

A photograph of two women standing on a wooden pier or walkway. The woman on the left has long reddish-brown hair and is wearing a dark blue patterned long-sleeved shirt and dark blue trousers. The woman on the right has long dark curly hair and is wearing a blue dress with a brown jacket and black boots. In the background, there are wooden posts and a large circular wooden sculpture with a stylized arrow or star shape. A large red graphic with the number '2025' in white is overlaid in the center of the image.

2025

 **ORCHESTRA
WELLINGTON**

PLAYING FOR YOU

Nau mai, haere mai, welcome to our 2025 season!

We continue our journey into our 77th season with a focus on what makes Orchestra Wellington truly special – our people and our place in the community. Our story has always been one of connection, and we are excited to deepen these connections through music and collaboration.

At the heart of Orchestra Wellington is our commitment to making music accessible and deeply enriching for all. We have teamed up with an incredible array of artists, passionate community leaders, and national arts organisations to bring powerful musical experiences to every corner of our region. Whether through our Music to Schools programme, which brings the magic of live performance to thousands of young people, or our scholarship programmes that nurture the next generation of musicians, we're ensuring that music is for everyone and we will continue to inspire a love for it in future generations.

We are thrilled to continue showcasing homegrown talent – from beloved performers like our own Concertmaster, Amalia Hall, to celebrated international artists returning home to collaborate with us, and 2025 Composer-in-Residence, Victoria Kelly. Every concert is an opportunity to celebrate the richness of talent we have right here in Aotearoa.

We are proud to acknowledge the vital support of our partners, including Wellington City Council, whose continued backing enables us to inject music into the heart of the city.

Thank you, our loyal audience, for your ongoing support. You are the reason we are able to keep growing and evolving. We look forward to sharing our 2025 season with you – a season that is all about our people, our community, and the power of music to unite us all.

Beckie Lockhart
General Manager,
Orchestra Wellington

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Aho Tini
2030

Absolutely Positively
Wellington City Council
Me Heke Ki Pōneke



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Image: Orchestra Wellington, Elias Rodriguez

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Global Business Awards 2024



A young woman with brown hair tied back, wearing a black lace dress, is the central focus, playing a violin. She is smiling slightly and looking towards the right. Behind her, a man in a black suit is also playing a violin. The background shows other orchestra members, including a woman in the foreground and a man on the right, all in black attire. The setting is a concert hall with a blue and purple light backdrop.

OUR PEOPLE, YOUR ORCHESTRA

YOUR ORCHESTRA

Concert Master

Amalia Hall*

Violin 1

PENELOPE ENGLAND

& WENDY LEE

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Lucas Baker*

Rupa Maitra*

Vivian Stephens*

Emma Colligan

Rosemary Harris

Sandra Logan

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Sarah Marten

Hayden Nickel

Aziel Verner

Mana Waiariki

Leah Walls

Violin 2

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Emily Wilby

Viola

Chris van der Zee*

Susan Fullerton-Smith*

Tal Amoore

Lisa Artmann

Faith Austin

Grant Baker

Michael Cuncannon

Elyse Dalabakis

Craig Drummond Nairn

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Deborah Woodley

Cello

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Jocelyn Woodley

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Marlane Campbell

David Codd

Dominic Groom

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Trumpet

Matt Stein*

Lena Krakowiak

Tomas Metz

Stephen Mosa'ati

Nina Noble

Matthew Stenbo

Trombone

Peter Maunder*

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Clara Dujakovic

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Natania Ngawhau

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Mone Isoda

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Johnny Lawrence

Jacqui Nyman

Drumkit

Darren Mathiassen

Jacob Randall

Saxophone

Chris Buckland

Mark Cookson

Tessa Frazer

Oscar Laven

Andre Paris

Dave Wilson

*Orchestra Wellington Core Players



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. During a career that's embraced the full spectrum of musical genres – including contemporary classical music, popular music, and music for film, television and theatre – Victoria's works have been commissioned, performed, and recorded by New Zealand's most beloved artists and performers including the New Zealand Symphony Orchestra, Auckland Philharmonia, NZTrio, New Zealand String Quartet, Stroma, and Michael Houston. In 2023, she was the Composer-in-Residence at AWE Festival in Central Otago. Also in 2023, Victoria's work *Requiem* for Soprano, Tenor, Choir and Orchestra was premiered at the Auckland Arts Festival and went on to win Aotearoa New Zealand's most prestigious award for contemporary composition – the SOUNZ Contemporary Award / Te Tohu Auaha.

In the popular music world, Victoria collaborates and performs regularly with Neil Finn (*Out of Silence*, *Dizzy Heights*, *Infinity Sessions*), Tami Neilson (*Kingmaker*, *Live with the APO*) and Finn Andrews / The Veils (*One Piece at a Time*, *And Out of the Void Came Love*, and *Asphodels*). She has composed numerous film and television soundtracks including music for films by Sir Peter Jackson (*The Lovely Bones*), Robert Sarkies (*Out of the Blue*) and Jonathan King (*Black Sheep / Under the Mountain*). In 2011 she was the Musical Director for the Opening Ceremony of the Rugby World Cup at Eden Park. Most recently, Victoria composed music for Auckland Theatre Company's 2024 production of Dennis Kelly's play *Girls and Boys* directed by Eleanor Bishop.

In our 2025 season, we are thrilled to perform Victoria's *Requiem* and the film score to *Black Sheep*.

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.

2025 SEASON
SUBSCRIPTION

THE DICTATOR'S SHADOW



...this is a game that may end very badly

With these chilling words, Pravda set the stage for one of the most dramatic chapters in music history. Orchestra Wellington invites you to join us as we explore this gripping story in our upcoming season, **The Dictator's Shadow**.

2025 marks the 50th anniversary of Dimitri Shostakovich's death. We will commemorate this by tracing the meteoric rise of a teenage wunderkind, celebrated by his country, who eventually faced censure and potential imprisonment, or worse. This perilous history feels all too relevant today. Shostakovich must be considered the most consequential composer of the twentieth century, especially when viewed through the lens of how his music continues to be received and interpreted.

How does the artist exist in society? How do they respond to repression, reveal (or disguise) their thoughts, and connect? These questions shape our season.

Spanning a tumultuous 15-year period, Orchestra Wellington's season involves 20th-century symphonies and an opera that journey through experimentation, official rebuke, and artistic response. These masterpieces symbolise the artist's struggle and resilience under repression and political control. Shostakovich's unique position as the only Soviet artist claimed ardently by both the establishment and counterculture resulted from his gifts, the times in which he lived, and his inscrutability. His music allowed for interpretations, including political messages from both sides of the Cold War. The contradictions inherent in Shostakovich are what make him so consequential.

Shostakovich was a prodigy. His first symphony (1925) brought him almost immediate worldwide acclaim. It is a precocious work, aware of contemporary modernist style – classical in form but with a sarcastic tone uniquely his. This early work was celebrated as brash genius, giving voice and joy to the social upheavals following the revolution.

Partnering this superb symphony is another great symphony written by a teenager: Bizet's *Symphony in C*. Written in 1855 while a student at the Paris Conservatoire, it remained unknown until its 1935 premiere. It's a paragon of Romantic gesture. Our brilliant concertmaster, Amalia Hall, will perform the work of another prodigy – Mendelssohn's exquisite violin concerto, one of the greatest concertos of the 19th century.

Shostakovich's second symphony (1927) represents a young composer experimenting with modernism while responding to Soviet demands – a struggle that would shape much of his later work. The twenty-minute single movement follows the dramatic form of Beethoven's ninth symphony, beginning with indistinct rumblings and ending with a choral ode to "October! Herald of the Desired Dawn!" The factory whistle that heralds the chorus's entrance is a fabulous touch!

Pianist Jian Liu joins us as the soloist for this programme, performing Tchaikovsky's third piano concerto. A late work derived from material for a seventh symphony, it was left incomplete at Tchaikovsky's death, existing only in one movement. It's a fascinating example of Tchaikovsky's late style, showcasing brilliant ideas and hinting at what was lost with his death.

Closing the programme is Rimsky-Korsakov's *Scheherazade*, composed in 1888. This orchestral suite combines brilliant orchestration with evocative storytelling, capturing the exoticism and allure of *The Arabian Nights*. It's a work that

demands some of the most challenging violin solos, which Amalia Hall will perform as the storyteller, Scheherazade.

Shostakovich's third symphony (1929) also reflects his early attempts to navigate Soviet cultural demands. Like the second symphony, it represents a continuation of his experimental phase, mixing militaristic fanfares with introspective passages. Our dear friend Lev Sitkov will partner this symphony with Britten's *Cello Symphony* of 1963, a work commissioned by their mutual friend Mstislav Rostropovich. The *Cello Symphony* stands as a testament to the rich artistic dialogue between Britten and Shostakovich, linked through their admiration for Rostropovich.

Shostakovich's fourth symphony is one of his most significant and enormous works – six flutes! Seven percussionists! Eight horns! Composed between 1935 and 1936, it was withdrawn before its scheduled premiere due to the denunciation of his opera *Lady Macbeth of the Mtsensk District* in the infamous Pravda article "Muddle Instead of Music." The fourth symphony reflects Shostakovich's deep engagement with Mahler's symphonic tradition and marks the last hurrah of Soviet modernism before the dictates of Social Realism and the horrors of Stalin's Great Terror. It wasn't performed publicly until 1961, revealing a secret masterpiece hidden from the world for decades.

Lady Macbeth premiered in 1934 and was an immediate success, running for nearly two years with over 100 performances worldwide. However, the Pravda article condemned it as "formalist" and "vulgar." Widely believed to be inspired by Stalin himself, the critique led to the opera's swift removal from the Soviet repertoire. It wasn't performed again in the Soviet Union until a revised version appeared in 1963.

We will present a suite from *Lady Macbeth*, featuring every orchestral interlude and Katarina's arias, sung by the great NZ soprano Madeleine Pierard, who memorably sang in OW's 2023 NZ premiere of *Wozzeck*. She is clearly the "go-to" singer for tortured female icons of the modernist era!

The Pravda denunciation had a devastating effect on Shostakovich, forcing him to navigate Soviet cultural politics more carefully. He immediately withdrew his fourth symphony and adopted a more cautious, conservative approach, radically changing his style, aligning with the principles of Social Realism, which demanded accessible, optimistic, and ideologically sound art.

Shostakovich's Symphony No. 5 in D minor, Op. 47, is perhaps his most famous and frequently performed symphony. Composed and premiered in 1937, it marked a significant turning point in his career. Often associated with the subtitle "A Soviet Artist's response to just criticism," the fifth symphony has sparked one of the most enduring debates in musicology: What is the real meaning behind this work? Its outward conformity to Soviet expectations, coupled with its deeply felt passions, has led to divergent interpretations. Whether viewed as a sincere expression of Soviet ideals or a subversive critique of totalitarianism, the ambiguous fifth symphony continues to captivate audiences with its emotional depth, structural brilliance, and complex interplay between public and private expression.

We are honoured to present the Wellington premiere of Victoria Kelly's *Requiem*, winner of the SOUNZ Contemporary Award in 2023! Victoria is our Composer-in-Residence, and the *Requiem* is a masterpiece – there is no more appropriate word for her accomplishment.

We are also excited to showcase another aspect of Victoria Kelly's prodigious talent in a special Halloween event celebrating the fusion of music and film. The Orchestra will play her score to the iconic New Zealand horror-comedy *Black Sheep*. This live performance at the Embassy Theatre is accompanied by a pre-screening talk with the director, Jonathan King.

Black Sheep is a cult classic known for its dark humour and sharp satire, making it the perfect film for a Halloween celebration. The evening promises thrills, laughs, and even themed cocktails – perhaps a “Sheep Dip” to fit the occasion? It's sure to be an unforgettable experience for fans of cinema, great music, and those with a taste for the macabre. Prizes will be awarded for the best costumes, so come dressed to impress!

This event not only showcases Kelly's versatility as a composer but also highlights Orchestra Wellington's commitment to bringing novel and riveting performances to you, because a great audience deserves great programming!

The deep relationships we form with our composers-in-residence mark Orchestra Wellington as unique in the country. Our connection with John Psathas, now the orchestra's Patron, is especially strong. In 2025, we will proudly present the New Zealand premiere of his work *Next Planet*, which debuted with the Düsseldorf Tonhalle last season. Appointing a world-renowned New Zealand composer as our patron sends a powerful message about our values and emphasises Orchestra Wellington's commitment to the future of music of Aotearoa.

We also collaborate with and welcome distinguished international artists from Central Otago's AWE Festival. Artistic director Benjamin Baker will perform the beautiful Glazunov violin concerto, a stunning example of late

Romanticism. Glazunov, a revered mentor of Shostakovich, provided a foundation for the young composer, even though their musical epochs in Russia were quite different. The extraordinary viola virtuoso and 2025 AWE Festival Artist Yura Lee will join him in Mozart's *Sinfonia Concertante*. Both artists will also present individual concerts and masterclasses for promising young musicians. These “Taste of AWE” performances will take place at the Futuna Chapel in Karori – one of the greatest architectural masterpieces of the 20th century. These concerts will be unmissable!

Education and community outreach are integral to everything Orchestra Wellington does. Our programming approach – a story well told – builds appreciation, enjoyment, and community through the joy of live music. Our school programmes, family concerts, and popular endeavours, along with the tireless work of our musicians, extend our reach to over 80,000 people in the Wellington region annually.

None of this would be possible without your support. Your belief in the importance of the arts motivates us to create programmes of quality, meaning, and depth. The Dictator's Shadow tells a story that resonates with current world events, but alongside our distinguished colleagues, it becomes more than a reflection on the artist's plight – it becomes an artistic celebration of the life of one of modernism's most extraordinary and enigmatic figures.

It is an honour to serve you. Your support compels us to present stories that speak to profound truths while inspiring, delighting, and entertaining. Please consider subscribing to this wonderful season – let's shine some light on that shadow!

Marc Taddei
Music Director,
Orchestra Wellington



PRODIGY

PRODIGY

Saturday 12 April, 7.30pm
Michael Fowler Centre, Wellington

Georges Bizet (1838–1875)
Symphony No. 1 in C Major

Felix Mendelssohn (1809–1847)
Concerto for Violin op. 64 in E minor
Amalia Hall - violin

Dmitri Shostakovich (1906–1975)
Symphony No. 1 op 10 in F minor

Bizet's precocious talent was so evident that the Paris Conservatoire accepted him as a student when he was only nine. Bizet wrote his first symphony in 1855, aged seventeen, apparently as a school exercise. Yet its joyful spontaneity sounds nothing like schoolwork. The work lay undiscovered in the Paris Conservatoire library until 1933, delaying its premiere until 1935.

The symphony dashes along, filled with sunlight and shade and Rossini-like gaiety. The slow movement is distinguished by its haunting oboe solo, while the final movement shows Bizet tossing ideas around with masterful ease, from the feverish Rossini-like gaiety of some string passages, to the march-like woodwinds with little fanfare gestures that prefigure the streeturchins' scene in Carmen.

The precocity of Mendelssohn's talent is well known. But his violin concerto is not an early work, unlike the Bizet symphony that partners it for this concert. The violin concerto was completed in 1844, three years before Mendelssohn's premature death.

Audiences have responded to its exuberance, charm and poised romanticism ever since. The work was written for the violinist Ferdinand David, who also advised Mendelssohn during the compositional process. They had been friends and musical collaborators since their meeting when Mendelssohn was 15.

In 1925, Shostakovich was only 18 when he wrote his first symphony as his graduation piece from the Leningrad Conservatory. What a way to burst onto the scene as a young prodigy! It was a startling debut, with its boldly original orchestration and emotional breadth, and led to acclaimed performances by the Berlin Philharmonic and the Philadelphia Orchestra the following year.

The almost conversational interplay between the instruments, each so colourfully individual, recalls theatre cues – and indeed, Shostakovich was working as a cinema pianist at the time. Slowly he laces the disparate elements together. Even once the themes get going in a kind of march, other ideas interrupt, carried by solo instruments in all their distinct colours, or by an eruption of brass and percussion. It's a rowdy marketplace of ideas.



TURNOVSKY
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FAVOURERED SON

FAVOURED SON

Saturday 7 June, 7.30pm
Michael Fowler Centre, Wellington

Pyotr Ilyich Tchaikovsky (1840–1893)
Concerto Piano No. 3 op. 75 in Eb Major
Jian Liu – piano

Nikolai Rimsky-Korsakov (1844–1908)
Scheherazade op 35

Dmitri Shostakovich (1906–1975)
Symphony No. 2 op. 14 in B Major,
October
Orpheus Choir Wellington

Russia's October revolution of 1917 was meant to free the workers and herald a new age championed by Lenin. Shostakovich was commissioned by Lev Shuglin, head of the Propaganda Department of the State Music Publishing House, to write a piece for the Revolution's tenth anniversary.

Shostakovich might have relished writing music to mirror his chaotic times and the yearning for a just society. But the authorities insisted on a text by the officially sanctioned poet, Aleksander Bezymensk. Shostakovich's response was an experiment in musical textures at a time when experiments were politically suspect. At Shuglin's suggestion, the choir is announced by a factory siren. Shostakovich loathed Bezymensk's poem and seemingly mocked it, making the choir's declarations devolve into pitchless shouting.

In 1893, Tchaikovsky was adapting material from an unfinished symphony he'd worked on the previous year into a piano concerto. He was, as ever, nervous about his success, writing to Polish pianist-composer Zygmunt Stojowski, "I am now working on the scoring of my new (third) concerto for our dear Diémer. When you see him, please tell him that when I proceeded to work on it, I realised that this concerto is of depressing and threatening length." When Tchaikovsky died with only the first movement finished, Sergei Taniev completed his sketches for the other two movements and published them separately, named *Andante* and *Finale*. Together these make up the *Third Piano Concerto*.

Rimsky-Korsakov's *Scheherazade* opens with the heavy brass laying down the Sultan's stern proclamation against women. In response, a solo violin opens the curtain to Scheherazade's world of magically exotic scenes, unwinding a chain of gorgeously orchestrated melodies. Throughout the work, a solo violin represents the beguiling storyteller, sometimes accompanied by a harp, as one imagines Scheherazade might have accompanied herself. The grim opening chords represent both her cruel husband and, at times, the dramatic events of the stories he hears.

PARTY FAITHFUL



PARTY FAITHFUL

Saturday 26 July, 7.30pm
Michael Fowler Centre, Wellington

Benjamin Britten (1913–1976)
Symphony for Cello & Orchestra op. 68
Lev Sitkov – cello

Dmitri Shostakovich (1906–1975)
Symphony No. 3 op. 20 in Eb Major,
The First of May
Orpheus Choir Wellington

Britten wrote several works for the legendary Russian cellist Mstislav Rostropovich. After a long spell of focusing mainly on vocal works – notably the War Requiem – he returned to the cello, writing to Rostropovich in 1963, “We can at least discuss what it will be like.” Rostropovich’s response was enthusiastic: “Write for the cello everything that your heart tells you, never mind how difficult it is; my love for you will help me to master every note, even the most impossible ones.” The result was this 1963 work whose title reflects its large four-movement scale and the equal importance given to soloist and orchestra. Its mood suggests Britten’s preoccupation with war was not over.

By 1929 Shostakovich surely doubted the Revolution was delivering on its promises. The dedicatee of his First Symphony, his friend Mikhail Kvadri, had been executed as Stalinism tightened its grip on the country’s intellectual life. So this May Symphony has ambivalent meanings: possibly, as Shostakovich

said, expressing the “festive spirit of peaceful development” the Soviet state liked to promote. “This does not mean that the music in May is all glorifying and celebratory. Peaceful development is a most intense struggle,” Shostakovich added. Or perhaps the symphony is a reminder of how far reality had strayed from the Communist dream.

The concluding choral section is set to Semyon Kirsanov’s poem about the annual May Day parade for the Day of International Solidarity of Workers. The conductor Vasily Petrenko stated, “By the Third, you feel he’s really starting to be very ironic about the text and the message. The poetry he uses is banal, amateur, and he’s mocking it – showing how absurd and empty the words were.”

Shostakovich told a friend, “It would be interesting to write a symphony where not a single theme would be repeated.” This symphony achieves that, parading as many moods and ideas as the multiplicity of a crowd.



SECRETS

SECRETS

Saturday 20 September, 7.30pm
Michael Fowler Centre, Wellington

SOUNZ Centre for New Zealand Music
2025 Commission

Wolfgang Amadeus Mozart (1756–1791)

Sinfonia Concertante K.364 (320d)

in E-flat major

Benjamin Baker – violin

Yura Lee – viola

Dmitri Shostakovich (1906–1975)

Symphony No. 4 op. 43 in C minor

In 1779 Mozart's European tour took him to Paris where he hoped to secure a permanent post. There, the sinfonia concertante was a popular form combining symphonic depth with soloistic showmanship. Mozart wrote, wholly or in part, six sinfonia concertantes and multi-soloist concertos. This one may have been written for himself and his father Leopold to perform, or for Wolfgang to perform with the Salzburg orchestra's concertmaster. Wolfgang liked the viola and later played it regularly in quartets with Haydn.

In this work, the soloists slide in, gracefully understated, after the orchestra's introduction. They interweave, always supporting, never competing as they take turns elaborating their themes. The slow movement is tenderly sorrowful; Mozart's beloved mother, who accompanied him on his tour, fell ill and died during their journey. One can imagine this music as Mozart's tribute to her.

Shostakovich began his fourth symphony with high hopes in 1935. In 1936, before its completion, Stalin attended Shostakovich's internationally successful opera, *Lady MacBeth of Mtsensk*. Stalin's response was a Pravda article savagely denouncing Shostakovich as an enemy of the State: "...muddle instead of music... tickling the perverted taste of the bourgeoisie with its fidgety, screaming neurotic music".

The composer's life and creative freedom were in danger. As he later told his friend, Isaak Glikman, "The authorities tried everything they knew to get me to repent, and expiate my sin. But I refused. I was young then, and had my physical strength. Instead of repenting I composed my Fourth Symphony." During rehearsals with the Leningrad Philharmonic, the orchestra management cancelled the premiere. Not until 1961, eight years after Stalin's death, was it safe to perform.

The Fourth is filled with machine sounds, like the relentless labour extolled by the State, yet also the State's heartless brutality pitted against humanity. For such a huge canvas, Shostakovich requires a huge orchestra. Both the expanded orchestration and the juxtaposition of clashing elements – the trivial and the intellectual, the banal and the tragic – are hallmarks of Mahler, whose work Shostakovich was deeply engaged with at the time.

**DEANE
ENDOWMENT
TRUST**

ARTIST PARTNER

ENEMY OF THE STATE



ENEMY OF THE STATE

Saturday 18 October, 7:30pm
Michael Fowler Centre, Wellington

John Psathas (1966–)
Next Planet

Alexander Glazunov (1865–1936)
Concerto for Violin op. 82 in A minor
Benjamin Baker - violin

Dmitri Shostakovich (1906–1975)
Excerpts from the opera,
Lady MacBeth of Mtsensk
Madeleine Pierard - soprano

Orchestra Wellington has a long history of collaborations with former Composer-in-Residence and 2025 Patron, John Psathas. *Next Planet* is the 12th piece in the *Green Piece* series commissioned and premiered in 2023–2024 by the Tonhalle Düsseldorf GmbH and the Düsseldorf Symphony as part of their Green Mondays project. It was premiered in the Düsseldorf Tonhalle in 2024, part of a series of twelve works performed as one mega-symphony.

Psathas' work was "triggered by the self-aggrandising heroes who are intent on spending billions in taking a few people to Mars, rather than invest that same money in improving life here on earth – which they could do dramatically, and immediately, for all of humanity, with the staggering wealth they've hoarded."

In a survey of Shostakovich's career, composers such as Glazunov, who forged a Russian tradition before him, deserve attention. Glazunov was

Rimsky-Korsakov's student and shared his fascination with orchestral colour. Later, as director of the Petrograd Conservatory, Glazunov supported the student Shostakovich, even securing food rations so Shostakovich could survive the wartime famines. Glazunov's violin concerto is notable for its intelligence and deep feeling. Written in 1904, it's firmly romantic and lyrical.

Lady MacBeth of Mtsensk is the opera that brought the weight of Stalin's oppression down on Shostakovich just as his star seemed ascendant. Based on a story by Nikolai Leskov, it tells the story of a lonely woman who falls in love with one of her husband's workers. She has her husband murdered, and one crime breeds another until she ends up in a Siberian gulag, still protesting her oppression.

It's a tale of lust, corruption, oppression, and rebellion against the social order. Stalin loathed its dissonance, and its depiction of society so removed from what his utopian State should be.

Shostakovich drew on his familiarity with music-hall and cabaret styles to draw his characters with broad strokes. The music is often satirical, verging on parody. Yet many of the scenes are sincerely moving, especially Katerina's arias.

THE ARTIST REPENTS



THE ARTIST REPENTS

Saturday 22 November, 7.30pm
Michael Fowler Centre, Wellington

Victoria Kelly (1973-)

Requiem

Barbara Paterson – soprano

Alexander Lewis – tenor

Tudor Consort

Dmitri Shostakovich (1906-1975)

Symphony No. 5 op. 47 in D minor

Kelly had thought about writing a requiem since her father's early death when she was only 20. When her mother died ten years later, Kelly began searching out appropriate texts. The result is a requiem using poetry by Bill Manhire, Sam Hunt, Chloe Honum, Ian Wedde and James K Baxter. "It took form in my mind as a non-religious work, based on literature rather than sacred text, with some hint of the Latin text to honour tradition," says Kelly. The poems are filled with the wonder of nature, of grief and longing, of surrender and letting go.

Shostakovich's best-known work hardly needs any introduction. The Party wanted tunes you could whistle, melodies that showed the workers' successful struggle and the unstoppable march of progress. It wanted triumphant endings that expressed the power of the people in a Communist paradise. In 1937, Shostakovich gave them all that, in the symphony he called "A Soviet Artist's reply to just criticism." Whether done ironically or not, the symphony remains irresistible,

with its dramatic opening bars and yearning, almost tender second theme. Great forces are at work transforming the heroic first theme into a sarcastic caricature of a march under the snare-drum's machine-gun rattle. At the premiere, audience members cried. As Shostakovich said, they knew what they'd heard. It was a time of disappearances and brutal purges.

There is a tragic Largo and a finale filled with martial vigour that accelerates from a triumphal march towards parody. Everything sounds over-wound, like a machine driven too fast. When the music slows for a pean of gratitude, are we to believe it? The symphony ends on the triumphant note the regime wanted – though who or what has triumphed is left to the audience to decide.

Victoria Kelly is Orchestra Wellington's
Composer-in-Residence for 2025

2025 SEASON SUBSCRIPTIONS

Subscribing to our 2025 season of **THE DICTATOR'S SHADOW** 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

2025 SEASON SUBSCRIPTIONS

Buy all six concerts for \$270!

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or fill out the attached booking form
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SINGLE TICKET PRICES

Adult	\$55
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Note: service and processing fees may apply.

All prices are inclusive of GST. Ticket purchases are
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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 2025

No. of subscriptions x	\$270 each
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CONEY WINES AND ORCHESTRA WELLINGTON

Our 2025 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



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PARTNERSHIPS



At the World's Edge Festival

At the World's Edge (AWE) is a spring chamber music festival inspired by its home in the Southern Alps of Aotearoa. Each October, world-renowned international musicians join Aotearoa's best, bringing to life a dynamic programme within majestic scapes. In partnership with AWE, our 2025 season will include stunning artistic collaborations with AWE Artistic Director Benjamin Baker and AWE 2025 Festival Artist Yura Lee.

In September and October 2025, Orchestra Wellington will also host Benjamin and Yura for a mini-series of concerts at Futuna Chapel in Karori and Prefab-ACME in Central Wellington.

Keep an eye out for further information about these incredible artists' concerts on our website.

 **At the World's Edge**
Music Festival



Royal New Zealand Ballet

The Royal New Zealand Ballet is a company of dynamic dancers, performing an eclectic repertoire of outstanding dance for national and international audiences, whilst continuing to build a style that is ultimately unique to this company and Aotearoa, New Zealand. In 2025 we partner with the RNZB to perform *The Firebird with My Brilliant Career* from 30 April-3 May, at the St James Theatre in Wellington.

rnzb****
ROYAL NEW ZEALAND BALLET



Principal Ana Gallardo Lobaina

IMAGE Ross Brown

Orpheus Choir Wellington

Orpheus Choir Wellington, often referred to as “the mighty Orpheus,” brings the big choir experience – dramatic, spectacular, and emotionally charged performances of stunning choral music – to a wide variety of events with their Music Director, Brent Stewart. In their own season, they’re thrilled to bring *Colossal Chorale*, a programme of choral favourites, to Wellington, Kāpiti, and Carterton, followed by a collaboration with Auckland Choral to perform *Carmina Burana* at the Michael Fowler Centre on 4 October.

In our 2025 season, we partner with Orpheus extensively for performances of Shostakovich’s *Symphony No. 2* on 7 June, *Symphony No. 3* on 26 July, and *Messiah* on 13 December.



**Orpheus
Choir**
Wellington

IMAGE Nate Black



New Zealand Opera

For 25 years New Zealand Opera has challenged expectations, pushed boundaries and set new standards for their artform in Aotearoa, and through their engagement, accessibility and participation programmes, they're also actively working to bring opera to thousands of Kiwis who may not otherwise have the opportunity to experience it. In 2025 we partner with New Zealand Opera to perform as part of their stellar season.

NZ OPERA



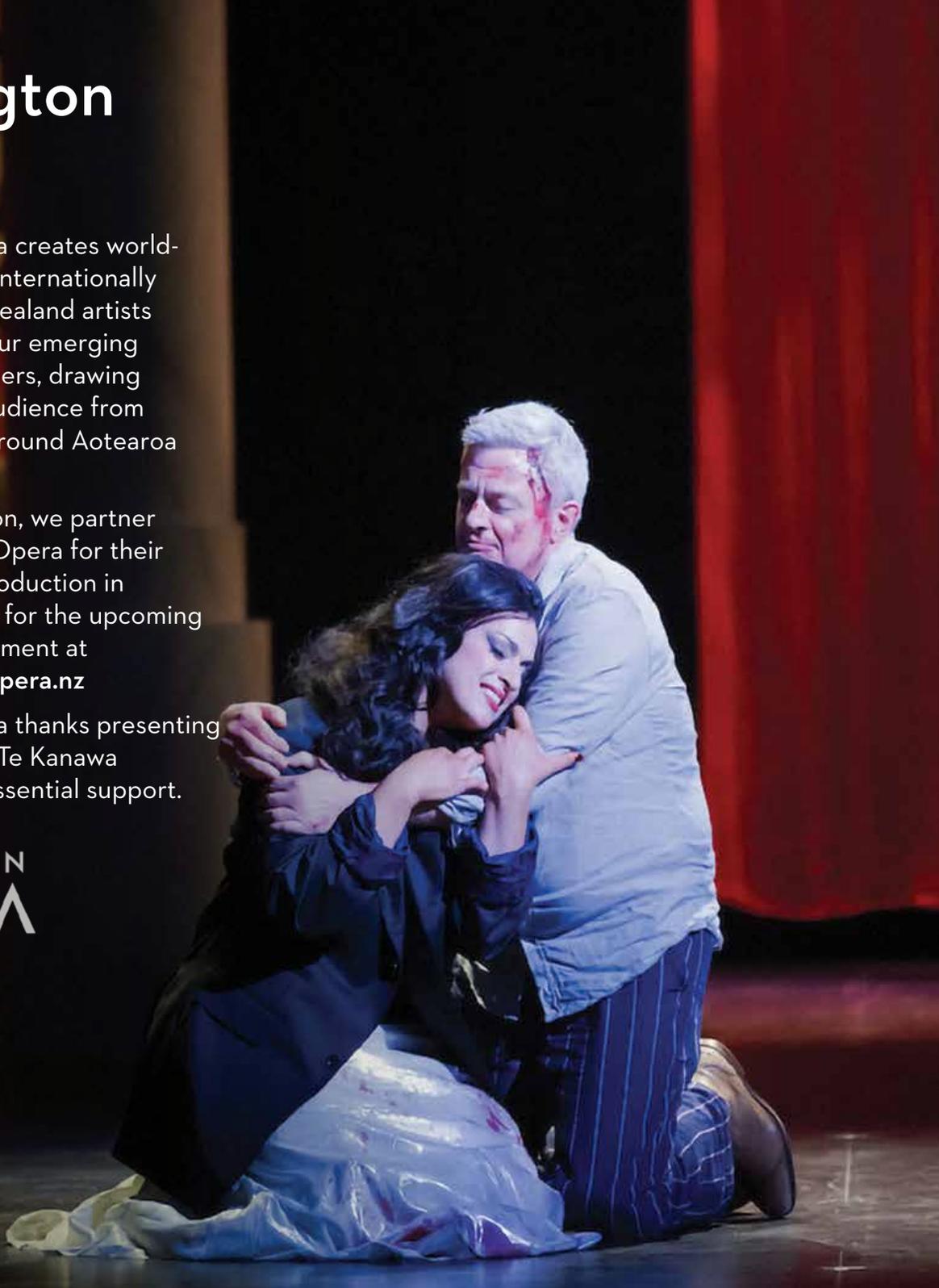
Wellington Opera

Wellington Opera creates world-class opera with internationally renowned New Zealand artists and the best of our emerging international singers, drawing an enthusiastic audience from Wellington and around Aotearoa New Zealand.

In our 2025 season, we partner with Wellington Opera for their exciting major production in August. Look out for the upcoming season announcement at www.wellingtonopera.nz

Wellington Opera thanks presenting sponsor The Kiri Te Kanawa Foundation for essential support.

WELLINGTON
OPERA



SYNTHONY

SYNTHONY® is a breathtaking collision of the biggest electronic dance anthems with a live orchestra, DJ's, vocalists, and immersive visuals.

In our 2025 season, Orchestra Wellington partners with SYNTHONY for a huge show on the Wellington waterfront as part of the Jim Beam Homegrown festival on 14 March conducted by Brent Stewart.



JIM BEAM
HOMEGROWN

WELLINGTON WATERFRONT | 14-15 MARCH 2025



NZSO SCHOOLS' CONCERT

Ngā Tohu o te Taiao The Signs of Nature is an exciting and interactive performance showcasing beloved symphonic music, a newly composed suite by Dr Jeremy Mayall, and stunning live visual art by Marcus Winter, aka 'The Sandman'. Students learn about Aotearoa New Zealand's seasonal signs of nature, where and when to find them, and how to care for them. Presented by NZSO Animateur Chris Lam Sam, this is an exciting and interactive concert that unpacks elements of the music in fun and engaging ways. Presented at 11am on Thursday 29 May at the Michael Fowler Centre. Visit nzso.co.nz/schools to learn more and sign up – deadline is Friday 9 May.

We collaborate with the NZSO to remove barriers to access for as many schools as possible by co-delivering workshops, and facilitating and subsidising transport for rangatahi to the schools' concert.

 New Zealand Symphony Orchestra
Te Tira Pūoro o Aotearoa

Marcus Winter, aka 'The Sandman'

IMAGE Marcus Winter



A young girl with long brown hair, wearing a white headband and a light pink sweater, is focused on playing a large wooden harp. Her hands are positioned on the strings, and she is looking down at her work. In the background, a woman with dark hair, wearing a yellow cardigan over a grey lace top, is smiling warmly at the camera. The setting appears to be a music room or a practice space, with another harp visible on the right side of the frame. The overall atmosphere is warm and encouraging.

FUTURE GENERATIONS

Orchestra Wellington is one of the oldest orchestras in Aotearoa New Zealand, performing for the Wellington region for over 75 years. Our goal is to be the most accessible orchestra in the country: we want everyone to experience the thrill of live orchestral music, and we aim to share it widely with communities throughout the Wellington region, from the Kāpiti Coast to the Wairarapa.

Our concert series in the Michael Fowler Centre features internationally acclaimed soloists, and we perform alongside the Royal New Zealand Ballet and New Zealand Opera... but most of the time we are busy taking our music out of the concert hall and into the streets, performing in major Wellington festivals, regional venues, schools, libraries, and community halls to ensure that we are truly spreading the joy and love of music throughout the region that we all call home. We think big outside the concert hall because we aspire to make music accessible to everyone!

Our community performances and education programmes demonstrate the strong commitment to families, community, and future generations that is central to the mahi of Orchestra Wellington. We perform for thousands of children annually through our Music to Schools programme, promote pathways to musical training through our scholarship programmes, and craft exciting musical experiences to cater to audiences of all ages and backgrounds. Our partnerships with community-based music education initiatives like Arohanui Strings+ and others ensure that we are embedded in our communities for greater social impact.

Supporting New Zealand composition is also important to us, which is why we boast about having New Zealand's longest running, continuous Composer-In-Residence

programme. Other events on our calendar that support New Zealand composition include the annual SOUNZ Commission for Orchestra and Sistema Youth Orchestra, Te Tono Mahinga a SOUNZ mā te Rāngai Puoro me te Rāngai Puoro Taiohi a Sistema; singer-songwriter competitions; and regular Composer Sessions, which together provide a strong platform for education and exposure of emerging and experienced composers alike.

Performances celebrating cultural diversity and community are a core part of our activity including events such as CubaDupa, Pasifika Concerts with the award-winning Signature Choir, Classical on Cuba, Matariki Ahi Kā Festival, Wellington Pride, the annual Orchestra Wellington Big Bash festival, and more.

We love finding new and exciting ways to engage our communities. Our 2025 activities are shaping up to be bigger and better than ever, with the addition of Orchestra Wellington Community Days, an expanded format for the Big Bash Festival, the addition of Regional Community Concerts, and a partnership with ArtSplash! We continue our partnership with the MENZA Wellington Orchestra Festival for primary school-aged music students, bring back the pumping music of SYNTTHONY, and of course the return of our much-loved family concert Symphony in the Hutt for its seventh instalment!

Read more about our community and education initiatives and calendar engagements for 2025 in the following sections of this season brochure. Thank you for supporting YOUR orchestra to continue this important work!

With deep appreciation,

Hannah Neman
Marketing & Engagement Manager,
Orchestra Wellington

SCHOLARSHIPS

Our scholarship programmes encompass a wide range of opportunities for aspiring young musicians including wrap-around support from lessons and tutoring to financial contributions towards competition and study opportunities.

The scholarships also include support for the pursuit of personal creative endeavours and exploration of university pathways.

As part of our mission to nurture and empower emerging artists, we are eager to assist and encourage these students as they embark on the next stage of their musical journeys.

Read more about our scholarships on our website.

LINDA & MAX SIMMONS VIOLA FELLOWSHIP

This Fellowship aims to recognise and support the development of an exceptional pre-professional violist to pursue a professional career in music.

This is a paid opportunity for the chosen Fellow and includes invitations to rehearse and perform with Orchestra Wellington for two of our six yearly subscription series concerts on-stage at the Michael Fowler Centre. Beyond this, the Fellowship is crafted on an individual basis to support the Fellow and their unique goals.



FROM LEFT Nadine Martinez, Ryo Sungsuwan, Nina Sungsuwan

ORCHESTRA WELLINGTON- AROHANUI STRINGS SCHOLARSHIP

This scholarship programme aims to recognise and support exceptional young musicians who demonstrate dedication to their craft and exhibit potential for a successful career in music.

Successful candidates are identified by a panel, and offered lessons with our Section Principal string players, ensemble coaching, and a variety of musical opportunities to encourage their exploration of potential pathways in music.

AROHAUI STRINGS+

Arohanui Strings+ is an El Sistema-inspired music education/social development programme founded in Lower Hutt in 2010, and operating in Wellington City since 2018. A registered charity, Arohanui Strings+ partners with schools in low- to medium-decile areas to help children reach their full potential by experiencing teamwork and leadership through music. The programme has offered free musical instruction to at least 4,000 children throughout Wellington and the Hutt Valley.

All Arohanui Strings+ mahi is funded by grants and donations. If you'd like to support their programme, scan the QR code below to donate.



Arohanui Strings+ students and teachers at the 2024 Big Bash festival

IMAGE Nate Black



MUSIC TO SCHOOLS

As part of our commitment to families, community, and education that is central to the mahi of Orchestra Wellington, our musicians perform free educational concerts for thousands of students and teachers every year. Since 2014, Orchestra Wellington has made an exceptional effort to support the work of our teachers and student learning throughout the Wellington Region by designing and delivering free educational concerts in schools.

We are developing an expanded programme that will enable us to engage with schools multiple times during the year, allowing the students to participate in a more meaningful way with the performances and content of the programme, and to support the incredible work that their teachers do on a daily basis.

Get in touch with hannah@orchestrawellington.co.nz to inquire about opportunities for Orchestra Wellington musicians to perform for your students at school!

Michelle Velvin, Section Principal Harp and Peter Maunder, Section Principal Low Brass perform at schools, 2023

IMAGE Hannah Neman



ORCHESTRA WELLINGTON'S BIG BASH

First held in 2020, Orchestra Wellington's Big Bash is a regular fixture in our community engagement calendar. This event brings together hundreds of instrumentalists of all ability levels from around the Wellington region in a glorious afternoon of music-making.

Under the direction of Music Director Marc Taddei, over 150 musicians come together every year for side-by-side rehearsals and prepare repertoire written for all ability levels. The day culminates in a massed orchestra performance for our friends, families, and wider communities that's entirely FREE to attend!

Our 2025 Big Bash festival will be held on Sunday 5 October at the Lower Hutt Events Centre. Watch our website and social media for the usual registration announcement and further details!

Section Principal Harp Michelle Velvin works with a student at the 2024 Big Bash festival

IMAGE Nate Black



AWE MASTERCLASS

As part of our 2025 partnership with At the World's Edge Festival, Orchestra Wellington will host AWE 2025 Festival Artist Yura Lee to present a masterclass for string players in Wellington.

Violinist/violist Yura Lee is a multifaceted musician, as a soloist and as a chamber musician, and one of the very few that is equally virtuosic on both violin and viola. Her career spans three decades and takes her all over the world, captivating audiences through various musical mediums from baroque to modern, and enjoying a career that spans three decades and takes her all over the world. She has performed with major orchestras including those of New York, Chicago, Baltimore, Cleveland, San Francisco, Los Angeles, and given recitals in London's Wigmore Hall, Vienna's Musikverein, Salzburg's Mozarteum, the Palais des Beaux-Arts in Brussels, and the Concertgebouw in Amsterdam.

At age 12, she became the youngest artist ever to receive the Debut Artist of the Year prize at the Performance Today awards given by National Public Radio. She is the recipient of a 2007 Avery Fisher Career Grant; she has received numerous other international prizes, including top prizes in the Mozart, Indianapolis, Hannover, Kreisler, Bashmet, and Paganini competitions. Yura Lee was the only first prize winner awarded across four categories at the 2013 ARD Competition in Germany.

2025 AWE Festival Artist Yura Lee

IMAGE Caroline Bittencourt



WELLINGTON ORCHESTRA FESTIVAL

The MENZA Wellington Orchestra Festival is an annual event supported by Orchestra Wellington. Students and their teachers learn and rehearse the year's repertoire for many weeks before the day of the Festival. For one weekday in Term 3 of the school year, hundreds of primary school-aged musicians and their teachers, along with Festival staff and Orchestra Wellington musicians, come together for a full day of rehearsals and coaching.

On the day, students benefit from tutorials and sitting side-by-side with members of Orchestra Wellington and their peers from other schools in a massed ensemble under the direction of a highly skilled Musical Director. The day concludes with a concert performed by the students for friends and family and features a guest performance by musicians from Orchestra Wellington.

Schools can register at
www.menza.co.nz

Orchestra Wellington string quartet performs at the
2024 Wellington Orchestra Festival

IMAGE Hannah Neman



SOUNZ COMMISSION

The SOUNZ Commission for Orchestra and Sistema Youth Orchestra 2024 | Te Tono Mahinga a SOUNZ mā te Rāngai Puoro me te Rāngai Puoro Taiohi a Sistema enters its eighth year in 2025.

This initiative is an annual collaboration between SOUNZ Centre for New Zealand Music, Orchestra Wellington, and Arohanui Strings+. The annual commission engages the talents of an up-and-coming New Zealand composer to write an original work of up to 4-5 minutes of music featuring the combined forces of Arohanui Strings+ and Orchestra Wellington. Each year, the two ensembles jointly debut the world premiere of the new commission during an Orchestra Wellington subscription series concert at the Michael Fowler Centre.

Keep an eye out for SOUNZ Centre for New Zealand Music's 2025 Commission announcement on social media and at www.sounz.org.nz

Arohanui Strings+ students perform the 2023 SOUNZ Commission onstage with Orchestra Wellington

IMAGE Nate Black



ARTSPLASH

ArtSplash is a young people's arts festival that brings together primary and intermediate schools throughout Wellington to celebrate young people in the arts. They perform for their parents, whānau, friends and the public. Presented by the Wellington City Council's City Events Team in partnership with the ArtSplash team, ArtSplash 2025 is going to be bigger than ever with new events and experiences planned, as well as the concerts that schools know and love.

ArtSplash is undergoing a full rebrand and the team can't wait to share the new look and feel of this beloved event with its audiences. Keep an eye on the WCC website for exciting updates.

As part of our commitment to families, community, and education that is central to the mahi of Orchestra Wellington, our inaugural partnership with ArtSplash in 2025 will feature educational performances and composer sessions designed for the student participants.

**Absolutely Positively
Wellington City Council**

Me Heke Ki Pōneke

ArtSplash, 2019

IMAGE Brent Stewart





GIVING

Leave a Legacy

The Orchestra Wellington Foundation, established in 2018, is dedicated to ensuring the continued provision of orchestral services to Wellington City and the surrounding region. Our primary focus is supporting Orchestra Wellington's existence and activities.

We welcome your support through donations, whether as a one-time gift or on a recurring basis. You can also make a lasting impact by leaving a legacy in your will. Your generosity will help sustain orchestral music in our community for generations to come.

For more information about the Foundation and how to make a bequest, contact

Kerry-Anne Gilberd MNZM

Partnership Manager

kerryanne@orchestrawellington.co.nz

or (04) 801 7810

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Please Support your Orchestra

Every Gift Matters

We strive to be the most accessible orchestra in the country and we need your help. By making a donation now, you help keep our ticket prices low so that people from all walks of life can enjoy our concerts. Your donation also helps us to take the music out of the concert hall and into the community, reaching children and families across the region. Every donation is tax-deductible and you will receive a receipt.

You can also make a donation on our website
www.orchestrawellington.co.nz/donate

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Join this select community of generous donors for the opportunity to both support your orchestra and build a personal relationship with our engaging and inspiring Music Director, Marc Taddei. You will be invited to exclusive 'behind the scenes' rehearsals and events, as well as a Music Director's Club dinner with Marc Taddei.

Matt Stein, Section Principal Trumpet

IMAGE Nate Black



COMMUNITIES IN OUR



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Today
> Thursday 17 October

CUBADUPA

CubaDupa is where play and celebration come alive on Wellington's iconic Cuba Street! Immerse yourself in a weekend filled with vibrant performances, live music, and stunning visual art. CubaDupa, New Zealand's largest street arts festival, is a joyous celebration of community and creativity, showcasing local and national talent. Experience the magic of art and connection as we transform our streets into a lively playground for everyone to enjoy. Bring your friends and family to revel in the communal joy that makes CubaDupa a beloved highlight of our cultural calendar.

In our 2025 season we partner with CubaDupa for performances across the two-day festival from 29-30 March.

www.cubadupa.co.nz

cuba
dupa

IMAGE Jo Mohi Photography



CLASSICAL ON CUBA

Classical on Cuba formed when Creative Capital Arts Trust (CCAT) and Orchestra Wellington joined forces to support the Cuba Street businesses affected by the cancelled 2020 CubaDupa festival. The successful partnership led to Classical on Cuba's triumphant return in 2021-2023, forging new paths where classical players collaborate with hip hop artists, jazz musicians, taonga pūoro powerhouses, opera divas, drag performers, theatre actors and contemporary dancers to make one exciting lineup of acts on a classical music crawl through the weekend. From new commissioned concerts to special musical events for kids, Classical on Cuba has something for everyone.

Classical on Cuba is nurtured under the umbrella of Wellington's CCAT, a leading arts organisation looking out for the arts and artists alike, masterminding the likes of CubaDupa and NZ Fringe Festival.

www.classicaloncuba.co.nz



IMAGE Tom Noble



SYMPHONY IN THE HUTT

Symphony in the Hutt, one of our iconic annual events, returns for its seventh year on Friday 23 May at the Walter Nash Centre! This year's programme promises a diverse lineup of musical highlights. Past performances have featured Divas and Queens, Movie Music, *The Lion King*, Elton John, and more.

Events like this are the heart of what we strive to do. Presenting free, family-oriented concerts featuring collaborations with local artists who love, celebrate, and champion community identity is what we strive to do more of every year!

Joining us onstage will be local vocalists, Signature Choir, and Arohanui Strings+ under the musical direction of Brent Stewart. The event is free and always draws a large crowd, so keep an eye on our socials and website for updates!



Orchestra Wellington Concertmaster Amalia Hall (left)
and soloist Lisa Tomlins (right)

IMAGE Hannah Neman



LIBRARY TOURS

Orchestra Wellington and Wellington City Libraries partner to support engagement in literacy and the arts! Through partnerships with local libraries, we aim to support children's access to reading and the arts. We believe this powerful collaboration can enrich both minds and hearts.

By combining the creative power of music with the knowledge and imagination fostered by books, this initiative can inspire a lifelong love for learning and artistic expression. Our partnership with Wellington City Libraries nurtures children's literacy and also expands their exposure to the arts, creating opportunities for them to experience the transformative power of storytelling through sound and words.

Together, the orchestra and libraries create a dynamic environment where creativity, curiosity, and education thrive. Keep an eye on our website and social media for news about our library tours!

**Wellington
City Libraries**

Absolutely Positively
Wellington City Council
Me Heke Ki Pōneke

Michelle Velvin, Section Principal Harp and Peter Maunder,
Section Principal Low Brass perform at Petone Library, 2024

IMAGE Hannah Neman



bluestar 

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PHOTOGRAPHY Elias Rodrigues, Bradley Garner, Michael Farr
and Nate Black

COVER OW musicians Jane Dalley, Mana Waiariki, and David Codd

ILLUSTRATION Marcus Watson

DESIGN Spencer Levine

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PRODIGY

Saturday 12 April

FAVOURED SON

Saturday 7 June

PARTY FAITHFUL

Saturday 26 July

SECRETS

Saturday 20 September

ENEMY OF THE STATE

Saturday 18 October

THE ARTIST REPENTS

Saturday 22 November



orchestrawellington.co.nz