



**ORCHESTRA
WELLINGTON**



**SEA-
SON
'26**



**Nau mai, haere mai — welcome to
Orchestra Wellington's 2026 season!**

In our 78th year, we celebrate the power of collaboration and the magic of shared experiences. This season brings together extraordinary artists and ensembles from across Aotearoa and beyond, in collaboration with our remarkable players, to create concerts that could only happen here in Wellington. Every performance is a chance for us to unite through music, celebrating the creativity and connection that make our city so unique.

This is your orchestra — bold, vibrant, and deeply rooted in the people and spirit of Te Whanganui-a-Tara. Our players are world-class artists whose passion goes beyond the stage, sharing their skills and energy in schools, community projects, and collaborations enriching our region's culture.

Beyond the concert hall, our togetherness continues through initiatives like Music to Schools, our partnership with Arohanui Strings+, and pathways for emerging artists and composers — ensuring that music is lived, shared, and passed on to the next generation through our collaborations.

This is only possible because of our community. Our work is strengthened by our partners and sustained by the commitment and vital support of Wellington City Council, whose partnership helps keep our city a vibrant, creative capital. But above all, our work is made meaningful through you — our audiences — whose presence, enthusiasm, and belief in what we do transform every performance into something greater than the sum of its parts.

So come and be part of it. Celebrate the talent, the energy, the collaboration, and the shared experience that make Orchestra Wellington unlike any other. Together, we will make 2026 a season to remember — and one that belongs to us all.

Ngā mihi nui,

Beckie Lockhart
Chief Executive, Orchestra Wellington

Wellington City Council – Proud orchestrators of the vibrant, diverse arts and events scene in the city

wellington.govt.nz



Aho Tini
2030

Absolutely Positively
Wellington City Council
Me Heke Ki Pōneke



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Image: Orchestra Wellington, Elias Rodriguez

CONEY WINES AND ORCHESTRA WELLINGTON

Our 2026 Season hospitality partner, Coney Wines, is a family-owned vineyard located in Martinborough.

Established over 25 years ago on the Dry River Gravels, Coney Wines continues its legacy of producing a limited selection of elegant wines that pair perfectly with food, family, and friends.

To enjoy exclusive Orchestra Wellington pricing, scan the QR code below and with every purchase, Coney Wines will support your Orchestra with a donation.

www.coneywines.co.nz



CONEY
WINES



YOUR AWARD WINNING ORCHESTRA

Orchestra Wellington, 2024 Awardees

Best Live Performing Progressive

Orchestra 2024 – New Zealand

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Corporate Vision

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OUR PEOPLE, YOUR ORCHESTRA



YOUR ORCHESTRA

Concert Master

Amalia Hall*

Violin 1

Emma Brewerton*
Lucas Baker*
Sarah Marten*
Rupa Maitra*
Vivian Stephens*
Emma Colligan
Rosemary Harris
Sandra Logan
Claire Macfarlane
Hayden Nickel
Azriel Verner
Mana Waiariki
Leah Walls

Violin 2

GLEENDA WEST
CHAIR DONOR
Konstanze Artmann*
Oscar Bullock*
Linden Barton*
Pascale Parentau*
Ann White*
Yury Gezentsvey
Simon Miller
Alex Vaastra
Estefania Vilorio
Emily Wilby

Viola

Chris van der Zee*
Susan Fullerton-Smith*
MARGARET LEE
CHAIR DONOR
Tal Amooore
Faith Austin
Grant Baker
Craig Drummond Nairn
Anita Gude
David Pucher
Elliot Vaughan
Aidan Verity
Deborah Woodley

Cello

Brenton Veitch*
PETER & SHERYL BOSHIER
CHAIR DONOR
Jane Young*
Imogen Granwal*
Jane Dalley*
Kathy Paterson*
Geoff Heath*
Bethany Angus
Jocelyn Cranefield
Margret Guldborg
Inbal Meggido
Benjamin Sneyd-Utting
Jocelyn Woodley

Bass

Paul Altomari*
BOARD OF ORCHESTRA
WELLINGTON
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Toni St Clair*
Alistair Isdale
Jandee Song
Steve Taylor

Flute

Karen Batten*
DIANA DUFF-STANILAND
CHAIR DONOR
Jen Vaughan*
Dana Parkhill
Keeson Perkins-Treacher

Oboe

Louise Cox*
Calvin Scott

Clarinet

Nick Walshe*
BOYD KLAP &
VERONIQUE SAUZEAU
CHAIR DONOR
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Patrick Hayes
Mary Scott
Janina Stenbo

Bassoon

Preman Tilson*
Penny Miles*
Jessica Goldbaum
Peter Lamb
Oscar Laven

Horn

Shadley van Wyk*
Marlane Campbell
David Codd
Dominic Groom
Viv Reid

Trumpet

Matt Stein*
Ben Hunt
Lena Krakowiak
Tomas Metz
Matthew Stenbo

Trombone

Peter Maunder*
Julian Kirgan Báez*
Matt Shelton*
Leo Read

Tuba

Byron Newton

Timpani

Brent Stewart*
Benjamin Whitton

Percussion

Naoto Segawa*
Yoshiko Tsuruta*
Mone Isoda
Grant Myhill
Hannah Neman

Harp

Michelle Velvin
KERRY PRENDERGAST
& REX NICHOLLS
CHAIR DONOR
Anna Christensen

Keyboards

Rachel Thomson
Dan Hayles
Alex Jefferies

Guitar

Nick Granville

Electric Bass

Johnny Lawrence
Alistair Isdale

Drumkit

Darren Mathiassen
Jacob Randall



Marc Taddei

Music Director

Celebrated for his “magnificent contribution as Music Director” by *The Press*, lauded as “a real interpreter of boldly romantic inclinations” by the *Dominion Post* and singled out for his “intensity, commitment and attention to detail”, conductor Marc Taddei is the Music Director of Orchestra Wellington, and the Vallejo Symphony Orchestra in the United States.

During his tenure critics have repeatedly remarked on his extraordinary connection with audiences and zest for continually creating engaging, erudite and innovative programmes, while *The Press* praised Marc, “whose energy, exuberance, drive and vision proved beyond all doubt that music is an essential feature of daily life in a 21st-century city.”

Marc’s impressive discography includes over thirty recordings on the Sony, BMG, Koch, Columbia, ABC Classics, Trust, ASV, Universal, Rattle, Atoll, Concordance, and Kiwi Pacific labels. His latest recording with Orchestra Wellington, *Leviathan*, is a double LP/CD dedicated to the music of John Psathas and is the largest budget classical release in New Zealand history.

His work in recording, television, and film music has been awarded the Pris de Bale (Switzerland), Vodafone Classical Recording of the Year, Luxembourg’s *Pizzicato* Magazine Supersonic Award and Classic FM (UK) recording of the month.

Read more about Marc on our website.



Amalia Hall

Concertmaster

Noted by *The Strad* for her “blazing insight and dazzling virtuosity”, New Zealand violinist Amalia Hall is the Concertmaster of Orchestra Wellington, a member of NZTrio, and regularly performs internationally as a soloist.

Amalia’s international career blossomed from winning the top prize at five international competitions. She is also a major prize winner at numerous others, including the Joseph Joachim International Competition and International Tchaikovsky Competition for Young Musicians. As a teenager she won all of the major national music awards in New Zealand before completing studies at the prestigious Curtis Institute of Music with Pamela Frank and Joseph Silverstein.

Since making her solo debut aged 9 with the Auckland Philharmonia, Amalia’s solo appearances have included *I Virtuosi Italiani*, New Zealand Symphony Orchestra, United Strings of Europe, NDR Radiophilharmonie, National Symphony Orchestra of Uzbekistan, Mexico State Symphony Orchestra, Brno Philharmonic Orchestra, Filarmónica de Querétaro and Filarmónica de Acapulco.

Performances have taken Amalia throughout Europe, Asia, USA, South Africa, Australia, Mexico, Argentina, Uzbekistan, Cuba, Honduras, Lebanon and NZ. She has performed as Guest Concertmaster for l’Orchestre de la Suisse Romande and the Macao Orchestra, and recorded for Atoll, BIS, Bridge and Rattle Records.

Read more about Amalia on our website.



Victoria Kelly

Composer-in-Residence

Victoria Kelly is an award-winning composer based in Auckland, whose career has embraced the full spectrum of musical genres – including contemporary classical music, popular music, and music for film, television, theatre and dance. Victoria's works have been commissioned, performed and recorded by New Zealand artists and performers including the NZSO, Auckland Philharmonia, Voices New Zealand, NZTrio, and the New Zealand String Quartet.

In 2023 her work *Requiem for Soprano, Tenor, Mixed Choir, and Orchestra* was premiered at the Auckland Arts Festival and won New Zealand's most prestigious award for contemporary music – the SOUNZ Contemporary Award / Te Tohu Auaha.

In the popular music world, Victoria collaborates with a range of artists including Neil Finn (*Out of Silence*, *Dizzy Heights*, *The Infinity Sessions*), Tami Neilson (*Neon Cowgirl*, *Kingmaker*), and Finn Andrews / The Veils (*Asphodels*, *And Out of the Void Came Love*).

She has composed music for several film, television and theatre productions, including music for films by Sir Peter Jackson and Dame Fran Walsh (*The Lovely Bones*, *The Hobbit*), Robert Sarkies (*Out of the Blue*), and Jonathan King (*Black Sheep*, *Under the Mountain*) winning two New Zealand Film awards and the inaugural APRA award for Best Original Music in a Feature Film (for *Field Punishment No. 1*) in 2014.

In 2011 she was the Music Director for the Opening Ceremony of the Rugby World Cup. She has lectured, mentored and consulted throughout the country, and served as the Director of NZ Member Services at APRA AMCOS from 2016 to 2021.

Most recently, her secular *Stabat Mater* for Orchestra and Mixed Choir received its world premiere by the NZSO in Wellington and Auckland.

Read more about Victoria on our Website.



John Psathas

Patron

New Zealand-Greek composer Ioannis (John) Psathas has a history of large-scale, collaborative projects – such as writing for the ceremonies of the Athens 2004 Olympic Games, and collaborating with iconic artists such as Salman Rushdie, Michael Brecker, Joshua Redman, Serj Tankian, Oum, and many others.

Following three decades of creating works for traditional ensembles (particularly in the world of percussion) the nature of John's work has now shifted into a space of urgent social commentary, combining a range of live performance formats and technologies. Having collaborated in electronica, pop, classical, jazz, and multi-ethnic projects, he is now weaving these strands into new work that integrates virtuosic live performance with video, text, and cinematic soundscapes.

Appointing John Psathas as Patron reflects Orchestra Wellington's core belief that everything begins with the composer and their work, but it's ultimately about forging deeper connections with our audience. John's extraordinary ability to engage listeners – both through his own music and his passionate advocacy for New Zealand composers – makes him a perfect fit for this role. We are humbled by our association with him.

Read more about John on our website and be sure to check out John's website at www.jpsathas.com.



COL- LAB- O- RA- TIONS

I am a born collaborator!

—Leonard Bernstein

If Lenny said something like this, we should all take notice! At its heart, music is never solitary. It begins with a composer's spark, comes alive through performers, and finds its deepest meaning in you — our audience. Music is, and always has been, a collective act: a collaboration.

This spirit of connection drives Orchestra Wellington's 2026 season, COLLABORATIONS. Each programme partners us with extraordinary individuals and ensembles: soloists, choirs, dancers, composers — and of course, you, who give meaning to what we perform. Together we'll explore astonishing repertoire, some not heard in New Zealand for generations, some never heard here before — all made possible through the creative energy of collaboration.

We crown our season with a work that almost defines collaboration: Berlioz's *Requiem* (*Grande Messe des Morts*, 1837). Berlioz valued it above everything, saying, "If I were threatened with the destruction of all my works save one, I should crave mercy for the *Messe des Morts*!" It is gargantuan: four antiphonal brass bands, sixteen timpani played by ten timpanists, a vast orchestra, tenor soloist, and the mighty Orpheus Choir. The effect is overwhelming, and yet Berlioz's genius lies in the clarity of structure, shifting its focus from massed ritual to the individual soul. And what a collaboration this will be: Orchestra Wellington joined by a galaxy of forces: Orpheus Choir, Hutt City Brass, Wellington City Brass, and the New Zealand School of Music Orchestra! To perform this work is to summon a whole community.

The *Requiem* is prefaced by a new work commissioned by SOUNZ from Tāmaki Makaurau-based Sāmoan composer Joshua Pearson, in collaboration with other New Zealand city-based orchestras. We are honoured to present this world premiere — proof that collaboration is not only about scale, but also about vision, trust, and passing the torch to a new generation.

Our season opens by exploring the impact of jazz on the symphonic tradition. Milhaud's *La Création du monde* (1923), inspired by Harlem clubs, is an early masterpiece of jazz-infused modernism, predating even *Rhapsody in Blue*. We bring the work's original ballet conception to life, collaborating with the incredible Ballet Collective Aotearoa and gifted choreographer Loughlan Prior. It is one of my very favourite pieces of music and performing it in this manner underscores the inseparable connection between dance and music, composer and choreographer.

Gershwin's *Piano Concerto in F* (1925) was his declaration that he was more than just Tin Pan Alley. Unlike *Rhapsody in Blue*, orchestrated

by Grofé, this taut and ambitious concerto was orchestrated by Gershwin himself. William Walton admired it; Schoenberg, later his tennis partner, remarked: “He is a composer ... because he speaks in music.” Pianist David Fung joins us as soloist.

Rolf Liebermann’s *Concerto for Jazz Band and Symphony* (1954) receives its New Zealand premiere. Liebermann called it, “an attempt to include actual contemporary dance in art music”, creating a wild fusion of 12-tone modernism with boogie-woogie, blues, mambo, and jump. It’s brought vividly to life by our soloists, the Te Kōki Big Band from the New Zealand School of Music.

Bernstein’s *Chichester Psalms* (1965) fuses Hebrew psalms with the rhythmic verve of West Side Story, with Tudor Consort, Wellington Young Voices, and a boy soprano joining us for this radiant score. *Harlem* (1950), Duke Ellington’s extended orchestral poem, cemented his place not only as a bandleader, but as one of the 20th century’s greatest American composers.

There is a real sense of hybridity in this season: Gershwin the Jewish-American voice shaping a new musical identity, Milhaud embracing the African diaspora’s music, Liebermann reconciling avant-garde seriousness with populist appeal, Bernstein fusing ancient sacred ritual with Broadway’s accessibility, and Ellington transforming Harlem’s vitality into symphonic sound. This is collaboration at its most adventurous: crossing borders, finding common ground, and creating something new.

For me, pianist Jian Liu is the ideal collaborator: virtuosic, inquisitive, fearless. That’s why he was the only person I could imagine asking to perform Busoni’s *Piano Concerto* (1904) – the most extravagant concerto of the Romantic era. Never before heard in New Zealand, this colossal work lasts 70 minutes, calls for a male chorus in the finale and attempts nothing less than a synthesis of the entire Western tradition!

Busoni once sketched the work’s monumental form as temples and pyramids, crowned with a winged celestial being from Nietzsche and the Koran. Over the top? Absolutely. But magnificent nonetheless: Beethoven, Brahms, Chopin, Wagner, Liszt, all refracted through Busoni’s singular vision. He claimed he could explain every note of this immense work, a blend of excess and absolute clarity that epitomises this season’s audacity.

Balancing this monumental work, the sopranos and altos of Orpheus join us for Debussy’s *Nocturnes* (1901). Inspired by Whistler’s nocturne paintings, these three movements shimmer with symbolist ambiguity, poetic suggestion, and colour. Debussy admired Whistler’s canvases, while Whistler himself borrowed the language of music in naming his works – a collaboration across art forms resulting in some of the most painterly music ever written.

Elsewhere in the season, we partner with Chamber Music New Zealand and the John Psathas Group – named for and led by OW’s patron – to present Bartók’s *Concerto for Two Pianos, Percussion and Orchestra*. It will be the first time in nearly 40 years that this late masterpiece has been presented in New Zealand! In the same programme we will play a work composed against the backdrop of the First World War – Nielsen’s Fourth Symphony, the *Inextinguishable*. This is music that insists, even in wartime, that the elemental force of life cannot be suppressed. Famous for its climactic duel between two sets of timpani, Nielsen remarked: “The fight between the timpani is not good versus evil, but life itself asserting its will to live.”

We perform another masterpiece written in the aftermath of the First World War – Elgar’s final completed orchestral work, a melancholy *Cello Concerto* (1919) that is the heartfelt response to the tragedy of the war. Inbal Megiddo is our wonderful soloist for this sublime work.

Virtuosity also lies at the heart of collaboration. Concertmaster Amalia Hall dazzles in Ravel's *Tzigane* (1924), a fiery rhapsody described at its premiere as "so wildly, so rhapsodically coloured that one almost forgets to breathe." Then we feature the chamber ensemble that Amalia leads – the marvelous NZTrio – in Beethoven's Triple Concerto. Written at the same time he was composing his opera *Fidelio*, it is notable for being the only concerto for more than one instrument that Beethoven ever wrote, and his only concerto that features the cello as soloist. A delight from start to finish!

And because virtuosity belongs not only to soloists but to the orchestra itself, we crown the programme with another of Bartók's late masterpieces – his *Concerto for Orchestra* (1944). Here, the entire orchestra becomes the soloist. Virgil Thomson called it "brilliant in orchestration, muscular in rhythm, endlessly inventive." Collaboration at its most vivid: an ensemble of individuals united in collective voice.

In addition to NZTrio, this season we also feature another of the most important chamber ensembles in Aotearoa – the NZ String Quartet, who join us as soloists for Elgar's radiant *Introduction and Allegro* (1905). This work makes a very interesting contrast to the Cello Concerto, being written at the very height of Elgar's popularity and Edwardian grandeur, while with the concerto, the composer found himself increasingly out of step with modernism and the post-war society.

Surely one of the greatest highlights of this season will be the world premiere of an opera by our composer in residence, Victoria Kelly. *Ocean* promises to be haunting, lyrical, and deeply human. Kelly herself has said: "I want music to feel like something you've always known, but never heard before." To present a new opera is perhaps the most collaborative undertaking of all:

words, voices, staging, orchestra, and audience all converging in a single act of creation.

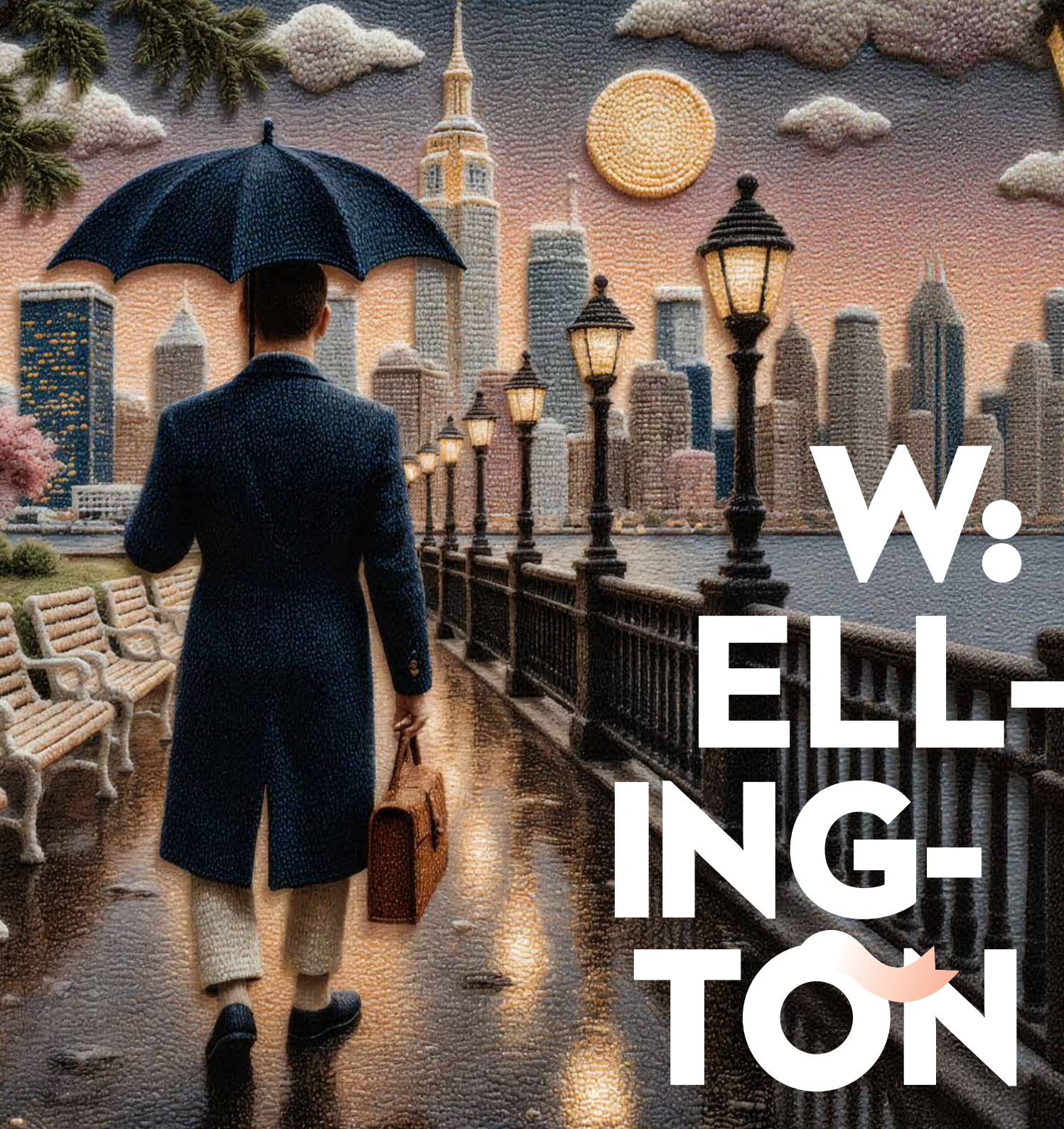
One of the most affecting collaborations we present each year is our partnership with Arohanui Strings+, the El Sistema programme dedicated to positive social change through music. This season is no different: together we will give the world premiere of a new work written especially for Sistema youth orchestra and professional orchestra – a collaboration that celebrates music's power to transform lives and communities.

Of course, collaboration doesn't end with our subscription season. From working with young musicians in our schools programme, to sharing the stage with our city's great choirs, to welcoming international artists to Wellington, collaboration is at the heart of everything we do. It is what makes your orchestra not just a performing ensemble, but a living, breathing part of its community.

Every programme this season tells the same story: that music only lives when it is shared. From Berlioz's overwhelming *Requiem* to Busoni's philosophical piano epic, from Harlem jazz to the vital art music of Aotearoa, music comes alive only in collaboration. And you are a vital part of this. It is your presence, curiosity, and support that complete the collaboration. You inspire us to take risks, dream boldly, and create performances of depth and joy. I am overwhelmed by the support you show us!

So, let's make music – together.

Marc Taddei
Music Director, Orchestra Wellington



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SATURDAY 30 MAY, 7.30PM
MICHAEL FOWLER CENTRE
WELLINGTON

W:ELLINGTON

Leonard Bernstein (1918–1990)

Chichester Psalms

Tudor Consort

George Gershwin (1898–1937)

Piano Concerto in F

David Fung, piano

Rolf Liebermann (1910–1999)

*Concerto for Jazz Band
and Orchestra*

Te Kōki Big Band

Duke Ellington (1899–1974)

Harlem

This concert sways towards the jazzy side of the orchestral world with names like Ellington and Gershwin, as well as the lesser-known Liebermann. No such concert would be complete without that great 20th-century classical voice in US music, Leonard Bernstein. Keeping with Orchestra Wellington's theme of collaboration, we're aligning with fabulous local talents who will make this a diverse and unique experience.

Duke Ellington's *Harlem* suite combines the wailin' struttin' brass of the Te Kōki Big Band with the plush weight of a full orchestra. This work will showcase some of the young talents you'll see invigorating the local indie and jazz scenes in coming years.

Similarly lush – but far less familiar – is Rolf Liebermann's *Concerto for Jazz Band and Orchestra* which brings the Te Kōki Big Band further into the orchestra's world. The band takes the moody classical landscape and transforms it with a fat sax section, big brass, boogie-woogie piano and tons of percussion. Liebermann called the piece an attempt to include elements of actual contemporary dance in art music.

George Gershwin's piano concerto calls on a new collaborator, pianist David Fung, a prodigiously talented soloist who's shared the stage with the world's premier ensembles including the Cleveland Orchestra, the Detroit and San Francisco Symphonies, and the Los Angeles Philharmonic. The concerto is filled with the spirit of Gershwin's New York of the 1920s, evoking jazz, the blues and danceable riffs from the Charleston.

A very different sound is required for Bernstein's *Chichester Psalms*, and Wellington's chamber choir, the Tudor Consort, steps in, along with a boy soprano. Despite the work's serious aims, its commissioner, the Very Reverend Walter Hussey, Dean of the Cathedral of Chichester in Sussex, said, "Many of us would be very delighted if there was a hint of West Side Story about the music."



VIR-
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SATURDAY 27 JUNE, 7.30PM
MICHAEL FOWLER CENTRE
WELLINGTON

VIRTUOSI

Edward Elgar (1857–1934)

Introduction and Allegro
for Strings, Op. 47

New Zealand String Quartet

Edward Elgar (1857–1934)

Cello Concerto in E minor,
Op. 85

Inbal Meggido, cello

Belá Bartók (1881–1945)

Concerto for Orchestra, Sz. 116



CONCERT PARTNER

We begin by showcasing many of the fabulous string instrument performers in Wellington. These people play many roles with each other in different ensembles, performing as colleagues, as friends, as students, or as ex-students alongside the teachers who helped form them. Sometimes their collaborations are one-offs, sometimes they last a lifetime. Together they make Wellington's musical life vibrant and enduring.

We invite the New Zealand String Quartet to lead our string section in Edward Elgar's *Introduction and Allegro*, a piece which opens the concert with a big Romantic flourish and a touch of Baroque-fugue playfulness. Sometimes the quartet play as virtuosic soloists, sometimes they blend into the ensemble, much like the flexible roles our musicians inhabit within this city.

The orchestra continues its Elgar theme with his cello concerto. Cellist Inbal Meggido, who frequently leads the Orchestra Wellington cello section, steps up to take the solo. This work of emotional virtuosity is a poignant response to the tragedies of the First World War. The music's emotional intensity holds nothing back, and the cello's deep, autumnal tone is the perfect vehicle for conveying a sense of both beauty and loss.

The orchestra's collective virtuosity is on display in Bartók's *Concerto for Orchestra*, a work that gives the audience a peek under the bonnet of how orchestral players collaborate. It breaks the ensemble into solos and pairs and unusual groupings so one can truly appreciate how an orchestra creates the incredible palette of sounds of which it is capable. There are haunting fragments from different solo instruments or groups, soft brass chorales, and elements of Bartók's mysterious "night music" style. This is one of Bartók's most accessible works yet it demonstrates his genius, progressing from darkness to light and ending with a formidably complex fugue.



CRE-
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ION

SATURDAY 22 AUGUST, 7.30PM
MICHAEL FOWLER CENTRE
WELLINGTON

CREATION

Darius Milhaud (1892–1974)

La Création du Monde

Ballet Collective Aotearoa

Béla Bartók (1881–1945)

*Concerto for two pianos,
percussion and orchestra*

John Psathas Group

Carl Nielsen (1865–1931)

*Symphony 4
Inextinguishable*

BALLET
COLLECTIVE
AOTEAROA



Chamber Music
New Zealand

Puoro Taiwhanga Aotearoa

In Darius Milhaud's *La Création du Monde*, instead of accompanying invisibly from the pit, the orchestra shares the stage with the Ballet Collective Aotearoa. Milhaud's work, described as "a milestone in cross-Atlantic pollination", weds European art music to jazz harmonies and melodies Milhaud picked up from his visits to Harlem and to New York bars and clubs. They were "a revelation" to him: "Against the beat of the drums, the melodic lines criss-crossed in a breathless patter of broken and twisted rhythms." The Creation's opening lays a soulful saxophone over a kind of Baroque prelude as Milhaud sets an African creation myth to bluesy wailing, cakewalks, and playful jazz fugues.

The orchestra is joined by the John Psathas Group to play Bartók's *Concerto for Two Pianos and Percussion*. The ensemble is fittingly named for our longstanding patron, John Psathas, whose percussion compositions are also internationally sought-after. Bartók's concerto adapts his *Sonata for Two Pianos and Percussion* to bring more sonorities to this striking blend of Expressionism and Hungarian folk music. Bartók composed it to perform with his wife, the pianist Ditta Pásztory.

Nielsen's Symphony No. 4 is fully invested in the composer's unique voice, which is wild and wayward as a storm outdoors, mysterious as a forest glade in the northern pine woods. The title, "The Inextinguishable", suits the sense of hope and power that flows through it from the very first notes, despite the fact that it was composed during WWI. Amid so much death, Nielsen contended that music was life: "As soon as even a single note sounds in the air or through space, it is the result of life and movement; that is why music (and dance) are the more immediate expressions of the will to live. The symphony evokes the most primal sources of life and the wellspring of the life-feeling; that is, what lies behind all human, animal and plant life, as we perceive or live it. Life is indomitable and inextinguishable..."



CO-
LOS-
SAL

SATURDAY 12 SEPTEMBER, 7.30PM
MICHAEL FOWLER CENTRE
WELLINGTON

COLOSSAL

Joshua Pearson (1995-)

Digital Fenua:

Fakatili Te Kiloga Fou

WORLD PREMIERE

Hector Berlioz (1803-1869)

Requiem Grand

Messe des Morts

Kyle Stegall, Tenor

Orpheus Choir Wellington

Members of Wellington Region

Brass Bands

Te Kōkī Orchestra



**DEANE
ENDOWMENT
TRUST**

CONCERT PARTNER

Orchestra Wellington's largest collaboration invites a dazzling who's who of Wellington musical organisations to join them for Berlioz's mighty Requiem. A tenor soloist, four brass bands, and the Orpheus Choir are among the groups that will truly make the Michael Fowler Centre resound. It promises to be a real blast!

The Requiem is more than a festival of decibels, however. While it's true that some sections are overpowering – the mighty Dies Irae smites like the wrath of God, with its ten timpani and four brass choirs – much of the Requiem is surprisingly delicate. Berlioz certainly applied the tranquillity of the Papal Choir music he'd heard during his studies in Rome. His restraint is surprising considering how the invitation to write the Requiem made his brain, as he said, "boil" with excitement.

"The text of the Requiem was a quarry that I had long coveted. Now at last it was mine, and I fell upon it with a kind of fury. My brain felt as though it would explode with the pressure of ideas. The outline of one piece was barely sketched before the next formed itself in my mind. It was impossible to write fast enough...."

Berlioz was already renowned as an orchestrator since his *Symphonie Fantastique* of seven years before. Given how overwhelming its "March to the Scaffold" was, audiences must have feared what he would unleash with this Requiem's enormous forces.

In fact the result is something glorious, subtle and infinitely varied. It starts with short phrases that explore the acoustic, swelling and ebbing in waves that allow the performers to adjust to the time-lag caused by the sheer size of the ensemble. The music builds like cloud towers that mound up and dissolve in the wind until arriving at full power, with the choir declaiming forcefully through great ricocheting volleys from the four brass bands.



REV- ELA- TI- ONS

SATURDAY 24 OCTOBER, 7.30PM
MICHAEL FOWLER CENTRE
WELLINGTON

REVELATIONS

2026 SOUNZ Commission
for Orchestra and Sistema
Youth Orchestra
WORLD PREMIERE

Claude Debussy (1862–1918)
Nocturnes
Orpheus Choir Wellington

Ferruccio Busoni (1866–1924)
Piano Concerto in C major,
Op. 39
Jian Liu, piano
Orpheus Choir Wellington



CONCERT PARTNER

Orpheus Choir Wellington is one of our orchestra's most frequent partners. We showcase the choir's altos and sopranos in Claude Debussy's *Nocturnes*. The music is another kind of partnership: Debussy was inspired by the "Nocturne" paintings of American artist James McNeill Whistler. Whistler called his Nocturnes, "...an arrangement of line, form, and colour first," a description that equally suits Debussy's work. It's delicate, magical music with the women's voices like Sirens rising wordlessly from Debussy's moonlit waves.

Then it's the choir's low voices' turn to perform with the orchestra in a very different work, Ferruccio Busoni's mammoth Piano Concerto. *Gramophone* Magazine calls it, "a thundering vehicle for virtuosity," and so, we've enlisted one of our astounding collaborators, Jian Liu. The Concerto is a symphony-length work, Romantic in the style of Brahms and Liszt, with sweeping melodies. The second movement's explosive gallop makes some truly insane demands on the pianist. While it's a concert for those who love hearing a pianist conquer difficulties, its collaborative element elevates it beyond that. Pianist Benjamin Grosvenor says, "... you have to be acutely aware of coordination with the conductor and the orchestra. It is like chamber music on a gargantuan, truly maximalist scale. Sometimes you are going full throttle at the keyboard but are fully absorbed in the orchestral sound."

The choir joins in the final movement, with Busoni wanting "to add a new register to the sonorities which precede it". He had music he'd composed for a Danish/German, Goethe-influenced adaptation of *Aladdin*. He never finished the opera-drama but found that its final chorus, set in Aladdin's mystical cave, suited the mood he wanted for his concerto.

Working with our friends at SOUNZ, this concert also features the World Premiere of the 2026 SOUNZ Commission with the young Arohanui Strings+ musicians.



OCE-
ANS

SATURDAY 28 NOVEMBER, 7.30PM
MICHAEL FOWLER CENTRE,
WELLINGTON

OCEANS

Maurice Ravel (1875–1937)

Tzigane

Amalia Hall, violin

Ludwig van Beethoven (1770–1827)

Triple Concerto for Violin, Cello,
and Piano in C major, op. 56

NZTrio

Victoria Kelly (1973–)

Ocean

WORLD PREMIERE

nztrio
he taonga
wairere

Amalia Hall is the NZTrio's violinist as well as Orchestra Wellington's concertmaster and frequent soloist. The orchestra's regular audience will be delighted to learn that she's playing Ravel's fiery and beguiling *Tzigane*.

An *Australian Stage* review certainly agreed with our local admiration for her playing: "What chocolatey low-string playing! What gossamer lightness up high! And such a compelling sense of rhythm. Even in the galaxy of stellar performers assembled for this festival, she stood tall."

Beethoven's Triple Concerto is a great opportunity for a larger collaboration involving a beloved New Zealand chamber music group, the NZTrio. Beethoven wrote this cheerfully original work for his patron and piano-student, the Archduke Rudolph, and tailored the parts to suit the Archduke and his court musicians. It's chamber music on an expansive scale, with each member of the trio presenting their own theme which is developed in Beethoven's inimitable fashion.

Some different connections are explored in *Ocean*, a work-in-progress by Orchestra Wellington's 2026 Composer-in-Residence, Victoria Kelly. Kelly made a transformative journey to the Antarctic as part of Antarctica New Zealand's Community Engagement Programme.

Kelly was moved by the experience of living in an unimaginably beautiful and mysterious place, within a community of people who collaborate peacefully to better understand the world.

The result is an opera adapted from the 1961 novel *Solaris* by Stanislaw Lem. *Ocean* explores the limits of human knowledge as a group of scientists try to understand the nature of a vast, sentient ocean on the surface of an alien planet. In Lem's novel, the ocean of Solaris holds up an indifferent mirror to the people who are studying it – and they struggle to cope with what is reflected back to them.

2026 SEASON SUBSCRIPTIONS

Subscribing to our 2026 season of COLLABORATIONS gives you access to the rate of \$45 per performance.

You also join the Orchestra on our journey to make the world of orchestral music accessible to everyone.

Your support as a subscriber enables us to present the work we do both inside and outside the concert hall reaching communities throughout the region to share in the thrill of live music.

Subscribing each year ensures you can retain the same seat and receive our direct communications, priority programme notes, and information regarding pre-concert talks prior to each performance.

You will gain access to offers and advance notice of our shows outside of our subscription season, including our joint ventures and community events.

All subscription bookings are managed in-house.

ORCHESTRA WELLINGTON

2026 SEASON SUBSCRIPTIONS

Buy all six concerts for \$270!

Subscription bookings close on
Monday 15 December, 10pm

Book at www.orchestrawellington.co.nz
or fill out the attached booking form
and send it in.

2026 SINGLE TICKET PRICING

Adult A Reserve	\$70
Adult B Reserve	\$60
Concession (Gold Card Holder)*	\$60
Child	\$15
Student	\$20
Under 35	\$35
Community Services Card Holder	\$20

*Concession ticket purchases eligible for
available A Reserve seating

Single tickets on sale from March 2, 2026
through all Ticketmaster sales channels.

Phone 0800 111 999 or www.ticketmaster.co.nz

Note: service and processing fees may apply.

All prices are inclusive of GST. Ticket purchases are
non-refundable and non-exchangeable. Details are correct at
the time of printing. Dates, times and repertoire are subject
to change at short notice, and Orchestra Wellington will in no
event be held liable for any loss arising from such change(s).

BOOKING FORM 2026

No. of subscriptions x \$270 each	\$
Donation	\$
Admin fee	\$5
Total	\$

☐ I would like my donation to remain anonymous

BOOKING AND PAYMENT DETAILS

☐ I am a returning subscriber

Title First name

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☐ Credit card (Visa and Mastercard only)

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Wellington 6142

SCAN and **EMAIL** your form to
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BOOK ONLINE www.orchestrawellington.co.nz
Help or special access needs? Call us: (04) 801 7810.



MUSIC FOR OUR COMMUNITIES





COMMUNITY EVENTS

WELLINGTON PRIDE FESTIVAL

6-22 MARCH

CUBADUPA

28-29 MARCH

SYMPHONY IN THE HUTT

22 MAY

WAIATA ANTHEMS

12 JULY

KIRI & LOU

29 AUGUST

BIG BASH

4 OCTOBER

NEW YEAR'S EVE

31 DECEMBER

Since 2014, Orchestra Wellington's Music to Schools programme has brought the joy and wonder of live music directly into classrooms and school halls.

Every note played, every story shared, is an investment in our community's future – a reminder that music's greatest purpose is to connect, to inspire, and to uplift. This is what it means to be YOUR orchestra: to serve, to educate, and to help everyone discover the joy of live music.

Each year, thousands of tamariki experience the thrill of hearing live music up close, many for the very first time. They see, hear, and feel how music connects people – how it can spark ideas, tell stories, and unlock imaginations. For us, this is at the heart of what it means to be an orchestra that truly belongs to its community: reaching beyond the concert hall to meet young minds where they learn and grow.

Our partnership with Wellington City Libraries nurtures children's literacy, ignites their curiosity, and expands their exposure to the arts. Library performances reinforce to our tamariki the magical experience of a transformative power of storytelling that combines sound and words, reminding them that creativity has no boundaries.

These concerts are not just a treat – they're a vital part of how we nurture creativity, curiosity, and confidence in the next generation. And, most importantly, we want them to come away with the feeling that music isn't some distant or exclusive experience – it's alive, expressive, and meant for everyone.

These are the moments that define the importance of our community ties and create future audiences, artists, and dreamers – and they remind us why music, education, and community will always belong together.

MUSIC TO SCHOOLS AND LIBRARIES!



Our partnership with Arohanui Strings+ is about young musicians finding their path, and communities strengthened by the power of creativity and care.

Arohanui Strings+ is a Sistema-inspired programme that uses music as a catalyst for social development, working with schools in low- to medium-decile communities to help children discover teamwork, leadership, and self-belief through the joy of making music together.

Many Orchestra Wellington musicians serve as tutors and volunteers with Arohanui Strings+, offering not only their technical skill but also their mentorship and care. Through this shared mahi, we see first-hand how music can build confidence, create connection, and open pathways for young people who might otherwise never have imagined themselves as musicians.

This partnership shines in the annual SOUNZ Commission for Orchestra and Sistema Youth Orchestra, where these young musicians share the stage with Orchestra Wellington to premiere new works by Aotearoa composers. These moments capture everything we believe in – access, collaboration, and the transformative power of shared creativity.

The Orchestra Wellington / Arohanui Strings+ Scholarship Programme deepens this commitment. It supports talented young string players who demonstrate both artistry and dedication, offering them lessons with our Principal String players, financial support for study and competition opportunities, and mentoring designed to nurture the whole artist.

Find out more about Arohanui Strings+ at www.arohanuistrings.org



AROHANUI STRINGS+ PARTNERSHIP



Each year, Orchestra Wellington's Big Bash and the MENZA Wellington Orchestra Festival celebrate the joy of participation and the power of community through music.

These events bring together hundreds of musicians – from young students picking up their instruments for the first time, to seasoned community players, to the professionals of Orchestra Wellington – in a shared experience of learning, collaboration, and pure musical energy.

These gatherings are more than performances; they are living examples of what can happen when music becomes a bridge between people of all ages and abilities. Together, they embody the spirit of connection and generosity that lies at the heart of Orchestra Wellington's mahi.

The MENZA Wellington Orchestra Festival, supported by Orchestra Wellington, unites primary school-aged students and their teachers for a full day of rehearsals and coaching with our musicians. Throughout the day, energy and confidence grow as young players discover what can happen when hundreds of individual sounds come together as one. The festival culminates in a joyous concert for families and friends – a celebration of collaboration, achievement, and the simple thrill of playing music together.

Led by Music Director Marc Taddei, the annual Big Bash is a free event that extends that same philosophy to musicians of all ages and abilities. Over 150 players from across the Wellington region gather for an afternoon of rehearsal and community, culminating in a massed orchestra performance that fills the concert hall with sound, laughter, and a reminder of what can be achieved when we make art accessible to all.

SIDE-BY-SIDE
EXPERIENCES



Since 2018, an annual partnership between the SOUNZ Centre for New Zealand Music, Orchestra Wellington, and Arohanui Strings+ has seen World Premiere performances of eight works each 4-5 minutes in length.

This opportunity to work with the young musicians of Arohanui Strings+ and a New Zealand composer is a highlight of the our season, and the new commission will feature in our 2026 REVELATIONS concert.

Much to our excitement, a new partnership between Orchestra Wellington, Auckland Philharmonia, Dunedin Symphony Orchestra, and Christchurch Symphony Orchestra with financial support from the Nicholas Tarling Charitable Trust established the first annual SOUNZ Tarling Trust Orchestral Commission in 2025. The collaboration between the four orchestras is a first and highlights our commitment to working together to commission new work by early-career New Zealand composers. The inaugural recipient of the SOUNZ Tarling Trust Orchestra Commission is NZ-born Sāmoan sonic artist and composer Joshua Pearson who will write a 10-minute work to be performed by each partnering orchestra during their 2026-27 concert seasons with four performances total in Auckland, Wellington, Christchurch, and Dunedin.

“I’m incredibly honoured to be selected as the recipient of the SOUNZ Tarling Trust Orchestral Commission. As an early-career Moana Pacific composer, it allows me to gain invaluable experience, and also helps me create networks, develop new skills, and to build my confidence as a creative.”

Joshua Pearson
Composer

SOUNZ COMMISSIONS



At the heart of Wellington city's creative spirit are the events that bring our Pōneke streets, waterfront, and people to life through music and celebration.

Orchestra Wellington is proud to be part of that rhythm – performing out in the open, where art meets community and everyone is invited to join in. Our collaborations with the Creative Capital Arts Trust (CCAT) bring live orchestral music into the heart of the city through the annual CubaDupa and Classical on Cuba festivals. CubaDupa, New Zealand's largest street arts festival, transforms the Cuba Precinct into a vibrant celebration of art, culture, and community. Classical on Cuba has become a highlight of Wellington's creative calendar where our musicians share stages with hip hop artists, jazz ensembles, taonga pūoro performers, opera singers, drag artists, theatre actors, and contemporary dancers in a playful reimagining of what classical music can be. It's a celebration of possibility – where tradition meets experimentation and audiences see the orchestra in a whole new light.

Orchestra Wellington's community spirit continues throughout the year in events that bring people together through music – from the Wellington Pride Festival, where we stand with our communities in celebration of inclusivity, diversity, and aroha, to the dazzling New Year's Eve concert and fireworks display at the Whairepo Lagoon, where our performances welcome the new year.

Through these partnerships, we share more than music: we share the spirit of Wellington itself – bold, creative, and joyfully connected. When our city comes together in sound and celebration, we see the best of who we are.



FAMILY CONCERTS

Our 2026 season will feature some great family concerts.

Symphony in the Hutt

Our beloved family concert returns for the eighth year and promises to be a night of endless bangers for all ages! FREE ENTRY

Symphony in the Hutt is one of our most iconic family-focussed annual events on the Orchestra Wellington calendar that reflects the importance of our strong community connections and celebration of local identities in the work that we do!

Waiata Anthems

This year we perform a special Matariki concert. Waiata Anthems is a movement instrumental in the massive groundswell of composing, performing and broadcasting modern waiata reo Māori. Over one hundred new waiata, music videos and documentary stories have been released through the initiative, each sharing personal stories of disconnection, reclamation and courage through waiata reo Māori. Coming up to the seventh anniversary since the release of the album in 2019, Orchestra Wellington takes the stage to contribute the full orchestral sound to the movement of Waiata Anthems.

Kiri & Lou

Our 2026 season will also feature the return of a family concert to our calendar! Sure to delight tamariki and caregivers alike, this show follows the friendship between Kiri & Lou as they explore the world of feelings through laughter, song, and play, accompanied by a full orchestral soundscape, alongside live screening of the stunning stop-motion visuals.



A photograph of a violinist performing in a concert hall. The violinist, a man with dark hair and glasses, is wearing a black suit and is captured in the middle of playing a violin. He is looking intently at the instrument. The background is filled with a large, out-of-focus audience of people of various ages, all seated and watching the performance. The lighting is warm and focused on the performer.

OUR MUSIC,
YOUR GIFT

Music stirs each of us in a unique way, but it moves us all.

The profound impact of live orchestral music exists in its power to move us deeply, stirring emotions and creating memories that stay with us long after the final note fades. But not everyone has the chance to feel the transformative power of music. Your Orchestra exists to connect with our city and region – on the Michael Fowler Centre stage, in schools, community halls, and neighbourhoods – and we need your help to make it happen.

Donations of any size help us keep our ticket prices low and take music out into our communities so that people from all walks of life can enjoy the power of live performance. We invite everyone to explore our flexible donation options, from a one-off gift when you subscribe to joining our Chair Donor programme, Music Director's Club, or Leave a Legacy initiative, every contribution makes a difference.

As we embark on a new season of unforgettable performances that connect us all, we extend our heartfelt gratitude to you – our generous donors. Your generosity sustains your orchestra, keeps music thriving in our capital city, and ensures it reaches every corner of our community.

Visit www.orchestrawellington.co.nz or contact Kerry-Anne Gilberd, Partnership Manager, at kerryanne@orchestrawellington.co.nz to learn more about ways to support your orchestra. Every donation is tax deductible, and you will receive a receipt.

You are the power behind the music.



**BECOME A
SUPPORTER**

Through our Chair Donor programme, you can honour their talent, artistry, and life-long commitment to music.

Orchestra Wellington's Chair Donor programme builds genuine, reciprocal connections between donors and musicians.

Chair Donor benefits

- Build a relationship with a musician of your choice.
- Watch and enjoy the musical career of your musician – many of our players are involved in other projects alongside Orchestra Wellington
- Enjoy relaxed social occasions with your musician, other Chair Donors and the Orchestra Wellington family.
- Receive recognition in our concert programmes and the Orchestra Wellington website.

Becoming a Chair Donor is easy

- Select a player you'd like to support.
- Involve your friends. Together you can become a Chair Donor by forming a syndicate. This helps make adopting more affordable.
- Contact us. We're here to help with your Chair Donor support and organise your first meeting with your musician.

Become a chair donor from \$1,500 per year

"We love coming along to hear Orchestra Wellington play. They are a group of dedicated musicians who turn out excellent quality and entertaining music. And what we probably love most is that this is our Capital's very own orchestra!"

Current Chair Donors

CHAIR DONOR



Our musicians are the beating heart of Orchestra Wellington, devoting countless hours to providing music that motivates and inspires.

We invite you to support the music and the orchestra you love while getting to know your favourite player at the same time. Through our Chair Donor programme, you can honour their talent, artistry, and life-long commitment to music.

CHAIR DONOR

“We have supported the Wellington chair donor programme for many years. As Wellingtonians we can be justly proud having such a wonderful Orchestra, Supporting it as a donor assists the Orchestra but also gives enormous satisfaction. Financial support is essential for the Orchestra, but it is a great feeling to be part of it.”

Current Chair Donors

“We believe in and produce excellence in so many ways here in Wellington and Orchestra Wellington with its super orchestral talent, attracts many loyal followers. We support Orchestra Wellington and are chair donors because it is an investment in the high standards that Orchestra Wellington sets, and we love the fact that the Orchestra nurtures and supports local musicians and aspiring talent.”

Current Chair Donors

Join this select community of generous donors

A unique opportunity to both support your orchestra and build a personal relationship with our engaging and inspiring Music Director, Marc Taddei.

Music Directors Club benefits

- You will receive invitations to exclusive events and receptions
- Invitations to exclusive 'behind the scenes' rehearsals and events
- An exclusive Music Directors Club dinner with Marc Taddei
- Support acknowledged in concert programmes and season brochure

**Join the Music Directors Club from
\$2,500 individual / \$3,500 couple per year**

“Contributing has brought us closer to Orchestra Wellington and we have made new friends from within the Orchestra. This has given us opportunities to learn more, not just from Orchestra Wellington’s performances but also from other events that the musicians are part of. It has broadened our appreciation of classical music.”

Current Music Directors Club Patrons

MUSIC DIRECTORS CLUB



Established in 2018, the Foundation supports our performances, our outreach, and enduring presence in our region.

Through your generosity, we help ensure that orchestral music continues to flourish, bringing joy, connection, and inspiration to audiences across the city and beyond. Every concert is a celebration of community and creativity, made possible by those who believe in the power of music.

We need your help to continue. Leaving a gift in your Will is one of the most meaningful ways to honour your love of music. It is a legacy that ensures Orchestra Wellington will continue to play on, enriching lives for generations to come. All bequests are invested in our long-term endowment, allowing us to plan with confidence and sustain our vision.

We also welcome donations, whether one-off or ongoing, as a vital way to support orchestral music in our community. Your contribution helps keep the music alive and accessible for all.

If Orchestra Wellington has ever moved you, we invite you to become part of its future. Join us in safeguarding this taonga for the next generation.

To learn more about leaving a bequest or making a donation, please contact:

Kerry-Anne Gilberd MNZM

Partnership Manager

kerryanne@orchestrawellington.co.nz

or (04) 801 7810

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**LEAVE A
LEGACY**



YOUR SUPPORT

This project is a shining example of how targeted philanthropy can transform the cultural landscape, creating lasting impacts that resonate far beyond the initial investment.

At Orchestra Wellington, we have recently witnessed the incredible power of targeted philanthropy through the completion of our latest recording project, *Leviathan*, featuring the music of John Psathas. This ambitious project, which has culminated in a double album recording, was made possible by a generous bequest from the Margaret Doucas Trust. The experience has underscored how focused financial support can profoundly influence the growth and direction of cultural endeavours.

The Margaret Doucas Trust's bequest exemplifies the impact that targeted philanthropy can have on cultural projects. It provides a vote of confidence in the recipient organization, highlighting the importance of sustained support for the arts. And, unlike general donations, targeted funds are allocated for specific purposes, allowing donors to support initiatives that align closely with their values and vision for cultural growth. In the case of *Leviathan*, the bequest enabled us to embark on a five-year journey, transforming a visionary project into reality.

The success of the *Leviathan* project is a testament to what can be achieved when vision and support align. It underscores the importance of philanthropy in nurturing the arts and demonstrates how specific, focused donations can lead to extraordinary outcomes.

We hope this story inspires others to consider the immense potential of their contributions and to support the arts in ways that foster growth, innovation, and excellence.

AVAILABLE AT
orchestrawellington.co.nz/store



The junk percussion featured in this concerto, as well as the plastic, and the use of water as percussion, is highlighting the idea of sustainability, pollution, and recycling. There is both a negative and a positive statement being made in the use of these found materials.

John Psathas

ORCHESTRA WELLINGTON

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Me Heke Ki Pōneke

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W:ELLINGTON

SATURDAY 30 MAY

VIRTUOSI

SATURDAY 27 JUNE

CREATION

SATURDAY 22 AUGUST

COLOSSAL

SATURDAY 12 SEPTEMBER

REVELATIONS

SATURDAY 24 OCTOBER

OCEANS

SATURDAY 28 NOVEMBER

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