



**LAST
WORDS!**

SEASON '16

**ORCHESTRA
WELLINGTON**

Orchestra Wellington, PO Box 11-977
Manners Street, Wellington 6142

Level 8, Alcatel-Lucent House
(13-27 Manners St), Wellington



LAST WORDS!

#LASTWORDS2016

Orchestra Wellington is well-established

as a vital component of the Capital's cultural life, and the region's music lovers have much to look forward to in the 2016 season. Filled with evocative works that will stimulate the imagination of listeners of all ages, audiences will appreciate the Subscription Series, which explores legendary works of the orchestral repertoire and features a number of acclaimed New Zealand and international soloists.

Known for its versatility, Orchestra Wellington will also continue to collaborate with other national and regional cultural organisations in 2016, working alongside the Royal New Zealand Ballet and New Zealand Opera, as well as Wellington's own Orpheus Choir.

I commend Orchestra Wellington for its commitment to fostering the next generation of musicians and music-lovers through its wide array of educational and outreach projects, notably the orchestra's relationship with Arohanui Strings – Sistema Hutt Valley and its expanded Music-to-Schools programme. These initiatives enable many young people in the Wellington region to engage with the arts and be inspired by the transformative power of music.

I wish Marc Taddei and the members of Orchestra Wellington all the very best for an exciting year of vibrant and diverse music-making in 2016.

Hon. Maggie Barry^{ONZM}

Minister for Arts, Culture and Heritage

Wellington is well-known as the creative

capital of New Zealand, home to many prolific and active artistic companies that breathe vitality and charisma.

Orchestra Wellington offers many amazing and imaginative musical experiences. Since 1950 they have amassed a vibrant body of work. 2016 has a line-up that promises memorable performances from many genres. Orchestra Wellington remains committed to making music accessible, with tickets at a range of price points for those who book early.

Wellington has world-class musicians, composers and performers who call this city home, and we're a popular destination with many who travel from around the world to experience our unique culture. Orchestra Wellington's inspiring partnership with Arohanui Strings has also enabled new musical talent to thrive here.

The capital's dramatic natural landscape and thriving metropolitan culture are home to both well-established and up and coming musical talent. Wellington City Council is delighted to have increased funding to Orchestra Wellington in our 10-year plan.

I'd like to thank the many dedicated performers and audience members whose creative passion continues to make arts in Wellington thrive. I look forward to Orchestra Wellington's 2016 season.

Ngā mihi mahana.

Celia Wade-Brown

Mayor of Wellington



**LAST
WORDS!**

Welcome to Orchestra Wellington's 2016 season!

There is something extraordinary about the final masterpieces of great composers.

While all of the masterpieces that we are performing were written at different life stages, and not all were written with the full knowledge of the end, the common link with all of these works is that each composer valued knowledge and skill; all saw themselves as building upon, rather than bucking, tradition. It is because of this commitment to a lifetime's dedication to craft and inspiration that the legend around these works grew.

In general, we are fascinated by the last thing that anyone does, and this fascination is given greater intensity when the person is a great artist. Ever since Mahler suggested the romantic notion of the curse of the 9th symphony - the myth that after Beethoven, no one could write past this number - our culture has been fascinated by the idea of composers creating profound works of art that transcend their time and speak directly to us.

With these final masterpieces, there is huge poignancy in contemplating the process of development. It speaks to the fundamental nature of creativity and how this unfolds over a lifetime.

Please join us in this moving exploration of some of the greatest monuments in the

musical canon. Together, we will explore music of the greatest profundity, music of the most ineffable lightness, and some of the most joyous music ever composed. This season truly focuses on what makes orchestral music so inspiring and thrilling.

It is an honour and a great responsibility to be Wellington's orchestra. We strive to offer our lively and diverse community a musical journey that is inclusive for all. In addition to our Subscription Series, we also offer great concerts for the family and children, local free outdoor events and, of course, we maintain a pivotal role in accompanying for the Royal New Zealand Ballet, New Zealand Opera, Orpheus Choir and several visiting artists.

Your orchestra has a comprehensive Music-to-Schools programme that focuses on communities and schools with little or no exposure to live music. We are thrilled beyond measure to continue our partnership with Arohanui Strings - Sistema Hutt Valley, which is part of a visionary global movement transforming the lives of children through music.

But in fact, what the arts does and what we strive to do every time we perform is to transform lives and contribute to the vibrancy of our great city.

Marc Taddei
Music Director

Adán E. Tijerina
General Manager

LAST WORDS

This season we delight in some of the most profound music ever composed. These monumental works are made all the more profound by being among their composers' last creations. They include pivotal symphonies and some of their last great works for voice and piano. Performing them, we will deepen our relationship with valued colleagues such as the Orpheus Choir, pianist Michael Houstoun, and stunning vocal soloists we've previously worked with.

Some of these masterpieces are deathbed utterances, forced out by superhuman effort in a race against time. We are left in awe of the generosity of these composers who wanted to give the deepest soundings of their souls to the future for safekeeping.

In the case of Bartok, his great friend Tibor Serly described visiting him the night before he was moved to the hospital where he died. Bartok was in bed, surrounded by medicines, trying to finish his Third Piano Concerto: a bright and generous surprise gift for his concert pianist wife, Ditta.

Mozart's last works - the Requiem, the Clarinet Concerto, and the motet Ave Verum - look forward to Beethoven in their expressive humanity. By his final year, Mozart had long since mastered technical perfection. The three works we play are gifts to his friends and colleagues, and that strange, premonitory commission, a Requiem whose composition cut him off in the full flow of his creative height.

Fittingly, we perform Beethoven's Ninth Symphony, which stands in the centre of these works. This is Beethoven's final symphonic utterance and serves as a promethean force and stunning example to every subsequent composer of symphonies. It is impossible to overstate this work's impact. The Ninth is a monumental symphony whose gravitational pull affects all others. We've paired it in a concert by Beethoven's old mentor Haydn. An early work, but we hear Haydn toying with the elaboration of themes he would master later - and which Beethoven would develop in unimaginable directions. It's Haydn's Last Word also, because the manuscript was lost until the 1960s.

The great composers who came after Beethoven had to face up to the challenge of his incredible symphonic achievements and find something new to say, and a new way to say it.

Maybe for Schubert the pressure was less intense - for most of his life, symphonies were something he wrote for the pleasure of sharing them in the orchestras he played in with his friends. They were not performed publicly in his lifetime. But in 1824 he wrote of his eager anticipation to hear Beethoven's Ninth Symphony performed, and confided his plans to attempt a much grander symphony of his own. The C major "Great" symphony was Schubert's response. Mahler took Beethoven's lead in using the voice in some of his symphonies. He also followed his

view of the symphony as the record of a soul's journey from one state to another, or a way of seeking meaning.

He only completed the first movement of his Tenth Symphony, and it is an intense and visionary work - written under the full realisation of his impending death and his wife's affair with Walter Gropius. It is an impassioned adagio to his wife that wavers on the edge of tonality. Mahler's inner turmoil is laid bare to the listener and in his manuscript, he wrote entreaties to his wife, including, "für dich leben! für dich sterben!" "To live for you! To die for you!" A more personal account of inner turmoil made manifest in music has not been written and is one of the most sublime moments in early modernism.

We also perform one of the most moving works of high modernism by one of Mahler's many disciples - the Violin Concerto of Alban Berg. Dedicated "to the memory of an angel", this most deeply felt of all violin concertos was inspired by the death of Manon, the 18 year old daughter of Alma Mahler and Walter Gropius. Although intended as a requiem for her, it became Berg's own requiem, as he died of complications from a bee sting, shortly after its composition.

We play three final works by Strauss, written in the most horrific of circumstances by a great composer near the end of his life. His Festmusik celebrates a city that was soon to be bombed beyond

recognition; Metamorphosen, written in the closing stages of World War II, is Strauss's anguished memorial to a lost culture: it quotes from Beethoven and Wagner. The closing scene from his final opera, Capriccio, is arguably the most sumptuous in his entire oeuvre: a distillation of Strauss' art as an operatic composer.

Tchaikovsky's symphonies we have already covered throughout 2015; it is time for us to present Tchaikovsky's last masterpiece for the ballet, the Nutcracker. Tchaikovsky's distinctive musical gift includes a kind of physicality that impels and urges movement. Nutcracker also shows him at the peak of his powers as an orchestrator. His work is paired with another great orchestrator and lover of the stage, Berlioz.

The Orchestra finishes the year with a departure from the theme. Holst's suite "The Planets" was something of a one-off for him, a grand canvas for the imagination. It is paired with the Orchestra's new commissions for this year in a celebration of music as a vital, living artform.

**LAST
WORDS!**

ODES TO JOY

CAPRICCIO

MOZART 1791

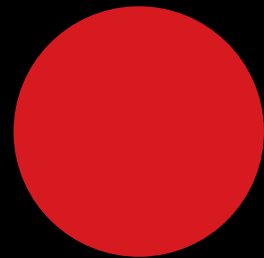
**TO THE
MEMORY OF
AN ANGEL**

NUTCRACKER

PLANETS



**I'M SO HAPPY
I COULD DIE**



ODES TO JOY

Ludwig van BEETHOVEN (1770–1827)

Symphony No. 9, Op. 125

composed 1822–1824

Jenny Wollerman **Soprano**

Elisabeth Harris **Alto**

Henry Choo **Tenor**

Warwick Fyfe **Bass**

Orpheus Choir of Wellington

Joseph HAYDN (1732–1809)

Cello Concerto in C major, Hob. VIIIb-1

composed 1761–1765

Rustem Khamidullin **Cello**

*Grand Prize Winner Gisborne International
Music Competition 2014*



OMV

CONCERT PARTNER

Marc Taddei **Conductor**

Saturday 11 June, 7:30pm

Michael Fowler Centre, Wellington

How else can we begin our exploration of “final” works other than with the symphony that cast its shadow over an entire century?

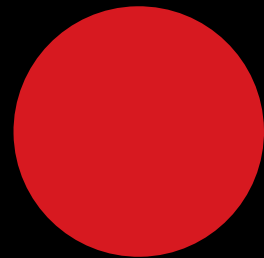
Beethoven’s Ninth Symphony is without question one of the monuments of the Western canon and the history of music is impossible to consider without acknowledging its genius, sublimity and influence.

Jenny Wollerman is the thinking musician’s soprano – an artist of exquisite style and taste. We are delighted to introduce to our audiences young and vibrant mezzo soprano, Elisabeth Harris. We first worked with Henry Choo during our 2014 performance of Carmina Burana. Who could forget his performance there of the roasting swan? This was as fine as we have heard anywhere. We are particularly excited to work with Warwick Fyfe, one of Australia’s finest baritones and the winner of a prestigious Helpmann Award.

We pair this with a work by Beethoven’s teacher and the father of the symphony, featuring the 2014 winner of New Zealand’s longest running music competition.



**IT'S BEEN
QUITE THE LIFE**



SUBS 2

CAPRICCIO

Richard STRAUSS (1864-1949)

(arr. Maunder): **Festmusik der Stadt Wien
for brass and timpani, Werke Op. 133**
composed 1943

**Metamorphosen Study for 23 solo strings,
Op. 142**
composed 1944-1945

Capriccio Op. 85
Prelude and Final Scene
composed 1941

Anna Leese Soprano

**Richard Strauss is an extraordinary
candidate for inclusion in this series.**

His career began as a child prodigy and continued with unabated inspiration until his death at the age of 85. It's a revelatory example of the power of human creation. We hear his last major orchestral work in the Metamorphosen, his final opera in Capriccio and his final fanfare in his exhilarating Festmusik.

For us, Capriccio is about the enchantment that great music provides. Born during the most unimaginable of human catastrophes, perhaps this simple idea is enough.

This concert is one of huge depth and pleasure and we can't wait to hear the magnificent Anna Leese sing the glorious closing scene to his final opera.

**DEANE
ENDOWMENT
TRUST**

ARTIST PARTNER

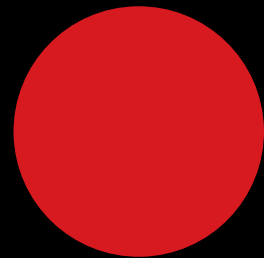
Marc Taddei Conductor

Saturday 16 July, 7:30pm

Michael Fowler Centre, Wellington



**GOODBYE AND
GOODNIGHT**



MOZART 1791

Wolfgang Amadeus MOZART (1756-1791)

Ave Verum Corpus K. 618

composed 1791

Orpheus Choir of Wellington

Clarinet Concerto in A, K. 622

composed 1791

Andrew Simon Clarinet

(completed by Levin):

Requiem in D minor K. 626

composed 1791

Emma Fraser Soprano

Elisabeth Harris Alto

Henry Choo Tenor

James Clayton Baritone

Orpheus Choir of Wellington

Marc Taddei Conductor

Saturday 20 August, 7:30pm

Michael Fowler Centre, Wellington

Mozart fills the second of our two programmes dedicated to a single composer. His final year saw the creation of an array of masterpieces unparalleled in the history of music.

On this night, we will hear his extraordinary final concerto, the exquisite Ave Verum Corpus and his legendary Requiem – could this be the most heart wrenching piece of music ever composed?

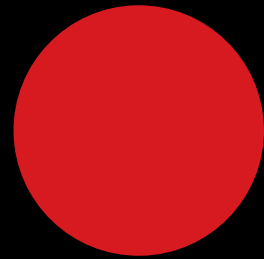
Our soloist is Andrew Simon, a clarinetist that the West Australian has called “Peerless and beyond reproach”.

Andy and Marc go WAY back – they’ve known each other since they were teenagers and his artistry has always been inspirational to the Music Director.

The Orpheus Choir joins us again, as do Emma Fraser, Henry Choo and Elisabeth Harris. And to complete our vocal quartet, we welcome back James Clayton. We are particularly pleased to have James, Henry and Emma together again, as they performed so magnificently together in Carmina Burana.



**LIVE FAST
DIE YOUNG**



SUBS 4

TO THE MEMORY OF AN ANGEL

Gustav MAHLER (1860–1911)

“Adagio” from Symphony No. 10
composed 1910–1911

Alban BERG (1885–1935)

Violin Concerto “In Memory of an Angel”*
composed 1935

Wilma Smith **Violin**

Franz SCHUBERT (1797–1828)

Symphony No. 9 in C Major,
“The Great” D. 944
composed 1828

Adam Foundation



ARTIST PARTNER

Marc Taddei **Conductor**

Saturday 10 September, 7:30pm

Michael Fowler Centre, Wellington

***for Manon Gropius, daughter of
Alma Mahler and Walter Gropius,
dying of polio in 1935 at the age of 18.**

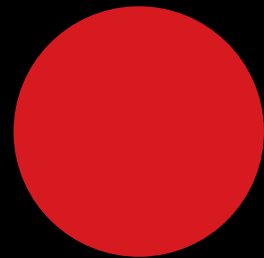
**Our Fourth Subscription Series concert
tells a real story. We hear three final works
by composers closely associated with
Vienna – Mahler, Schubert and Berg.**

Each demonstrating a century of visionary music from this great culture. The Adagio from Mahler’s unfinished last symphony is a profound work that suggests areas that Mahler may have explored had he lived a normal life span. In a way, the Berg Violin Concerto – undoubtedly one of the most popular of the 20th century – takes up where the Mahler leaves off. We are pleased that we have Wilma Smith – a student of Louis Krasner, who commissioned the Berg – to play this deepest of all violin concertos.

It seemed fitting to end with Schubert’s great C Major Symphony. To use the word monumental is not too strong a descriptor for this symphony. It is a high water for early Romanticism and was to prove hugely influential to later composers.



**FINAL
CURTAIN**



NUTCRACKER

Hector BERLIOZ (1803-1869)

Overture to Beatrice and Benedict
composed 1860

Béla BARTÓK (1881-1945)

Piano Concerto No. 3 in E Major
composed 1945

Michael Houstoun **Piano**

Pyotr Ilyich TCHAIKOVSKY (1840-1893)

Nutcracker ballet, Act II
composed 1892

Marc Taddei **Conductor**

Saturday 15 October, 7:30pm

Michael Fowler Centre, Wellington

Pretty much all one needs to know about the art of orchestration can be found in this concert. One of them literally wrote the book on it!

In addition to the Bartok's last musical love letter to his wife and Tchaikovsky's enchanting final ballet, we pay tribute to Shakespeare's 400th anniversary commemorations with the flamboyant Overture to Beatrice and Benedict by Hector Berlioz.

Berlioz was hugely inspired by the works of Shakespeare and his two act opera, based upon "Much Ado about Nothing" is the first notable opera based on the work of the great playwright.

Tchaikovsky's last ballet is impossibly famous - but deservedly so. From the most diaphanous textures to the grandest climaxes and the first appearance of the celeste, the Nutcracker is a marvel.

Michael Houstoun and Orchestra Wellington have enjoyed a long and fruitful artistic relationship and the intelligence and clarity that he brings to his music making seemed to us to be a perfect fit for the Bartok.



**BACK TO
THE STARS**

PLANETS

Claire COWAN (1983-)

Concerto for Violin
composed 2015-2016

Amalia Hall **Violin**

David LONG (1967-)

New Commissioned Work
composed 2015-2016

David Long **Guitar**

David Downes **Visuals**

Jim Murphy **Mechatronics**

Gustav HOLST (1874-1934)

The Planets, Op 32
composed 1914-1916

Orpheus Choir of Wellington

Space Place * *

At Carter Observatory *

CONCERT PARTNER

Marc Taddei **Conductor**

Saturday 3 December, 7:30pm

Michael Fowler Centre, Wellington

While the theme of our season has focused on final works, we think what we really have explored has been the idea of creativity throughout life and its various stages.

We are exhilarated that creativity can remain a profound force and focus of inspiration throughout life.

We leave our theme behind for our final programme and in its place we offer a multi-media extravaganza with one of the grandest and most popular works of the entire orchestra repertoire - Gustav Holst's The Planets! We partner this huge work with projected images from the Space Place and welcome back (for the third time in the season) the (very) hard working Orpheus Choir of Wellington.

The concert begins with two vital premieres by three (!) of our Composers-in-Residence. First, we are thrilled to present Claire Cowan's Violin Concerto with noted New Zealand violin virtuoso, Amalia Hall as soloist.

Following this, David Long is joined by a video presentation by David Downes in a work that straddles both classical art music and popular idioms.



SEASON '16
COMMUNITY



BABY POPS

The Musical Zoo

Thomas Goss **Presenter**

Join Education Composer-in-Residence Thomas Goss for a trip to the musical zoo, where trumpets romp with tigers and flutes twitter with the birds. In this orchestral safari especially designed for young listeners aged 2 to 6, animals run rampant through some favourite classical and pop selections. Come roar along to “The Procession of the Lion” from Saint-Saëns’ *Carnival of the Animals*, and stomp along with Henry Mancini’s “Baby Elephant Walk.” Sing-alongs abound with children’s classics getting the orchestral treatment in songs like “Ten Little Wallabies” and “No More Monkeys Jumping on the Bed.” Then curl up in your seat for story-time, with Goss’ new retelling of the classic African animal folktale, “The Name of the Tree”.

Dates and venue will be released early 2016.

Tickets: ticketek.co.nz



WELLINGTON
AMENITIES FUND

Orchestra Wellington continues its outreach to schools in the Wellington region with its small ensemble programmes designed by Education Composer-in-Residence Thomas Goss. 2016 will see a new programme, The Science of Sound, in addition to last year's popular and humorous History of Music, as told by the brass and percussion.

BEAT IT

BLAST IT



WELLINGTON
AMENITIES FUND

PERFORMANCE PARTNERS

NELSON OPERA IN THE PARK

Opera in the Park is back with some of New Zealand's finest opera singers alongside a stellar line-up of contemporary performers.

13 February

Trafalgar Park, Nelson

CUBADUPA

CubaDupa is Wellington's vibrant street festival revering the epic creative spirit of Cuba Street and the Wellington community. Over the weekend of 19 and 20 March 2016, Wellington's most iconic street will be transformed into a magical interactive playground of delight, sound, and taste.

19 & 20 March

Cuba Quarter, Wellington

NEW ZEALAND FESTIVAL

John Luther ADAMS

Sila: The Breath of the World

Wander around to take in all the different perspectives - and don't complain about the nearby traffic, people talking or the noise of cellphones, as they're all part of the "ecological listening" Sila celebrates.

05 & 06 March

Civic Square, Wellington

THE ORPHEUS CHOIR

Ralph Vaughan WILLIAMS

A Sea Symphony

Felix MENDELSSOHN

Hebrides Overture

Benjamin BRITTEN

Four Sea Interludes

Inspired by the poetry of Walt Whitman, this choral symphony depicts the majesty and mystery of the sea using it as a metaphor for a voyage into eternity.

07 May

Michael Fowler Centre, Wellington

NEW ZEALAND OPERA

Wolfgang Amadeus MOZART

The Magic Flute

In Mozart's The Magic Flute, comedy and philosophy unite to produce a work that extols the virtues of courage, wisdom, and the enduring power of true love.

26 May-04 June

St James Theatre, Wellington

Stephen SONDHEIM

Sweeney Todd

The stuff of urban legend, Sweeney Todd is without doubt one of the most powerful, dramatic and theatrical horror tales ever set to music.

30 September-05 October

St James Theatre, Wellington

ROYAL NEW ZEALAND BALLET

Adolphe ADAM

Giselle

Romantic, mystical and lyrical, Giselle is a timeless production of one of classical ballet's great stories.

11-14 August

St James Theatre, Wellington

AROHANUI STRINGS – SISTEMA HUTT VALLEY

Orchestra Wellington continues its partnership with Arohanui Strings, a charitable trust offering free music education to children in the Taita, Pomare and Stokes Valley communities. Their work is based on the Venezuelan El Sistema model, which conceives of music education as a means of achieving excellence as well as offering cultural opportunities to marginalised and vulnerable children. Orchestra Wellington is able to offer resources and share knowledge with Arohanui Strings through their holiday workshops and in-school free tuition.

In the schools programmes, a team of two teachers works with groups of 20 class 3 children, twice a week for half an hour each time. For the holiday programmes, around 60 children participate, with about a third of them meeting a string instrument there for the first time. Free food is delivered daily by Orchestra Wellington staff, thanks to a collaboration with Kaibosh Food Rescue.

In 2015, Arohanui Strings played for the Mexican Embassy at Old St Paul's and at the Polynesian Festival at Walter Nash Stadium. They also had the opportunity to perform alongside Orchestra Wellington at one of their concerts.

Arohanui founder Alison Eldredge says it is very exciting for the children to play on the stage of the MFC with their Orchestra Wellington friends. "The whole day is truly a highlight for us, from the bus ride into town to the sound of the last applause," Alison says.

"The students are working hard, and we feel so honoured to enjoy this unique relationship with a beloved local institution, Orchestra Wellington. You are helping us to reach for the stars!"

In 2016, Arohanui will be fundraising for more tuition scholarships, more instruments as well as for travel to the first national Sistema concert in Auckland on July 13, 2016.

Arohanui Strings - Sistema Hutt Valley





SEASON '16
PROFILES



Rustem Khamidullin Cello

Rustem Khamidullin was born in Russia in 1989. He studied under Vladimir Tonkha at the Gnessin Music Academy, and from 2008, Ivan Monighetti at the Basel University School of Music. Currently, he is studying with Conradin Brotbek in Stuttgart. In 2014 alone, he won the supreme award at the Gisborne International Music Competition as well as the Russian National Music Competition in Moscow and the International Beethoven Festival and Competition in the Czech Republic.



Jenny Wollerman Soprano

Jenny Wollerman is one of New Zealand's best known sopranos. A sought after soloist for New Zealand arts organisations, she has performed throughout Australasia, in Britain, Ireland and Taiwan. Senior Lecturer in Classical Voice at Te Kōki NZ School of Music, Jenny completed her studies at the Curtis Institute of Music in Philadelphia. Recent performances include 'Fragments from Wozzeck' with APO, Ross Harris's 'The Floating Bride' for NZSO, Jenny McLeod's opera 'Hohepa', Anthony Ritchie's Symphony No. 4 and 'Between Darkness and Light': a song recital CD with Michael Houstoun.

“...a captivating recital of spellbinding beauty and depth...this was an exquisite theatrical recital, beautifully and expressively rendered with both power and restraint...”

—Nigel Zega, Otago Daily Times



Elisabeth Harris **Alto**

Elisabeth Harris studied under Margaret Medlyn to complete a Master of Musical Arts in Classical Voice with Distinction. Elisabeth placed second in the prestigious Dame Malvina Major Foundation Aria in Wellington. She has performed as Medora in *Il Corsaro*, Orlofsky in *Die Fledermaus*, and has sung the alto solo for Handel's *Messiah* on a number of occasions. She is a member of touring opera group Operatunity, and an experienced chorus member with NZ, Canterbury and Southern Operas.

“Elisabeth Harris is dramatic both in appearance and voice; her low notes... were full of delicious timbre. Her voice has a lovely quality of unforced clarity.”

—Rosemary Collier, Middle C,
Classical Music Reviews



Henry Choo **Tenor**

Henry Choo is known as one of Australia's finest lyric coloratura tenors. He is an alumnus of both the Young Artist Program of Opera Queensland and the Moffatt Oxenbould Young Artist Development Program of Opera Australia. Henry's concert profile has been impressive and varied, having performed in concert with Susan Graham, the Hong Kong Philharmonic Orchestra, the Melbourne, Sydney, Queensland and Tasmanian Symphony Orchestras, the Australia Ensemble, the Australian Army Band, the Three Chinese Tenors and the Three Australian Tenors. Henry appeared with Orchestra Wellington in their 2014 performance of *Carmina Burana*.

“Tenor Henry Choo's voice as Nadir blossomed with colour and honey sweetness as soon as he opened his mouth.”

—Peter McCallum,
Sydney Morning Herald 2012



Warwick Fyfe Bass

Warwick was born in Canberra and obtained his musical education at the Canberra School of Music and the Victoria College of the Arts. He took part in the Victoria State Opera and Opera Australia Young Artist programs, later becoming a full time soloist with Opera Australia. Warwick was a McDonald's Aria winner (1998), and has been the recipient of a Green Room Award (for his Schaubard in La Bohème). Other awards include the Moniuszko aria prize (Warsaw), a Bayreuth Bursary, and the prestigious Bayreuth Scholarship (2007).

“...the most astonishing discovery here was the Alberich of Warwick Fyfe... his Alberich was that of a master: the most sympathetic, anguished, and deeply moving I can recall. And the voice is strong and flexible, with perfect intonation”

—James L. Paulk, Classical Voice
North America



Anna Leese Soprano

New Zealand soprano Anna Leese completed a Bachelor of Music degree with First Class Honours at the University of Otago. Anna was recipient of an impressive number of Australasian awards and prizes, and has won the 2004 Royal Overseas League Vocal competition (and was named best overseas competitor in the same competition) and the 2005 Richard Tauber Prize as well as the Maggie Teyte and Sybill Tutton awards. In 2011, Anna represented New Zealand in the Cardiff Singer of the World competition.

“The loveliness of her presence and of her art is indeed beyond compare. She shines like a flawless jewel, polished and ready to be placed in whatever crown the fates have prepared for her”

—The Tribune



Andrew Simon Clarinet

New-York born Principal Clarinet of the Hong Kong Philharmonic Orchestra, Andrew Simon is acclaimed for his brilliant musicianship and technique. Simon has performed as chamber musician, recitalist, and lecturer in Italy, Scandinavia, the Czech Republic and throughout the US. He is the first American-born artist ever to perform in North Korea (1992). He has given more than 60 solo performances with the Hong Kong Philharmonic Orchestra, including John Corigliano's Clarinet Concerto, which he studied with the Academy Award winning composer; and GMN's recording of Baermann's Adagio conducted by David Atherton. Simon has also appeared as concerto soloist with the Singapore Symphony, performing Mozart's Clarinet Concerto on the basset clarinet.

"...he is one of the finest players I've heard... competitive with the best of the best."

—Jerry Dubins, Fanfare Magazine



Emma Fraser Soprano

Emma was a 2011 Young Artist Scholar with New Zealand Opera, following study at the prestigious Australian Opera Studio in Perth and a spell of freelancing in the UK which included performances in the role of Susanna in *The Marriage of Figaro*. Emma's operatic repertoire includes title roles in *Manon* and *Rodelinda*; *Galatea* in *Acis and Galatea*, *Susanna* in *The Marriage of Figaro*, *Pamina* in *Die Zauberflöte*, *Sandrina* in *La Finta Giardiniera*; *Gilda* in *Rigoletto*, *Despina* in *Così fan tutte* and *Zerbinetta* in *Ariadne auf Naxos*.

She currently lives in Sydney and sings regularly with the Opera Australia chorus, joining them for their Opera on the Harbour production of Puccini's *Madama Butterfly*, and their main stage production of *Otello*, *Madama Butterfly* and *Turandot*. Emma was the soprano soloist for Orchestra Wellington's performance of Beethoven's *Missa Solemnis* in 2012 and *Carmina Burana* in 2014.



James Clayton **Baritone**

James Clayton is one of the leading singers to emerge from Western Australia in recent years; he became a Young Artist with West Australian Opera in 2006 and 2007. James' many roles for West Australian Opera have included the title role in *The Marriage of Figaro* and *The Barber of Seville*, *The King in Aida*, Ashby in *La Fanciulla del West*, Nourabad in *The Pearl Fishers*, Schaunard in *La Bohème*, Papageno in *The Magic Flute*, Steersman in *Tristan und Isolde* and Marullo in *Rigoletto*. He last appeared in Wellington as Angelotti in New Zealand Opera's season of *Tosca*, and previous to that, with Orchestra Wellington in their 2014 performance of *Carmina Burana*.

“His voice... a resonating bronze instrument with excellent phrasing and articulation... with beautifully judged legato and caressing of the words.”

—Sandra Bowdler, Opera Britannia



Amalia Hall **Violin**

Amalia Hall is widely recognised as one of the foremost young violinists to emerge from New Zealand. A graduate of the Curtis Institute of Music, Amalia has won all of the major awards in New Zealand, including the Gisborne International Music Competition at the age of 16, the National Concerto Competition and the National Young Performer of the Year.

She won the top prize at the Jeunesses International Music Competition Dinu Lipatti, and has received 1st Prize and “Absolute winner” prize at the Postacchini International Violin Competition, 2nd Prize at the International Violin Competitions “Premio R. Lipizer”, and is a laureate of both the International Tchaikovsky Competition for Young Musicians and the Kloster Schöntal International Violin Competition.

“Amalia Hall is turning heads on the national music scene and beyond.”

—William Dart, New Zealand Herald



Wilma Smith **Violin**

Fijian-born violinist Wilma Smith is well-known to New Zealand audiences as a founding member of the NZ String Quartet from 1987 and through her position as concertmaster of the NZSO from 1993. Before that, she studied in Boston at the New England Conservatory with the legendary Dorothy DeLay and Louis Krasner, playing in masterclasses for many others including Joseph Gingold, Yehudi Menuhin and Sandor Vegh. Wilma became concertmaster of the Melbourne Symphony Orchestra in 2003. Her wide experience includes nine years spent with the Boston Symphony Orchestra and the Tanglewood Festival where she played under conductors such as Simon Rattle, Claudio Abbado, Kurt Masur, Eugene Ormandy, Daniel Barenboim and Leonard Bernstein. She was founding first violinist of the Lydian String Quartet, prizewinners at Evian, Banff and Portsmouth International Competitions and winners of the Naumburg Award for Chamber Music. She plays a 1761 Guaragnini violin.



Michael Houstoun **Piano**

Michael Houstoun was born in Timaru, New Zealand in 1952. He became interested in the piano when he was a small child and began lessons at the age of 5. Under the tutelage, first of Sister Mary Eulalie in Timaru, and then of the great Maurice Till in Christchurch and Dunedin, Michael moved through the examination grades and by the age of 18 had won every major competition in New Zealand.

Michael lived away from New Zealand from 1974 until 1981 and in this time studied with Rudolf Serkin at the Curtis Institute of Music in Philadelphia ('74/'75) and with Brigitte ('Gigi') Wild in London ('78/'79).

Michael won the Turnovsky Prize in 1982, and in 1999 received an honorary doctorate in literature from Massey University. In 2007 he was made a laureate of the Arts Foundation of New Zealand.

He is Patron of the Nelson School of Music, the New Zealand Music Examinations Board and the Kerikeri National Piano Competition.



Claire Cowan **Composer**

Claire Cowan is a composer and performer based in Auckland. She studied composition at Auckland University and, since graduating with Honours in 2006, has pursued a career in music for concert, film and theatre. Claire is an experienced orchestrator and symphonic writer, having worked with many of New Zealand's leading orchestras. Her music has been performed by soloists and ensembles throughout the USA, New Zealand, Europe, Japan and Australia. Her film music has been heard in the New Zealand International Film Festival and many overseas festivals.

Her own performance project, 'The Blackbird Ensemble' (25 piece orchestra) has performed to sold out crowds since its inception in 2010, covering rarely performed classical and popular music by living composers.

She recently completed the score for a six-part television mini-series about Everest.



David Long **Composer / Guitar**

David Long composes, performs and produces music. He was a founding member of the seminal New Zealand band the Mutton Birds with whom he made 3 albums over 7 years. He has also produced many albums for a wide variety of artists including Dave Dobbyn's Available Light (2005), two albums for Barry Saunders: Red Morning, (2005) and Zodiac, (2009), Lucid 3's Dawn Planes (2007) and Leila Adu's Cherry Pie (2006) to name a few.

David has had a long association with contemporary dance, creating many pieces for pre-eminent New Zealand choreographers such as Douglas Wright Shona McCullagh and Raewyn Hill, among others. He has also written for the New Zealand String Quartet and contemporary ensemble Stroma.

David has worked on all of Peter Jackson's films of the last decade.



David Downes **Visuals**

David Downes is a New Zealand born composer/filmmaker/performer who has pursued a diverse and individual creative career. His various music, sonic art, film and animation works have been presented at numerous music, film, and arts festivals, galleries, concert halls and cultural events around the world.

David's music, although broad in both style and form, draws its main influence from popular culture and is strengthened by several years of classical piano training and a post graduate degree in music composition from Victoria University Wellington. His work has included private and public commissions, theatre/film scores, orchestral pieces, electro-acoustic pieces, and songwriting. Downes' music has been commissioned and toured by groups such as The New Zealand Chamber Orchestra, NZTrio, Stroma (NZ), Defying Gravity (Australia), BackBeat (UK) and Strike (NZ).



Jim Murphy **Mechatronics**

Jim Murphy is a sound artist with a focus on the intersection of art and engineering and of the inanimate and the actant. His mechatronic works have been shown in the United States, Korea, Australia, and New Zealand. He has collaborated with sound artist trimpin, and has studied under and worked with music technologist Ajay Kapur. Jim received his B.F.A. in music technology from CalArts in 2010 and completed his multidisciplinary Ph.D in Sonic Arts and Engineering from Victoria University of Wellington in 2014. He is interested in teaching the art of kinetic sound sculpture design and in exploring the use of new technologies to create large-scale networked sound art works.



Assistant Conductor

Vincent Hardaker

Vincent Hardaker is a young up-and-coming New Zealand conductor. Engagements in 2014 included a return concert with the Wellington Chamber Orchestra, a programme with Kapiti Concert Orchestra and work as assistant conductor for Opus Orchestra.

Hardaker is assistant conductor for the Wellington Youth Sinfonietta, Wellington's premiere youth orchestra for high school aged students, providing young musicians with the opportunity to perform standard orchestral repertoire.

Born in Christchurch, Hardaker began his musical life with viola and piano. He studied viola performance at the New Zealand School of Music under Gillian Ansell and also completed his Honours studies in conducting through the tutelage of Kenneth Young.



Education Composer-in-Residence

Thomas Goss

California-born Thomas Goss is a professional composer and orchestrator with an impressive roster of clients including Billy Ocean, Mel C, Sharon Corr and others. His compositions, orchestrations, and arrangements have been performed by such ensembles as Vancouver Symphony Orchestra, Tasmanian Symphony Orchestra and San Francisco Symphony Chamber Ensemble

Goss is a pioneer in the field of orchestral education and has created programming for every professional orchestra in New Zealand. For the past several years, Orchestra Wellington has presented his ongoing series Baby Pops as staple for young listeners. Goss may be found online at the helm of the internet community Orchestration Online, with a social media following of over ten thousand composers, musicians, and music students.



Orchestra Wellington Composer-in-Residence

John Elmsly

John Elmsly's early musical experiences included piano training from James Noice and encouragement in composition at secondary school from Laughton Pattrick. A graduate in mathematics and music from Victoria University of Wellington, he studied piano with Barry Margan composition with David Farquhar, and began electronic music with Douglas Lilburn.

From 1975 to 1978 he held a post-graduate scholarship from the Belgian Ministry of Culture. In 1977 he was awarded a First Prize in Composition by the Royal Conservatory of Brussels, where he studied with Victor Legley, and in 1978 continued study in Liège with Henri Pousseur, Philippe Boesmans and Frederic Rzewski. Also in Belgium he worked regularly in the electronic music studios at IPEM in Gent with Lucien Goethals, and several pieces produced there were broadcast by BRT3.

The Orchestra Wellington Composer-in-Residence scheme is run in partnership with the Creative New Zealand/Jack C. Richards Composer-in-Residence at the New Zealand School of Music

In 1981 he was awarded Mozart Fellowship at University of Otago in Dunedin, and in 1984 he was appointed lecturer in composition at the School of Music, University of Auckland where he is currently Associate-Professor and head of composition, director of the Karlheinz Company contemporary music ensemble (which he has conducted in many broadcast recitals as well as performing on piano, synthesiser and flute) and director of the electronic music studios. He was the Acting-Dean of Faculty of Music 1997; Assistant-Dean, Faculty of Arts 1999; and Acting Head of School of Music, 2000.

"Gestauqua" (for brass quintet and tape) represented NZ at the 1990 Paris Rostrum, and in 1992 Elmsly won the Philip Neill Memorial Prize from the University of Otago. He was President of Composers' Association of New Zealand from 1996 to 1999; Committee member from 1995 to present; and elected to the Executive Committee of Asian Composers' League from 1997 to 2002.



Jack Body Composer-in-Residence

Tabea Squire

Tabea Squire (b. 1989) has a BMus, a GradDip and Honours in performance from the New Zealand School of Music, where she studied for five and a half years under Helene Pohl.

She has been commissioned to write works for the Manawatu Sinfonia, the Wellington Chamber Orchestra in collaboration with the Recorders and Early Music Union, and the NZSQ in collaboration with the Forbidden City Chamber Orchestra.

She has also been informally commissioned to write works for 'Duo Giocoso' of Wellington (ROSL competition winners of 2009), Josh Rogan of Melbourne, harpist Ingrid Bauer, student violinists, and the four harpists at the NZSM in 2012. She has had works performed in all the major cities of New Zealand, and also at the 2012 Australian Harp Festival in Adelaide, in Melbourne, and in London.

Her works have been performed by a number of professional and amateur groups, including the SMP ensemble of Wellington, the Wellington Chamber Orchestra, the Hawke's Bay Orchestra, the NZSO National Youth Orchestra, Duo Giocoso, and informal groups of diverse instrumentations.

She has been a finalist at the NZSM Composers' competition five times, winning runner-up prizes four times out of the five. She was the NZSO/NYO Young composer-in-residence in 2008, and is so far the youngest to have been awarded this residency. She has had pieces workshopped at the NZSO/Todd Corporation Young Composer Awards four times, and was awarded 'commended' and 'highly commended' in separate years of the awards. She was Composer-in-Residence at Marsden Collegiate in 2015.



Marc Taddei Music Director

US-born and Julliard-educated conductor Marc Taddei is in his ninth year as music director of the Orchestra Wellington. His zest for creating engaging, erudite and innovative programmes and his close audience connection have won them an unsurpassed public following and continuing critical acclaim.

Marc conducts every professional orchestra in New Zealand, works with the national ballet and opera companies and film festivals, is routinely re-invited to guest conduct the major Australian orchestras, and returns every year to the United States.

He has worked with such diverse artists as Dame Kiri Te Kanawa, Julian Lloyd Webber, Horacio Gutiérrez, Simon O'Neill, Jonathan Lemalu, Sir Howard Morrison, Michael Houstoun, Joshua Redman, Pedro Carneiro, Diana Krall, Bobby Shew, Art Garfunkel and even Kenny Rogers.

Marc's impressive discography includes over twenty recordings on the Sony, BMG, Koch, Columbia, Trust, ASV, Universal, Rattle, Concordance and Kiwi Pacific labels. His release of British viola concertos with Helen Callus and the New Zealand Symphony Orchestra received rave reviews in Gramophone, Classic FM, and Strad magazines, and the CD was listed as recording of the month by Music Web International and Classic FM.



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SEASON '16
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For information contact:

Adrienne Bushell, (04) 472 2470,
Adrienne@nikaufoundation.org.nz

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Orchestra Wellington is working with Arts Access Aotearoa to ensure our events are accessible and inclusive. Your support could help us increase access to the arts for disabled people in Wellington.

The Arts for All programme encourages arts organisations, festivals, museums, venues and producers to improve their access to disabled audiences, and since the programme was established in 2011, Arts Access Aotearoa has set up networks in Wellington, Otago, Taranaki, Auckland and Christchurch.

Orchestra Wellington is working to offer audio description for its performances and concerts in welcoming and relaxed settings for those with disabilities, as well as undertake other projects and partnerships aimed at improving accessibility to the arts.

Help us ensure all people can participate in the arts. Every dollar you donate will benefit artists, people and communities throughout Wellington.

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