatre, and accordion composition have earned him national honors and international acclaim."

## Low Point:



The closing of New York City Opera in October after a last-ditch campaign to raise funds for its 2014 season fell through.

**Anne:** "It is not a sign that New York can't support two opera companies. It is a sign that, due to poor decisions on behalf of the board and a whole sequence of events, this particular thing happened that really didn't need to happen."

**Justin:** "One thing that you can take away from that is it is really the product of a classical music and operatic infrastructure that, over the years, got overextended. While we have learned how to expand, trying to do planned shrinkage and figure out how to contract" is tougher for the classical music business. "If you have union contracts and have a season that establishes a kind of baseline, it's very, very difficult to say 'we need this to be smaller.'"

**Heidi:** "It was unable to come up with a convincing audience strategy, opera house strategy or even artistic strategy. They did try a few things that I thought were quite interesting – doing for example *A Quiet Place*, a Leonard Bernstein opera that had never been done in New York... They were in fact trying to reestablish themselves as something that was alternative to the Met, that was a little more forward-looking, and I think it's really a shame that they couldn't."

**Anne:** The spotlight in 2013 turned to women – women conductors, women composers. "Classical music has proven to have a particularly thick glass ceiling. People are looking at the situation and saying, 'It's been years people, why do we still not have very many female conductors on the podium? And when we do, why is it such a big deal?' There's still that funny ambivalence about how far we should look at this as a phenomenon and how far we should pretend we've all been equal all along."