

2013 Annual Report



Auckland Philharmonia Orchestra



Auckland Philharmonia Orchestra

Auckland Philharmonia Orchestra is the city's leading performing arts organisation, and Auckland's only full-time professional symphony orchestra.

In more than 80 performances annually, the APO presents a full season of symphonic work showcasing many of the world's finest classical musicians. Recent and upcoming soloists include artists of the calibre of James Ehnes, Cameron Carpenter, Stephen Layton and Dame Evelyn Glennie. The APO is also proud to work with leading local arts organisations including New Zealand Opera, the Royal New Zealand Ballet, Auckland Arts Festival and the Michael Hill International Violin Competition.

Renowned for its innovation, passion and versatility, the APO collaborates with some of New Zealand's most inventive artists, and is the orchestra of choice for visiting international classical musicians and popular acts alike.

Through its numerous education initiatives the APO offers opportunities to more than 20,000 young people and adults nationwide to participate in music, ranging from hip-hop and rock to contemporary and classical.

More than 80,000 people hear the orchestra live in performance each year, with many thousands more reached through special events, recordings and other media.

Contents

2013 Chairman's Report	1
2013 Chief Executive's Report	2
APO Concerts & Audience	4
2013 Performance Highlights	5
APO Premieres 2013	6
New Zealand Artists performing with the APO in 2013	6
APO Development Department Report	8
APO Connecting 2013	9
Sistema Aotearoa	11
Financial Overview	11
APO Personnel	12
APO Financial Statements	13
APO Supporters 2013	26
APO Sponsors	28

2013 Chairman's Report



It is my pleasure to report on the year ended December 2013 on behalf of the Board of Auckland Philharmonia Orchestra.

This is my first report as Chair; I am pleased to follow the sterling work of Dame Rosanne Meo, and look forward to matching her dedication to the role. I am delighted that Dame Rosanne continues her close association with the orchestra as a Patron of the APO.

It has been a busy year. The results of the government's extended orchestral review were eagerly anticipated early in 2013. The sector's path forward was less clearly defined than we may have hoped; however we believe there is enough within the review's findings to offer cautious optimism. The government has signalled its intentions and points towards a future in which the APO takes the new role of New Zealand's metropolitan orchestra. That status is by no means a given, and as an organisation we will be working hard to fulfil the requirements subsequently laid out by Creative New Zealand, and to ensure that we achieve commensurate funding and other financial support to achieve the full scope of what is expected of us.

A key component of the newly defined role of metropolitan orchestra is leadership in music education, and with the orchestra's unmatched portfolio of outreach and community activities, APO Connecting, the APO is well placed. We can rightly take pride in APO Connecting alongside our mainstage existence as a quality symphony orchestra that performs the full range of repertoire to the highest standards.

To support all of these activities on and off stage, we are fortunate to be in a sound financial position. A successful year saw turnover exceed \$9.7 million, with 21% of the orchestra's income generated through performances.

Other income was derived through a variety of committed organisations and individuals. We are grateful in particular to our major supporters, Auckland Council, Creative New Zealand, the ASB Community Trust, the Lion Foundation and *The New Zealand Herald*. It is organisations such as these (listed on p26), along with all of the sponsors, donors and funders who give so generously, that fuel New Zealand's cultural life.

The APO's own annual appeal achieved its best ever result, and the \$96,000 it raised represented a 31% increase on 2012. There was also a gratifying increase in personal giving. The Deloitte Summer Concert, meanwhile, was again our most important single fundraising event, and was brought in-house after many years under the wing of the APO Guild.

The APO Guild has been superseded by the new APO membership programme Crescendo, which enjoyed a first, successful full year, with former orchestra Concertmaster Brecon Carter as Patron. It is heartening to know that Brecon, who retired from playing with the APO in 2013, retains such strong links to the organisation.

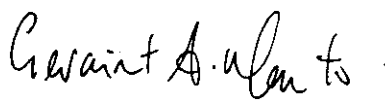
Support groups such as Crescendo, along with the APO Friends, have long played vital roles as part of the APO family. The APO Friends may be most visible as programme sellers and working on the APO table at concert nights, but they do so much that many people are likely unaware of, including fundraising concerts, Meet the Artist events and organising buses to and from concerts. They also sponsor a player's chair, and last year raised \$16,000 for APO Connecting. I thank the Friends and our other support groups for their tireless efforts on the orchestra's behalf.

The orchestra is playing better than ever, and much credit for that lies with our Music Director, Eckehard Stier, whose energy and constant search for improvement are infectious.

For Maestro Stier to do what he does requires a dedicated support team, and the Board's gratitude goes to the APO's Chief executive, Barbara Glaser, and her team, who are never afraid to innovate.

My thanks go to my fellow Board members, Richard Ebbett, Jonathan Mane-Wheoki, Michael Moyes and Kieran Raftery, and a hearty welcome to Neil Haines and Penelope Peebles, who joined us in 2013, and Eric Renick, the APO's Principal Percussionist, who has joined from 2014. And I'd particularly like to acknowledge Jonathan Baker, who has stepped down after many years as the players' representative on the Board. On behalf of the entire Board, I thank him for his long service and wish him well in his studies towards an MBA.

And finally my warmest appreciation goes to the musicians of the orchestra, whose skill and artistry consistently bring so much pleasure to the people of Auckland and beyond.



Geraint A. Martin

Chair

Auckland Philharmonia Orchestra Trust Board

2013 Chief Executive's Report



I am delighted to present the APO's 2013 Annual Report. The year was one of the orchestra's most exciting to date.

Some of that excitement was generated by the announcement of the government's long-awaited orchestral review. Much work lies ahead of us, but we are focused on

applying for the Creative New Zealand funding that, from 2015, we hope will grow the APO to become the metropolitan orchestra Aucklanders deserve.

We recognise that central government funding can only go so far, and it was pleasing that subscriptions – the bedrock of the APO's ticket income – remained high in 2013. We had a substantial take-up for the Sanctuary Series and Unwrap the Music, concerts that were offered as subscriptions for the first time. Gratifyingly, 78% of New Zealand Herald Premier Series subscribers returned from 2012; it is always a pleasure to see familiar faces in the audience, and a sign that we are providing the sort of programming people find engaging.

That's no surprise given the quality of music and artist they witnessed in 2013. This was naturally led by our own Music Director, Eckehard Stier, who sets the orchestra's artistic compass, and whose presence the APO's audience understands to be a guarantee of quality, whether they are familiar with the repertoire or not – and with an exciting selection of world, New Zealand and Auckland premieres, both with and without Maestro Stier, there was plenty of unfamiliar music for them to enjoy. Few will forget Hindemith's rarely heard Cello Concerto, which received an astonishing performance from star soloist Johannes Moser; nor Nicola Jürgensen's Nielsen Clarinet Concerto with Eckehard on the podium. We are delighted that Eckehard will stay with APO as Music Director until the end of 2015.

Alongside such artistic successes, in 2013 the orchestra began a process of renewal, as all arts organisations must – and should – from time to time. We farewelled several long-serving and senior musicians. Among them were Section Principal Flute Catherine Bowie, Section Principal Trumpet Brent Grapes, violinist David Maunsell who joined the APO in 1987, and Jonathan Baker, who was appointed Principal Tuba in 1993 and has sat on the Board as the players' representative since 2005. We also said goodbye to Dimitri Atanassov, the APO's Concertmaster since 2005 and a member of the orchestra for some 18 years. We are grateful to him for all that he has contributed. All of these musicians played their part in the period of unprecedented artistic growth the APO has experienced in the last few years. We thank them all for their service and wish them the very best.

Finding a new Concertmaster is no easy task, but after an extensive international search we were delighted to appoint

Andrew Beer. Andrew joins us from the Montreal Symphony, one of the world's most famous orchestras, and takes up his position in 2014.

The APO also announced its new Composer-in-Residence. Composer-in-Residence is an important role and recipients must excel in several spheres. Not only must they create music of quality themselves, they have to stand as an example to others and take part in the orchestra's activities away from the concert hall. That's why I'm delighted we have appointed Kenneth Young, a true musical all-rounder who is equally adept as a composer, performer and conductor.

Kenneth's predecessor as Composer-in-Residence, Jack Body, marked the end of his successful tenure with *Songs and Dances of Desire: In Memoriam Carmen Rupe*, a work as flamboyant as its subject. I congratulate Jack on this major new work, and thank him for two fine years of collaboration with the APO.

Collaboration is, of course, in the orchestra's DNA. Working with other arts organisations offers exciting potential for engagement with music in many ways, and the chance to reach new audiences. *Songs and Dances of Desire* was performed as part of Auckland Arts Festival, as were our triumphant concert of Benjamin Britten's *War Requiem* and a free performance by the Remix the Orchestra team in Aotea Square. Also for Auckland Arts Festival, we worked with Auckland Theatre Company to present *Pav on Dom*, a (more or less) true story detailing the day Luciano Pavarotti rehearsed with the orchestra at the APO's Dominion Rd rehearsal space.

We were proud once again to participate in The Michael Hill International Violin Competition, and look forward to competition champion Nikki Chooi playing the customary winner's concert with the APO in 2014.

For New Zealand Opera we played *Madame Butterfly* and Wagner's *Flying Dutchman*, while the New Zealand International Film Festival called upon us to provide a musical accompaniment to two silent Buster Keaton movies.

Dance also loomed large in 2013. With the Royal New Zealand Ballet we played *Swan Lake*, and we held workshops with mixed-ability dance company Touch Compass and APO musicians.

One of the APO's most important initiatives is The Auckland Dance Project. In 2013 we held the third project, *Takarangi*, featuring children from across Auckland, who danced to new choreography by Moss Patterson, the artistic director of Atamira Dance Company. The Auckland Dance Project is always an impressive artistic achievement but its greatest value lies beyond the arts. The project brings together young people who would not ordinarily meet, gives them a glimpse of a world they may not have known existed, and teaches them life skills that will stand them in good stead for the future. We are proud of the project and the legacy it is building in Auckland.

The 2013 Auckland Dance Project employed a smaller group of musicians than previous years, with APO Principal Percussionist Eric Renick leading his percussion colleagues – supplemented as needed by other musicians – in a daringly modern selection of music. The same works were also presented in two Sanctuary Series concerts to critical acclaim and excellent crowds, in what was a 2013 musical highlight. Most of the pieces were New Zealand premieres; that the concerts were so well attended is a further indication that Aucklanders are prepared to be adventurous when they know they can trust the musicians in question.

The Sanctuary Series, a selection of chamber concerts played in moderately sized venues throughout the city, has developed a strong following. In 2013 we achieved our first sold-out Sanctuary concert when the APO's cello section played at St Michael's Church, Remuera.

The Sanctuary Series is one of the orchestra's many successful APO Connecting activities. APO Connecting, our programme of education, outreach and community initiatives, goes from strength to strength and continues to be the envy of arts organisations around the world. In 2013 we held, for the first time, Connecting in Action, a week-long festival of events presented in association with the New Zealand Commission for UNESCO, in celebration of International Arts Education Week. Connecting in Action reached out to all parts of Auckland, spanning all age groups, offering free and low-cost access to APO activities. The week culminated in Organ Spectacular, a Town Hall concert coinciding with the end of New Zealand Music Month, featuring six organists playing six new commissions for organ and orchestra; it was the stunning fruition of a long-term investment in New Zealand music and musicians. Connecting in Action also continued the APO's tradition of providing introductions to orchestral music with another new initiative, Casual Friday Concerts, two free lunchtime performances in public spaces.

More uncharted territory was entered when the APO's Remix the Orchestra headed to west Auckland for the first time. Remix has traditionally been held in Otara, but we unearthed plenty of new talent at Corban Estate Arts Centre in Henderson, to the extent that we granted two Remix scholarships, enabling a pair of exceptionally talented participants, Danielle Peeni and Bob Fa'atiga, to each record a single and accompanying video. Both received extensive coverage in print and, particularly, social media. Further acknowledgement of Remix's ability to improve people's lives came in November, when the programme received an international honour, the Musical Rights Award, bestowed by the UN-aligned International Music Council. It was gratefully received recognition of the work the APO does in the wider Auckland Community.

Sistema Aotearoa Director Dr Joe Harrop was another to garner honours in 2013. In its third year, Sistema Aotearoa taught instrument skills to approximately 180 students, and Dr Harrop's Sir Peter Blake Emerging Leader Award acknowledged not

only his own work in Otara, but also that of his team and the whole APO, as well as the community that has wholeheartedly embraced the programme.

Such initiatives as Remix and Sistema Aotearoa are only possible if the orchestra is strong and stable. In turn, the orchestra can only remain strong and stable through the generosity of our funders, donors and sponsors. The APO's core funders, Auckland Council (through the Auckland Regional Amenities Funding Board) and Creative New Zealand, enable us to deliver the range of activities we offer to the people of Auckland, as do the generous contributions of the ASB Community Trust and Lion Foundation.

Similarly, I thank our corporate partners for their crucial role, in particular our Platinum sponsors *The New Zealand Herald*, Qantas, the Hilton, Newstalk ZB and Villa Maria Estate. And I welcome major new sponsorships in 2013 from Bayleys Real Estate, JX Live, KBB Music, B&F Papers, 2 Will Physiotherapy and Blackcat Consulting, and thank them for their commitment to the arts in New Zealand.

My thanks also to the APO Board – so ably led by new chair Geraint Martin – and the administrative staff, who work tirelessly to ensure the orchestra can be at its very best. And finally my thanks to the wonderful musicians, whose talent and dedication are apparent every time they take the stage. Their commitment to excellence and their active involvement in our Connecting programme is what makes the orchestra so successful and so much a part of Auckland.

And of course my thanks also go to our audience: the people who, week after week, share in the joy of live orchestral music.



Barbara Glaser

Chief Executive

Auckland Philharmonia Orchestra

APO Concerts & Audience

The APO performed 59 self-presented concerts in 2013, as part of a comprehensive programme of performances and activities that reached out to all sectors of the community. Below are some quick facts about the range of concerts and performances in 2013:

- 62 self-presented concerts. Included in these, there were:
 - 40 main stage performances
 - 6 education concerts
 - 6 chamber performances in local venues
 - 9 full orchestra concerts for children
 - 19 APO Connecting concerts.

Our community and low cost concerts included three Unwrap the Music concerts, performances of mainstream orchestral repertoire with an entertaining introduction and commentary; Organ Spectacular, featuring new works for organ by six young composers; and *Takarangi*, the APO's third Auckland Dance Project performance with more than 100 children aged 5-18 on stage at Vodafone Events Centre dancing to some spectacular contemporary music performed by the APO percussion section, to choreography developed in collaboration over an extended rehearsal period by Moss Patterson.

Among our 33 main concert series performances in Auckland Town Hall, our primary performance venue, were two spectacular concerts as part of Auckland Arts Festival (Jack Body's *Songs and Dances of Desire: In Memoriam Carmen Rupe*, and Britten's *War Requiem*). We also presented concerts and events in Bruce Mason Centre in Takapuna, Vodafone Events Centre (renamed mid-year from TelstraClear Pacific Events Centre) in Manukau, Massey High School and The Trusts Arena in West Auckland, Holy Trinity Cathedral in Parnell, plus chamber concerts in local venues in Takapuna, Remuera and Howick.

During 2013, we presented:

- 5 free community performances and events, including Open Days in west and south Auckland, two Casual Friday lunchtime concerts in the central city, and a Remix performance as part of Auckland Arts Festival.

We also performed:

- 18 performances with NZ Opera and the Royal New Zealand Ballet
- at the NZ Aria Competition in Rotorua
- an Auckland Film Festival Live Cinema performance
- at the final of the Michael Hill International Violin Competition in Auckland Town Hall.

There were in addition two composer/conductor workshops and 57 APO musicians were actively involved in performance and mentoring through the APO Connecting programme, particularly our 49 APOPS (Auckland Philharmonia Orchestra Partnership programme) schools.

AUDIENCE NUMBERS 2013

The total number of people who heard the APO perform this year was 87,860. This was lower than previous years in part because we performed with only one Royal New Zealand Ballet programme.

51,474 people attended self-presented concerts. This includes:

- main stage and community concerts – 41,295
- education concerts – 7,679
- free community events – 2,500 (est.).

Other audiences included

- opera and ballet performances – 29,229
- other hires – 6,413.

Among the audience to self-presented concerts in 2013:

- 30% were new subscribers
- 70% were returning subscribers.

These figures are similar to the previous two years. Of our 2013 subscribers, 54% were long-term subscribers and have subscribed each year since 2010.

The APO employs 72 full-time professional musicians. The number of associate musicians employed (in addition to our full time core players) was more than 80 in 2013.

2013 Performance Highlights

The 2013 concert season distinguished itself again by the exceptional line up of first-rate soloists who performed with the APO, some returning, others in Auckland for the first time. We were thrilled to welcome back one of the world's greatest violinists, James Ehnes; one of the most distinguished pianists of his generation Nikolai Demidenko; previous Michael Hill International Violin Competition winner Natalia Lomeiko and runner-up Kristian Winther; much-loved New Zealand pianist John Chen; Russian violinist Ilya Gringolts; and saxophone virtuoso Amy Dickson. Working with the orchestra for the first time were Swedish pianist Gunilla Süssmann, Irish soprano Orla Boylan, Canadian soprano Measha Brueggersgosman, German cellist Johannes Moser, Australian pianist Tamara Anna Cislowska, American organist Cameron Carpenter, German violinist Linus Roth, Argentinian pianist Ingrid Fliter, German cellist Alban Gerhardt, German clarinetist Nicola Jürgensen and Scottish pianist Steven Osborne.

Among some of the outstanding conductors working with the orchestra in 2013 were Classical music specialists Nicolas Kraemer from the UK and Bernard Labadie from Canada. We were also delighted to welcome distinguished German Jun Märkl; APO regulars Michal Dworzynski from Poland, Garry Walker from the UK, and Giancarlo Guerrero from Costa Rica; as well as some exceptional newcomers to the orchestra, including British conductors Nicholas Collon and Rory MacDonald, and German Christoph Altstaedt; and, after some absence gap of several years, one of the most high profile young conductors working today, Frenchman Lionel Bringuier.

The APO stood out in 2013 for its imaginative and exciting programming, as well as for its excellent performances. Commentators in the press, including *The New Zealand Herald* and *Metro* magazine, picked the APO out as providing the city with musical highlights across the year. And indeed the year featured some exceptional performances of first-rate programmes.

One of the unequivocal highlights of the season was a performance of Britten's *War Requiem*. This work of devastating emotional depth and beauty was conducted by APO Music Director Eckehard Stier and featured some of the finest soloists for this particular work, including Irish soprano Orla Boylan, as well as tenor Timothy Robinson and baritone Ivan Ludlow, both from the UK. The combined voices of the New Zealand Youth Choir and Voices New Zealand Chamber Choir, augmented by some of the best choral voices in Auckland, provided one of the most impressive large choirs heard in New Zealand in some time. This event was chosen to close the 2013 Auckland Arts Festival.

Another event which featured in the Auckland Arts Festival was a work written especially for the APO by Composer-in-Residence Jack Body as part of his residency. Inspired by flamboyant personality Carmen Rupe, this work (entitled *Songs and Dances of Desire: In Memoriam Carmen Rupe*) featured solo parts for mezzo-soprano (Anna Pierard), Maori vocalist (Mere Boynton), guitarist (Norio Sato), counter-tenor (Xiao Ma), and cross-dressing dancer/performer (Jason Moore). This event drew a

colourful and enthusiastic crowd to the Town Hall and was well received by the Festival audience.

Within our main concert series were some outstanding concerts. James Ehnes astounded everyone with his perfect performance of the Elgar Violin Concerto, in a programme which included the New Zealand premiere of Thomas Adès's *Three Studies from Couperin* and Beethoven's First Symphony. Ehnes is one of the most recorded violinists in the world, with good reason. That he continues to return to perform with the APO is a testament to the orchestra's standing internationally.

2013 was the first time we welcomed Cameron Carpenter, one of the *enfants terribles* of the classical music world. Well-known for his flamboyant dress and film star looks and performances, Cameron Carpenter is without question one of the great instrumental virtuosos performing today. He played the sparkling showpiece *Symphonie Concertante* for organ and orchestra by Jongen, in a programme which included Tchaikovsky's much-loved Symphony No.6, with the great Giancarlo Guerrero conducting.

The APO demonstrated its continued commitment to New Zealand music by programming a new work written especially for the orchestra by Ross Harris. Harris's Symphony No.5 is scored for full orchestra with solo mezzo voice (Sally-Anne Russell). The text came from the writings of New Zealand-based author, Panni Pálásti, recalling her experiences as a child during World War II in Budapest. In a pairing which *Metro* magazine described as "programming as high art", the work in the second half of the programme was Mahler's Symphony No.4, also featuring solo voice (soprano Madeline Pierard).

2013 was the 100th anniversary of the first riotous performance of Stravinsky's landscape-changing ballet *The Rite of Spring*. It was fitting, then, that the APO closed its concert season with a performance of this astounding work with Music Director Eckehard Stier conducting. The programme also featured another work which was almost as ground-breaking at the time, Schoenberg's *Verklärte Nacht*.

The APO's annual Opera in Concert was another work by Stravinsky, his sparkling neo-classical masterpiece *The Rake's Progress*. The cast was largely made up of the finest New Zealand and Australian operatic voices, including Madeline Pierard, Paul Whelan and Helen Medlyn. Backed up by the outstanding Chapman Tripp Opera Chorus, this performance was the first in New Zealand since the work's Australasian debut in 1969.

One of the sell-out concerts the APO had during the year was its performance of Mozart's Requiem. This performance again featured the outstanding Voices New Zealand Chamber Choir, alongside some of New Zealand's and Australia's leading solo voices for this repertoire, including mezzo-soprano Sarah Castle. Bernard Labadie, who is one of the world's most respected exponents of music from the Classical period, conducted this stylish and beautiful performance.

APO Premieres 2013

WORLD PREMIERES – All New Zealand works

Ross Harris	Symphony No.5	Organ Spectacular – original compositions performed in concert, commissioned by the APO for the APO and Auckland Town Hall organ:	David Hamilton <i>Chimera</i>
Jack Body	<i>Songs and Dances of Desire: In Memoriam Carmen Rupe</i>		Ben Hoadley <i>Huia</i>
Annie Yoojung Hwang	<i>Own the Victory! – Fanfare</i> (Discovery concert)	Chris Adams <i>Mahuika</i>	Ryan Youens <i>Tiraki</i>
		Robert Ellis <i>Relish in Immature Bombast</i>	Anthony Young <i>13: Theme and Variations</i>

NEW ZEALAND PREMIERES

Adès	<i>Three Studies from Couperin</i>	Hindemith	Cello Concerto	Weill	Suite from <i>The Rise and Fall of the City of Mahagonny</i>
Dubois	Saxophone Concerto	Korngold	Symphony in F sharp		
Dukas	Symphony in C	Martinů	Suite from <i>Julietta</i>	Zemlinsky	Sinfonietta
		Turnage	Scherzoid		

AUCKLAND PREMIERES

Jongen	Symphonie Concertante	Stravinsky	<i>The Rake's Progress</i>	Weill	Suite from <i>The Threepenny Opera</i>
Rautavaara	<i>Cantus Arcticus</i>				

New Zealand Artists performing with the APO in 2013

MAIN STAGE PERFORMANCES

Auckland Arts Festival, Britten *War Requiem*

NZ Youth Choir
Rowan Johnston – chorus director
Rachel Alexander – vocal coach
Voices New Zealand
(Director Dr Karen Grylls)

Auckland Arts Festival: *Songs and Dances of Desire: In Memoriam Carmen Rupe*

Kenneth Young, conductor
Warwick Broadhead, director
Jack Body, composer
Jason Moore, dancer
Anna Pierard, mezzo-soprano
Mere Boynton, vocalist

Acoustic Test concert, Aotea Centre

Michael Endres, piano
Kerry Stevens, MC

Summer Matinee

Hamish McKeich, conductor
Tama Waipara, MC/singer

The New Zealand Herald Premier Series, *The Trumpet Sounds*

Brent Grapes, trumpet (Arutianian Trumpet Concerto)

The New Zealand Herald Premier Series, *Voices of Youth*

Madeleine Pierard, soprano
(Mahler, Symphony No.4)

Newstalk ZB Splendour Series, *The Roaring 20s*

John Chen, piano
(Gershwin, *Rhapsody in Blue*)

Unwrap the Music, Tchaikovsky *Piano Concerto*

Jason Bae, Piano
(Tchaikovsky, Piano Concerto No.1)

Opera in Concert, Stravinsky: *The Rake's Progress*

Madeleine Pierard, soprano
Andrew Glover, tenor
Paul Whelan, bass
Helen Medlyn, mezzo-soprano
The Chapman Tripp Opera Chorus
(Director John Rosser)

Choral Masterpieces, Mozart *Requiem*

Voices New Zealand

(Director Dr Karen Grylls)

Qantas presents Music of the Night

Marc Taddei, conductor
Tim Beveridge, vocalist
Raymond Hawthorne, presenter

The Last Night of the Proms

Helen Medlyn, mezzo-soprano

MAIN STAGE PERFORMANCES (Continued)

Settling the Score Live

Tecwyn Evans, conductor
Elijah Sakakushev-von Bismarck, cellist
(Dvořák, Cello Concerto)
Patricia Wright, soprano
(Strauss, *Four Last Songs*; Dvořák,
Song to the Moon)
Natalia Lomeiko, violinist (Vaughan
Williams, *The Lark Ascending*)

Celebrate Christmas

Ben Makisi, tenor
The Graduate Choir NZ (Director
Terence Maskell)

Sanctuary Series: APO Cellos

Elijah Sakakushev-von Bismarck,
Ashley Brown (NZTrio) and APO cello
section

Sanctuary Series: Schubert Octet

Miranda Adams & APO colleagues

Sanctuary Series: Percussion & Friends

Eric Renick & APO percussion section

Season launch

Hamish McKeich, conductor
Jayne Tankersley, soprano

Casual Friday concerts, Mayor's inauguration, APO 4 Kids, APO 4 Kids Christmas, Open Days (x2)

David Kay, conductor

APO 4 Kids, APO 4 Kids Christmas

Kevin Keys, presenter
David Kay, conductor
Royal Philharmonics, childrens' choir,
Royal Oak School

APO CONNECTING PERFORMERS 2013

Organ Spectacular concert

Hamish McKeich, conductor
Indra Hughes, organist
Nicholas Sutcliffe, organist
John Wells, organist
Nick Forbes, organist
Timothy Noon, organist
Rachael Griffiths-Hughes, organist
Jono Sawyer, drummer

Lion Foundation Orchestral Summer School

NZ Trio
Miranda Adams, conductor
Olivia Francis, violin soloist

Open Day West/South

Vanessa Kay, MC
David Kay, conductor
Matthew Salapu, soloist

Discovery Concert

Hamish McKeich, conductor
Robbie Ellis, presenter
Edward Laurenson, singer
Morag Atchison, soprano
Stuart Devenie, narrator
Te Kohe Tuhaka, narrator
Tim Beveridge, singer

Kiwi Kapers/Night at the Movies

James Tibbles, organist
Owen Clarke, conductor
Chris Moore, director and scriptwriter
Sue MacRae, choreographer
Andy Cochrane, presenter

Sing with the APO

David Squire, choir conductor

Connecting with Music 1

Jason Bae, pianist,

APO Auckland Dance Project – Takarangi

Moss Patterson, artistic director

APO CONNECTING NEW ZEALAND COMPOSERS/ARRANGERS 2013

APO Friends Fundraiser

Ken Young, *Variations on a Prayer*
Robbie Ellis, *Ha!*

APO 4 Kids

arr. Ken Young, 'She'll be Coming
Round the Mountain'
arr. Yvette Audain, 'Head, Shoulders,
Knees and Toes'
John Ritchie arr. A Ritchie, 'Air' from
Partita
arr. Ken Young, 'Mulberry Bush'

APO 4 Kids Christmas

Greg McGarity, *Happy Xmas Pudding
March*
arr. Ryan Youens, 'Frosty the Snowman'
arr. Yvette Audain, 'Clap Clap', 'Away
in a Manger'

APOPS Ensembles

John Ritchie arr. A Ritchie, 'Air' from
Partita
Dominic Cornfield, *Sabores de Mexico*
Wagner, arr. Woodcock, 'Ride of the
Valkyries'

Discovery

arr. Tim Beveridge, 'New York,
New York'
arr. Penny Dodd, 'Diamonds on the
Soles of Her Shoes'
Annie Yoojung Hwang, *Own the
Victory!*
Stephen Matthews, *Witnessing
Parihaka*
arr. Southgate, 'God Defend
New Zealand'
arr. Ryan Youens, 'Over the Rainbow',
'Haru no Umi', 'Whakarongomai'

Kiwi Kapers

arr. Penny Dodd, *Batman* theme

Open Day South

arr. Ryan Youens, *Troika*

Open Day West

Buchanan, arr. Ryan Youens, *Peace*

Orchestral Summer School

Wesley Webb, *Water and the Pool*

Organ Spectacular

David Hamilton, *Chimera*
Anthony Young, *13: Theme and
Variations for Organ & Orchestra*
Robbie Ellis, *Relish in Immature
Bombast*
Ryan Youens, *Tiraki*
Ben Hoadley, *Huia*
Chris Adams, *Mahuika*

Sing With the APO

David Hamilton, 'May the Road Rise to
Meet You'

Tunes 4 Toddlers

arr. Lee Martelli, 'Haere Mai'

Young Achievers Concert

Douglas Lilburn, *Sonatine for Clarinet*
Ken Young, *Variations on a Prayer*
Yvette Audain, *Hold Fast*
Philip Norman, *Flingamango Tango &
Isla's Blues*
Robbie Ellis, *Ha!*
John Ritchie, *The Snow Goose*
Callum Blackmore, *DSIR Man*

APO Development Department Report



Funds raised through Development are an essential component of the APO's income mix. We are grateful to all the individuals, trusts and corporates who understand this and commit to the APO.

Auckland Philharmonia Orchestra's Development department is organised into two distinct areas: sponsorship and philanthropic giving. This structure is supported by a three-year strategic plan with 2013 being the second year of that strategy. While 2012 focused on building the team, devising strategy and laying the foundations for new income streams, 2013 has focused on increasing our pool of donors, funders and sponsors with an emphasis on multiple-year gifts and sponsorship agreements. The outcome of this work has been pleasing, with an 11.4% increase on revenue against 2012.

Some of the key departmental highlights include:

- continued support from our principal sponsor, *The New Zealand Herald*
- seven new corporate partners including Bayleys Real Estate, Newstalk ZB, JX Live and KBB Music

- major sponsorship renewals from Deloitte, Qantas, Hilton, and Chapman Tripp
- Annual Appeal netting its highest result; it raised \$96,000, a 31% increase on 2012
- Crescendo membership programme launched. We finished the year with 162 members who enjoyed 11 events throughout the year including behind the scenes activities, open rehearsals and meet the artist events
- APO Chair Donor programme growth of 14% increase, and 51 chairs in the orchestra supported by a donor.

2013 marked the successful launch of a corporate hospitality programme. The programme uses APO main stage concerts presented in the Auckland Town Hall and Aotea Centre and offers organisations opportunities to host staff and clients while also introducing them to the APO.

Three new, multiple-year, major gifts were confirmed this year, helping the APO to introduce a series of music education activities for piano students and teachers, to bring Sistema Aotearoa children to music education concerts and to support the INSPIRE programme within APO Connecting. Special thanks

to John and Eleonor Gibb, Haydn Staples and Lynley Stewart, and the Freemasons Roskill Foundation for making these projects possible.

Another new initiative was the formation of an Instrument Fund as a means to support the orchestra's instrumental needs. These tend to be the more unusual instruments that an orchestra rather than an individual owns. Focus on the percussion section resulted in four new instruments being purchased for this section. Money raised from individual donations, trusts and foundation grants and sponsorship has enabled us to buy the following percussion instruments:

- five-octave hardwood marimba
- piccolo timpani
- bass drum
- glockenspiel.

2013 was a successful year in both philanthropic giving and corporate sponsorship. The generosity of support from APO subscribers, donors, funders and sponsors allows the APO to continue its work in concert halls and in communities across Auckland. The APO is sincerely grateful for this ongoing support from all the individuals and organisations who have championed us this year.

APO Connecting 2013



2013 was a pivotal year for APO Connecting, the orchestra's education, community and outreach programme. Overall, we presented 80 programmes and 91 performances, in 91 venues across the region, for a diverse range of audiences from pre-schoolers to tertiary students, and from community groups to full Town Hall performances.

The following are the key achievements for the year:

1. INTERNATIONAL RECOGNITION FOR OUTREACH IMPACT

APO Remix the Orchestra won a 2013 International Music Council (IMC) award for its contribution to championing the five musical rights. These rights support freedom of expression and access for all Aucklanders to contribute to the musical identity of the community. Remix the Orchestra is one of the five IMPACT long-term investment programmes of APO Connecting.

2. RECOGNITION FOR DIVERSITY

The New Zealand National Commission for UNESCO granted the APO funding as the only New Zealand arts organisation to officially be included in UNESCO International Arts Education Week. Composer Stephen Matthews's piece *Witnessing Parihaka* was performed and received coverage on Maori TV. TV1 coverage was achieved for the Tunes 4 Toddlers programme.

3. INTERNATIONAL BENCHMARKING

Following the APO Education Manager's benchmarking trip to US orchestras in October 2012, APO Connecting was redesigned into four key areas which address the desired outcomes for programme participants: IMPACT, ENGAGE, EXCITE and INSPIRE. This new design has enhanced the focus within each of the key areas. One outcome has been to prioritise the 39 APO Connecting activities, and emphasise flagship activities through the IMPACT programme.

4. STRENGTH IN PARTNERSHIP

A formal partnership with the University of Auckland School of Music was agreed in late 2013, with a mutual commitment by both APO and University of Auckland for the three years from 2014 to 2016. 2013 was a pilot year for this partnership, and Doctoral student Lisa Chung worked with the APO and the School of Music developing the partnership aims. This partnership has been called INSPIRE. APO and university resources are now combined to better support industry training for young talented Auckland musicians.

APO CONNECTING MEASURES 2013

		Total Annual Number
Quantity	Number of programmes presented	80
	Number of performances (includes Ensemble performances)	91
	Number of delivery days	257
Participation	Number of participants reached	2,653
	Delivery Sites West	12
	Delivery Sites South/East	25
	Delivery Sites North	11
	Delivery Sites Central	43
	TOTAL Number of delivery sites	91
	Audience numbers	20,534
	Total number of schools involved	137
Satisfaction summary % <small>These numbers are a summary of survey results from every APO connecting event</small>	Q 1 – met my needs	86%
	Q 2 – high standard delivery & communication	92%
	Q 3 – would come back to APO	94%
	Q 4 – was inspiring	86%
	Q 5 – learned something new	84%
	Q 6 – innovative & creative	85%
	TOTAL % average from customer survey results	88%

5. STRENGTHENING REPORTING

To increase the effectiveness of APO reporting to key funders, a formal set of APO Connecting measures was developed. 2013 marked the first complete year that data has been collected, and these measures can now be used to better communicate the scope and impact of APO Connecting (see above).

6. RISE IN PUBLIC DEMAND

During 2013 there was considerable increase in demand for Tunes 4 Toddlers and APOPS (APO Partnerships with Schools). Applications for 2014 APOPS schools were taken throughout October 2013, and more than 60 schools applied, proving there is considerable demand for this IMPACT programme from Auckland schools.

Sistema Aotearoa

Sistema Aotearoa enrolled a third intake of children in April 2013, with four separate children's orchestras being established to cater to the different levels of competence within the programme. Sistema delivered 15 holiday courses and 14 courses during term time to over 180 children, in a community setting. Additionally, a further 500 children from seven connected schools were taught basic musicianship skills as part of our Potiki Puoro programme.

Sistema Aotearoa was independently evaluated in 2012, and in 2013 we have taken the recommendations of that evaluation and implemented them within the programme.

Performance highlights included three concerts at Vodafone Events Centre, Manukau, and playing at the inauguration of the Mayor of Auckland in Auckland Town Hall, among several other performances. A social highlight was an informal meal with whānau and community leaders hosted by the Sistema Aotearoa Steering Group. Two of the Sistema orchestras performed, and around 180 children and whānau attended the concert and meal.

In April, Joanne Hedge joined the full-time team as Senior Tutor. At the end of the year more tutors were recruited from the primary

school and early childhood education sector, with candidates selected to enhance the group behavioural management skills within the tutor team.

There were visits from personnel from several Sistema-inspired programmes, including the Pizzicato Effect, run by the Melbourne Symphony Orchestra. Visiting artists to Otara included violinist Wilma Smith and the New Zealand String Quartet.

Programme Director Dr Joe Harrop was awarded a Sir Peter Blake Emerging Leader Award in recognition of the work done by Sistema Aotearoa.

Taking a leadership role among New Zealand's Sistema-inspired programmes, the programme director and programme facilitator visited Nelson, Flaxmere, Hamilton, Whangarei and Wellington to share experiences, talk to tutors and managers and to mentor those programmes already operational. Sistema Aotearoa established Te Roopu El Sistema (TRES), an informal network of organisations for advocacy and awareness of the El Sistema movement in New Zealand. There are currently four member organisations of TRES.

Financial Overview

Our turnover was \$9.722 million
46% of the APO's income was self-generated.

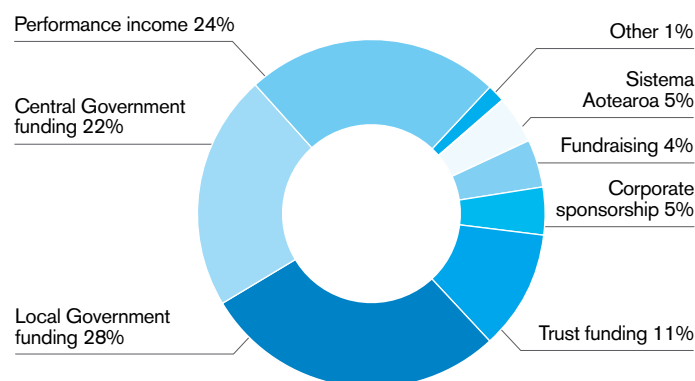
MAIN AREAS OF INCOME:

Performance income	\$2.322m
Central Government funding	\$2.123m
Local Government funding	\$2.742m
Trust funding	\$1.085m
Corporate sponsorship	\$445k
Fundraising	\$413k
Sistema Aotearoa	\$443k
Other	\$149k

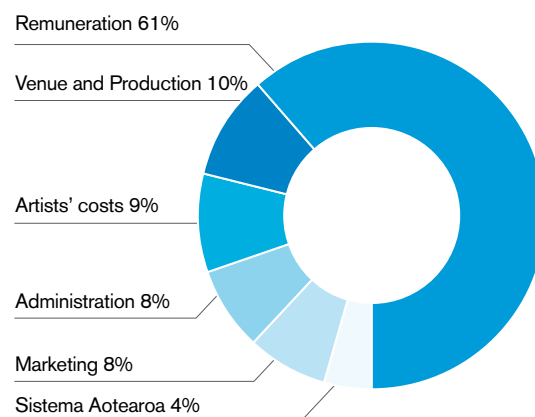
MAIN AREAS OF EXPENDITURE:

Remuneration	\$5.882m
Venue and Production	\$944k
Artists' costs	\$874k
Administration	\$742k
Marketing	\$715k
Sistema Aotearoa	\$423k

MAIN AREAS OF INCOME



MAIN AREAS OF EXPENDITURE



APO Personnel

Board and Support Organisations (as at 31 December 2013)

Patrons

Dame Kiri Te Kanawa, ONZ, DBE
Dame Catherine Tizard, ONZ, GCMG,
GCVO, DBE, QSO
Sir James Wallace, KNZM
Dame Rosanne Meo, DNZM, OBE

Vice Patron

Dame Jenny Gibbs, DNZM

Auckland Philharmonia Orchestra Board

Geraint Martin (Chair)
Jonathan Baker
Richard Ebbett
Neil Haines
Professor Jonathan Mane-Wheoki
Michael Moyes
Penelope Peebles
Kieran Raftery

Auckland Philharmonia Orchestra Society Executive Committee

Secretary Simon Williams
Chair/Treasurer Carl Wells
Annabella Zilber
Sue Wedde

Auckland Philharmonia Orchestra Foundation

Chair Richard Ebbett
Trustees
Mark Gatward
Sarah Kerr
Haydn Staples
Belinda Vernon (Chair from 1 Jan 2014)
Simon Williams
Peter Wilson, ONZM

Auckland Philharmonia Orchestra Friends

President Bryce Bartley
Secretary Anne Norris

APO Management (as at 1 April 2014)

General Management

CEO Barbara Glaser
Receptionist/PA to CEO Noma Sio-Salapu

Artistic

Manager of Artistic Planning
Ronan Tighe
Artistic Coordinator Debbie Nicholson
Orchestra Manager Wendy Gardiner
Assistant Orchestra Manager
Amber Read

Business

Business Manager Ann McShane
Accounts Administrator Stephanie Dixon
**Accounts Assistant/CRM
Implementation Coordinator**
Wynn Reichelmann

Business Development

Business Development Manager
Stuart Angel
Business Development Coordinator
Erin Thompson

Fundraising

Director of Fundraising Laura Dee
Fundraising Manager
Christopher Johnstone
Annual Giving Coordinator Caitlyn
Westbrooke

Marketing

Marketing Manager Christine Young
**Marketing Coordinator & Digital Media
Manager** Helen Spoelstra
Publicity Richard Betts
Marketing Assistant Alisa Cassidy
**Ticketing and Customer Relations
Manager** Ina Patisolo
Ticketing Assistant Blair Cooper

Operations

Director of Operations John Ure
Production Supervisor Stuart McCann
Music Librarian Robert Johnson
Deputy Music Librarian Lisa Chung

APO Connecting

Education Manager Lee Martelli
Education Supervisor
Catherine Blomfield
Education Coordinator Claudia Ruff
Inspire Facilitator Lisa Chung
Pacific Islands Liaison Noma Sio-Salapu
Whakapiri Facilitator Terri Ripeka
Crawford

Sistema Aotearoa

Programme Director Dr Joe Harrop
Programme Facilitator Ros Giffney
Senior Tutor Joanne Hedge

**AUCKLAND PHILHARMONIA
TRUST**

FINANCIAL STATEMENTS

FOR THE YEAR ENDED

31 DECEMBER 2013

INDEX

PAGE

2	Directory
3-4	Independent Auditors' Report
5	Statement of Financial Position
6	Statement of Financial Performance
7	Statement of Movements in Equity
8 - 13	Notes to the Financial Statements

AUCKLAND PHILHARMONIA TRUST

DIRECTORY

Patrons	Dame Catherine Tizard, ONZ, GCMG, GCVO, DBE, QSO Dame Kiri Te Kanawa, ONZ, DBE Sir James Wallace, KNZM Dame Rosanne Meo, DNZM
Vice Patrons	Dame Jenny Gibbs, DNZM
Trustees	Geraint Martin (Chairperson) Jonathan Baker Richard Ebbett Neil Haines Professor Jonathan Mane-Wheoki Michael Moyes Penelope Peebles Kieran Raftery
Auditors	Hayes Knight Audit NZ
Bankers	ASB Bank Limited
Address	1 St Albans Avenue P O Box 56-024 Dominion Road Mt Eden Auckland, New Zealand

INDEPENDENT AUDITOR'S REPORT

TO THE TRUSTEES OF AUCKLAND PHILHARMONIA TRUST

We have audited the financial statements of Auckland Philharmonia Trust on pages 5 to 13 which comprise the statement of financial position as at 31 December 2013, and the statement of financial performance and statement of movements in equity for the year then ended, and a summary of significant accounting policies and other explanatory information.

Trustees' Responsibility for the Financial Statements

The trustees are responsible for the preparation and fair presentation of these financial statements in accordance with generally accepted accounting practice in New Zealand and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with International Standards on Auditing (New Zealand).

Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Hayes Knight Audit NZ
Chartered Accountants

Level 1, 1 Broadway
Newmarket
Auckland 1023
New Zealand

PO Box 9588
Newmarket
Auckland 1149

T +64 9 367 1656
F +64 9 366 0323
E audit@hayesknight.co.nz
W hayesknight.co.nz



AN INDEPENDENT MEMBER OF MORISON INTERNATIONAL AND THE HAYES KNIGHT GROUP

Other than in our capacity as auditor we have no relationship with, or interests in, Auckland Philharmonia Trust.

Opinion

In our opinion, the financial statements on pages 5 to 13 present fairly, in all material respects, the financial position of Auckland Philharmonia Trust as at 31 December 2013, and its financial performance for the year then ended in accordance with generally accepted accounting practice in New Zealand.

Hayes Knight Audit NZ

HAYES KNIGHT AUDIT NZ

AUCKLAND, NEW ZEALAND

26 March 2014




AUCKLAND PHILHARMONIA TRUST
STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2013

	Note	2013 \$	2012 \$
ACCUMULATED FUNDS		<u>1,914,508</u>	<u>1,772,068</u>
Represented by:			
CURRENT ASSETS			
Bank	2	3,678,330	3,456,418
Accounts Receivable		333,463	525,059
GST Receivable		-	7,712
Prepayments		306,734	203,600
Inventory		8,861	50,258
<u>Total Current Assets</u>		<u>4,327,388</u>	<u>4,243,047</u>
LESS CURRENT LIABILITIES			
Accounts Payable	3	550,253	652,322
Income in Advance	5	2,703,681	2,531,755
<u>Total Current Liabilities</u>		<u>3,253,934</u>	<u>3,184,077</u>
WORKING CAPITAL		1,073,454	1,058,970
NON – CURRENT ASSETS			
Property, Plant and Equipment	6	841,054	713,098
<u>Total Non-current Assets</u>		<u>841,054</u>	<u>713,098</u>
NON-CURRENT LIABILITIES			
		-	-
<u>Total Non-current Liabilities</u>		<u>-</u>	<u>-</u>
NET ASSETS		<u>1,914,508</u>	<u>1,772,068</u>

For and on behalf of the Trust, which authorised the issue of the financial statements on the 26th of March 2014.


Trustee


Trustee

The notes on pages 8 - 13 form part of and are to be read in conjunction with these financial statements.



AUCKLAND PHILHARMONIA TRUST
STATEMENT OF FINANCIAL PERFORMANCE
FOR THE YEAR ENDED 31 DECEMBER 2013

OPERATING REVENUE	Note	2013 \$	2012 \$
Audience Revenue		1,480,798	1,400,818
Hire of Orchestra		565,277	621,322
Event Sponsorship & Corporate Support		979,334	1,002,185
Fundraising and Donations		584,352	378,916
Merchandise & Other		287,345	125,794
Interest		134,122	114,583
Grant from Creative New Zealand		2,120,000	2,100,000
Grant from Auckland Council		2,733,500	2,515,000
Grant for Sistema from Ministry for Culture & Heritage/Creative NZ		321,750	310,250
Grants from Other Organisations	7	515,875	688,842
		9,722,353	9,257,709
LESS EXPENDITURE			
Artistic & Event Costs		6,741,813	6,458,889
Administration		1,907,334	1,791,545
Audit Fee		10,466	10,544
Occupancy		224,329	202,418
Fundraising		17,260	15,823
Marketing and Communication		128,664	124,057
Depreciation	9	126,903	89,557
Sistema		423,144	310,299
		9,579,913	9,003,132
OPERATING SURPLUS		142,440	254,578
Revenue From Reserves Incentive Scheme (Creative New Zealand)	10	0	300,000
NET SURPLUS		142,440	554,578

The notes on pages 8 - 13 form part of and are to be read in conjunction with these financial statements.



AUCKLAND PHILHARMONIA TRUST
STATEMENT OF MOVEMENTS IN EQUITY
FOR THE YEAR ENDED 31 DECEMBER 2013

	2013	2012
	\$	\$
Equity at beginning of year	1,772,068	1,217,490
Total recognised revenue and expenses	142,440	554,578
Equity at end of year	<u>1,914,508</u>	<u>1,772,068</u>

The notes on page 8 – 13 form part of, and are to be read in conjunction with these financial statements.



AUCKLAND PHILHARMONIA TRUST

NOTES TO THE FINANCIAL STATEMENTS

FOR YEAR ENDED 31 DECEMBER 2013

1. STATEMENT OF ACCOUNTING POLICIES

Reporting Entity

The Auckland Philharmonia Trust is established by a deed of trust. The financial statements of the Auckland Philharmonia Trust are a general purpose report which has been prepared in accordance with generally accepted accounting practices as defined by Financial Reporting Standards and Statements of Standard Accounting Practice, applying differential reporting exemptions. This framework has been elected to be used under XRB A1 Accounting Standards Framework. The trust is considered a Public Benefit Entity.

Measurement Base

The accounting principles recognised as appropriate for the measurement and reporting of financial performance and financial position on a historical cost basis are followed by the Trust.

Specific Accounting Policies

The following specific accounting policies which materially affect the measurement of financial performance and the financial position have been applied:

A. Audience Revenue

Revenue in the accounts includes subscriptions for the 2013 season. Any bookings for concerts in the 2014 season or beyond have been included as Income in Advance, in order to match revenue and expenditure. Production and promotion expenses in respect of the 2014 season have also been deferred.

B. Grants and Sponsorship Income

Grants and sponsorship income are generally either for a specified time period or for a specified event. Those for a specified time period are recognised on a straight line basis over that period, whereas those that relate to specified events are recognised at the time of the event

C. In Kind Goods and Donated Goods

In kind gifts and donated goods have been recognised where the organization has been able to evidence the difference between the price paid, if any, and the wholesale price of the goods. As the donated goods are distributed/consumed the income is recorded in the Statement of Financial Performance.

D. Fixed Assets and Depreciation

Equipment and music assets are recorded at cost and depreciated over their useful lives.

The following lives have been estimated:

Office Equipment	3-20 years
Computer Equipment	3-5 years
Musical Instruments	3- 25 years
Music Stands	10 years
Music	25 years



AUCKLAND PHILHARMONIA TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

FOR THE YEAR ENDED 31 DECEMBER 2013

E. Accounts Receivable

Accounts Receivable are stated at expected realisable value.

F. Inventory

Inventory has been valued at the lower of cost and net realisable value.

G. Leases

Operating lease payments, where the lessor effectively retains substantially all the risks and benefits of ownership of the leased item, are included in the determination of the excess of income over expenditure in equal instalments over the lease term.

H. Income Tax

The Trust is exempt from income tax on all income provided that income is applied for charitable purposes. The Trust is registered with the Charities Commission, registration number CC23611.

I. Goods and Services Tax

The Auckland Philharmonia Trust is a registered person as defined by the Goods and Services Act 1985. All items in the financial statements are exclusive of GST with the exception of receivables and payables, which are stated GST inclusive.

J. Foreign Exchange Transactions

All foreign currency transactions are translated into New Zealand dollars using the exchange rates prevailing at the dates of the transactions. Foreign exchange gains and losses resulting from the settlement of such transactions and from the translation at balance date exchange rates of monetary assets and liabilities denominated in foreign currencies are recognised in the Statement of Financial Performance.

K. Accounting for Non Cash Transactions

Where items of property, plant and equipment are provided in non-cash transactions and ownership passes to the APO, the full value of the assets is recognised as income and the asset written off by depreciation in accordance with the APO's depreciation policy.

Differential Reporting

The Trust qualifies for differential reporting as it is not publicly accountable and it is not large as defined in XRB A1 Accounting Standards Framework. The Trust has applied all the differential reporting exemptions available.

Changes in Accounting Policies

There have been no changes in accounting policies since the date of the last audited financial statements. The policies have been applied on a basis consistent with previous years.



AUCKLAND PHILHARMONIA TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

FOR THE YEAR ENDED 31 DECEMBER 2013

	2013	2012
	\$	\$
2. BANK		
ASB Bank Ltd. (includes short term deposits)	3,678,330	3,456,418
	<u>3,678,330</u>	<u>3,456,418</u>

The Auckland Philharmonia Trust has a Flexible Finance Facility account in place with a credit facility limit of \$250,000. This is secured by way of a guarantee from the Auckland Philharmonia Foundation.

3. ACCOUNTS PAYABLE		
GST Payable	13,142	-
PAYE and Withholding Tax	63,390	65,039
Accounts Payable & Accruals	473,721	587,283
	<u>550,253</u>	<u>652,322</u>

4. RELATED PARTIES

The Auckland Philharmonia Foundation and the Friends of the Auckland Philharmonia are related parties of the Auckland Philharmonia Trust. Transactions with related parties include donations, grants, reimbursement of expenses incurred and rental of premises.

The Auckland Philharmonia Foundation may appoint up to three members of the Auckland Philharmonia Trust Board. During 2013 there were eight Board members, three of whom were appointed by the Foundation.

The Friends of the Auckland Philharmonia Orchestra is a charitable organisation which raises money for the orchestra by staging events and offering practical help. The Auckland Philharmonia Guild fulfilled a similar function until it was wound up in late 2012 and its fundraising activity was brought under the control of the Trust.



AUCKLAND PHILHARMONIA TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

FOR THE YEAR ENDED 31 DECEMBER 2013

Related Party Transactions were as follows:

	2013 \$	2012 \$
The Auckland Philharmonia Trust received from related parties:		
Auckland Philharmonia Foundation		
- grants	4,000	155,665
- directed funding	42,000	42,000
- reimbursement of expenses	7,486	689
	<u>53,486</u>	<u>198,354</u>
Auckland Philharmonia Friends – grants	<u>20,000</u>	<u>20,000</u>
Auckland Philharmonia Guild - hire of orchestra	-	21,000
- grant	-	50,000
- purchases	-	9,000
- reimbursement of expenditure	-	2,552
	<u>-</u>	<u>82,552</u>
The Auckland Philharmonia Trust paid to related parties:		
Auckland Philharmonia Foundation – levy	24,904	23,920
- rental	93,000	93,000
	<u>117,904</u>	<u>116,920</u>
Amounts outstanding on behalf of the above transactions at balance date were:		
Owing to AP Trust (included in accounts receivable)	17,972	3,265
Owing by AP Trust (included in accounts payable)	78,379	77,395

Barbara Glaser, Chief Executive, declared a conflict of interest as her partner, Richard Panting, provided goods and services to Sistema Aotearoa. The total cost of the transactions was \$2,131 and this was predominantly for instrument repairs.

The partners of two other staff provided services to the orchestra as artist and presenter at standard commercial rates. The total costs of the services was \$12,000.



AUCKLAND PHILHARMONIA TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

FOR THE YEAR ENDED 31 DECEMBER 2013

5. INCOME IN ADVANCE

Subscription Sales in Advance	629,578	666,377
Grants Received in Advance	1,669,000	1,407,743
Other Income in Advance	405,103	457,635
	<u>2,703,681</u>	<u>2,531,755</u>

6. PLANT & EQUIPMENT

	Cost		Accum. Depn.		Book Value	
	2013	2012	2013	2012	2013	2012
	\$	\$	\$	\$	\$	\$
Musical Instruments	732,974	688,914	315,612	254,872	417,362	434,132
Music Stands	69,882	24,826	14,995	8,840	54,887	15,986
Music	226,795	207,427	44,497	35,813	182,298	171,614
Office Equipment	105,817	96,645	61,776	52,554	44,041	44,091
Computer Equipment	190,503	135,871	88,978	99,004	101,525	36,867
Motor Vehicles	60,652	15,000	19,711	4,592	40,941	10,408
	<u>1,386,623</u>	<u>1,168,683</u>	<u>545,569</u>	<u>455,675</u>	<u>841,054</u>	<u>713,098</u>

7. GRANTS FROM OTHER ORGANISATIONS

Total grants from other organisations totaling of \$515,875 (2012 \$688,842) include \$228,125 (2012 \$234,375) from the ASB Community Trust as a grant to fund the APO Connecting programme.

8. OPERATING LEASES

At balance date the Trust had the following operating lease commitments

	2013	2012
	\$	\$
Current	33,080	138,387
Non-current	<u>23,514</u>	<u>129,182</u>
Total	<u>56,594</u>	<u>267,569</u>

In 2013 the Trust intended to renew for a further five years a lease on the buildings at 1 St Albans Avenue and 427 Dominion Road (for office facilities and rehearsal facilities respectively). Circumstances have now changed and the Trust intends to remain in 1 St Albans Avenue until the end of 2014. As there is no contractual obligation to remain in the premises this has been excluded from the operating lease amounts above.



AUCKLAND PHILHARMONIA TRUST

NOTES TO THE FINANCIAL STATEMENTS (Continued)

FOR THE YEAR ENDED 31 DECEMBER 2013

9. DEPRECIATION

	2013	2012
	\$	\$
Musical Instruments	61,386	49,948
Music Stands	6,155	2,350
Music	8,684	7,606
Office Equipment	9,760	7,040
Computer Equipment	25,800	20,108
Motor Vehicle	15,118	2,505
	<u>126,903</u>	<u>89,557</u>

10. RESERVES INCENTIVE SCHEME

The Reserves Incentive Scheme was funded by Creative New Zealand to assist selected arts organisations to strengthen their balance sheets by improving working capital. In 2012 the Auckland Philharmonia Trust received \$300,000. That was the final receipt under the Scheme.

11. FUTURE ACTIVITIES

It is the Trustees' view that the financial statements should be presented on a going-concern basis as the Trust has adequate financial resources to enable it to meet its obligations in the ensuing 12 months from the date of these financial statements. If the Trust were unable to continue operational existence, assets may need to be realised at amounts which could differ from amounts at which they are recorded in the Statement of Financial Position and, in addition, the Trust may have to provide for further liabilities that might arise.

12. SUBSEQUENT EVENTS

There have been no events subsequent to 31 December 2013 which have materially affected the financial position of the Auckland Philharmonia Trust.

13. CONTINGENT LIABILITY

There are no contingent liabilities at balance date.



APO Supporters 2013

Auckland Philharmonia Orchestra Funders and Donors

The Auckland Philharmonia Orchestra gratefully acknowledges the contributions made by the following organisations and individuals whose funds support the work of the orchestra: its main stage concert series and its community, outreach and education concerts and other programmes.

Platinum

ASB Community Trust	Creative New Zealand	The Lion Foundation	The Trusts Community Foundation
Auckland Council	Four Winds Foundation	Pub Charity	William & Lois Manchester Trust
Auckland Philharmonia Foundation	Glenn Family Foundation	Roskill Foundation	
	The Wallace Arts Trust		

The APO and the Sistema Aotearoa Steering Group gratefully acknowledge funding from the Ministry for Culture & Heritage through Creative New Zealand for Sistema Aotearoa.

Gold

Chisholm Whitney Family Charitable Trust	NZCT	Stout Trust
--	------	-------------

Silver

Auckland Philharmonia Orchestra Friends	John & Eleanor Gibb	Kelliher Charitable Trust	Potter Masonic Trust
---	---------------------	---------------------------	----------------------

Bronze

APRA/AMCOS New Zealand	Lilburn Trust	Peter & Fay Cropper	David & Janet Mayes
Deane Endowment Trust	Ministry of Education	Beverly Gentles	Coral Mazlin-Hill in memory of the late Willi Hill
Hamana Charitable Trust	North & South Trust	Dame Jenny Gibbs	Dame Judith Potter
Infinity Foundation	Roger & Joanna Booth	Paul & Anne Hargreaves	

Supporters Circle

Jack & Liz Alison	Jack Greenfield	Beverly McConnell	Laurie & Claire Reynolds
Lucinda Atkinson	Sandra Greenfield	Lorraine MacDonald	Roger Reynolds
Dianne & Jeremy Aubin	John Guthrie	Linda MacFarlane	MM & DJ Robertson Charitable Trust
Anne & Tony Baird	Gae Griffiths	Professor Jonathan Mane-Wheoki	Ron Saunders
Michael & Judith Bassett	Robert & Alison Gunn	Stephanie & Dennis Markson	Sir John & Lady Scott
Douglas Hawkins & Lisa Bates	Barbara Harvey	Joan & David Maxwell	Heather Simpson
Beverley Batkin	Margaret Jenkinson	Pamela Melding	Andrew & Jenny Smith
Frances & Bill Bell	Pamela Kean	Alison Morton	K M P Smith
Glen & Nancy Bernard	Jan & Brian Keene	Robert & Lynne Morton	Gordon & Madeline Stern
Kevin Bishop	Alan Kinnear	Anna Nathan	Merry Tsao & Vincent Tay
Jenny Brown	Geoffrey Lamb	Mike Nicolaidi & Michael Houstoun	Dame Catherine Tizard
Mary Brown	Wai Fong Lee	Humphrey Nisbet	Jeff & Glenys Todd
Claire & Peter Bruell	Peter & Gael Levin	Anne Norris	Gwynne Urquhart
Angela Caughey	Doug & Audrey Leybourne	Denver & Prue Olde	John & Pat Whitehead
Pamela Chalmers	Barry & Mary Littlewood	Geoff & Bev Pownall	Julian & Anne Williams
Peter & Margaret Chard	PJ & DK Lynn	John & Jessica Pybus	Helen Wilson
Marilyn & David Craig	datakoncepts.com	Regal Castings Ltd	
Pamela Gould	Cliff Lyon		
	John & Sue Maasland		54 Anonymous Donors

Auckland Philharmonia Orchestra Chair Donors

The Auckland Philharmonia Orchestra gratefully acknowledges the following generous donations to our Chair Donor programme in 2013.

Concertmaster Chairs (\$10,000 +)

The David & Genevieve Becroft Foundation	Dame Jenny Gibbs	Siemens	The Wallace Arts Trust
--	------------------	---------	------------------------

Principal Chairs (Minimum Donation \$6,000)

Tony and Deirdre Anselmi	Colin and Mary Harvey	Anna Nathan	Adrienne, Lady Stewart
Adrian Burr	Stephen & Gail Hofmann	Polymers International Ltd	The Trusts Community Foundation
Canterdale Trust	Michael & Dame Rosie Horton	Andrew & Jenny Smith	Peter Pritchard & Belinda Vernon
Marshall Day Acoustics	Neil & Jane Haines	Janet Smith	Peter Wilson & Gerda McGechan
Richard & Elizabeth Ebbett	The Lion Foundation	Rua & Clarrie Stevens Charitable Trust	1 anonymous donor
Paul & Alison Dyson	Geraint Martin & Sam Cliffe	Haydn Staples & Lynley Stewart	
Charles & Tana Fishman	Dr. Tom & Ann Morris		

Tutti Chairs (Minimum Donation \$4,000)

Auckland Philharmonia Orchestra Friends	Mark & Amber Gatward	Dame Rosanne Meo	The Trusts Community Foundation
Alex Baker Harcourts	Barbara Glaser & Richard Panting	Michael & Maja Moyes	Penelope Weber
Barry & Trish Clapham	MakeReady Ltd	Martin Sowter & Alison Pereira	1 anonymous donor
Stephen & Laura Dee	Professor Jonathan Mane-Wheoki	Ralph & Penny Roberts	
Richard Frechtling & Carole McIntosh	Kevin Martin	Sylvia Rosevear	
		David & Dian Ross	

21st Century Circle

The 21st Century Circle recognises donors who have made gifts in their wills to the Auckland Philharmonia Foundation.

The Auckland Philharmonia Foundation is dedicated to securing an inspirational future for the APO through its endowment fund. All gifts made in wills help build this endowment, which will enable the orchestra to go from strength to strength and play a part in shaping the cultural future of Auckland.

June Allen	Ed & Una Dowding	Liggins Family Trust	Ron & Margaret Saunders Trust
Dr Ian Ball	Robert G Eady	Mary Mark-Brown	Marin Segedin
Carol M Best	Richard & Elizabeth Ebbett	Pamela Melding ONZM	Gordon and Madeline Stern
Kevin Bishop	Graeme Edwards	Darryl Milner	Ian Stevenson
John Boscawen	Judy Ganley	Dr Tom & Ann Morris	Anne Stewart
Canterdale Trust	Roger Giese	Denver & Prue Olde	Garrick Stuckey
Angela Caughey	Jean Glenister	Jackie Pittman	Sir James Wallace ONZM
Pamela Chalmers	Cathie Goff	John & Jessica Pybus	Peter Wilson & Gerda McGechan
Kath Cherney	Pamela Gould	Carolyn Reid	Lynette Youlden
Barry Clapham	Lois & Richard Hadfield	Claire Reynolds	There are further 41 anonymous promised bequests.
Tom Darrington	Graeme & Margaret Hitch	Julia Reynolds	
C L Davidson	Robert & Hilary Howard	Sylvia Rosevear	
Christopher Devereaux	F Jones	David & Dian Ross	

The Auckland Philharmonia Foundation gratefully acknowledges recent bequests advised and received from the estates of Valerie Anderson, James Pyne, Helen Wilson, Elaine Robinson, June Thom and Audrey Maddox, plus an anonymous donation.

APO Sponsors

Auckland Philharmonia Orchestra gratefully acknowledges the significant contributions made by the following corporate sponsors in 2013.

We thank AUT as Sistema Aotearoa research partner.

Platinum



Gold



Silver



Bronze

Adrian Malloch Photography
APRA
Blackcat Consulting
Epicor

Impressions International
Karajoz Coffee
Marshall Day Acoustics
Orongo Bay Homestead

Phonak
Whitestone Cheese



"[T]he 90 engrossing minutes of Auckland Philharmonia Orchestra's War Requiem resulted in a packed town hall. This was a magnificent undertaking - not only because of the indisputable quality of Britten's score, but for the way in which it brought together the city's young musicians with the APO in one of the monumental works of the last century. Watching Eckehard Stier on the podium, one could sense Britten's music emanating from his baton."

— William Dart, NZ Herald, 2013



"A personal message to the Auckland Philharmonia Orchestra. Ladies, gentlemen, you were on fire. Every second. Thank you. Concerts do not get much better."

— David Larsen, Metro, 2013, re: Splendour Series Concert 1, Music of Wartime

"Sistema is for me one of the best things to happen in this country, especially in education. Beautiful work in such a short time! Such a joy to see children's and families' lives pick up so significantly so quickly too." — Seann Paurini, via Facebook, 2013

"Just a quick note to say thanks on behalf of all of us organists and myself especially for being so willing and open to taking on the challenge of working with such an unruly bunch of misfits in this project [Organ Spectacular!] The collaboration with [composer] Ryan [Youens] and then putting it together with the APO was a richly rewarding time of growth and challenge for me that gave me a real insight into the composition and performance process. Thank you for allowing me to be a part of it. The chance to play a solo with a professional orchestra was a rare privilege for us organists and I only hope the orchestra's ears stop ringing soon!"

— Nick Forbes, organist, via email, 2013



Auckland Philharmonia Orchestra

PO Box 56 024
Dominion Road
Auckland 1446

Phone (09) 638 6266
Fax (09) 623 5629
Ticket Office (09) 623 1052

Email apo@apo.co.nz
Website apo.co.nz
Facebook facebook.com/aporchestra
Twitter [@aporchestra](https://twitter.com/aporchestra)

