

2014 Annual Report

# Auckland Philharmonia Orchestra





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# Auckland Philharmonia Orchestra

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

In more than 50 mainstage performances annually, the APO presents a full season of symphonic work showcasing many of the world's finest classical musicians. High-profile soloists in 2014 included percussionist Dame Evelyn Glennie, violinist Ning Feng, soprano Christine Brewer, and pianist Joanna MacGregor among many others. We were also delighted to welcome conductors John Nelson, Giordano Bellincampi, Leo Hussain, Hans Graf, Paul Goodwin, and Stephen Layton, among others, to complement the presence of Music Director Eckehard Stier.

The APO was also proud to support both New Zealand Opera and the Royal New Zealand Ballet in their Auckland performances, and to work with the Auckland International Film Festival and Auckland Choral, among other organisations. In alternate years, the APO also works in partnership with Auckland Arts Festival and 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 in 2014 performed with The Adults in an exciting concert in Aotea Centre.

Through its numerous APO Connecting (education, outreach and community) 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 100,000 people hear the orchestra live each year, with many thousands more reached through special events, recordings and other media.

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# 2014 Chairman's Report



It is my pleasure to report on the year ended December 2014 on behalf of the Board of Auckland Philharmonia Orchestra.

Once again the orchestra has had a busy year, with our focus on serving the Auckland metropolis with a full schedule of concerts and events. In the background, the Board and senior management have developed and adopted a major new three-year strategy, with a focus on a new home for the orchestra, building artistic quality and engaging new audiences.

Our dream for a new home is for a purpose-built facility with studios, rehearsal space for musicians, spaces for APO Connecting performances, and improved office facilities for the staff.

A key component of our defined role as New Zealand's metropolitan orchestra is leadership in music education, and during 2014 the orchestra continued to develop its unmatched portfolio of education, outreach and community activities, APO Connecting. We continue to take pride in APO Connecting alongside our mainstage presence, and of our achievements as a quality symphony orchestra that performs the full range of repertoire to the highest standards. In addition, as Sistema Aotearoa continues to thrive and grow in the Otago community, we have also built connections across the country with other centres wishing to establish music programmes based on El Sistema, and are supporting the development of a national network of Sistema programmes.

To support our activities on and off stage, we are fortunate to be in sound financial health. A successful year saw turnover exceed \$10.345 million, with 22% of the orchestra's income generated through performances.

Other income was derived through a variety of committed organisations – funders, sponsors and individuals. We are grateful in particular to our major supporters in 2014, Auckland Council, Creative New Zealand and ASB Community Trust. It is these organisations, along with all of the sponsors, donors and funders who give so generously, that fuel New Zealand's cultural life.

Once again, the APO's own annual appeal exceeded results from the previous year, and the \$111,000 it raised represented a 15% increase on 2013. The Deloitte Summer Concert was again our most important single fundraising event, with a very successful evening being attended by close to 300 people, and the total funds raised exceeding \$75,000, and setting a new record for an APO fundraising event.

2014 was a year of wonderful artistic achievements, none more so than the extraordinarily accomplished and powerful performance of *Tristan und Isolde*, with the orchestra so capably led by our Music Director, Eckehard Stier. That we could even contemplate such a major undertaking speaks volumes about the

calibre of the orchestra, while its versatility is evident in the range of concerts and performances presented throughout the year. Much credit for that lies with Maestro Stier whose energy and commitment to excellence have been inspirational.

In October we sadly farewelled Board member Professor Jonathan Mane-Wheoki, who died after a courageous battle with cancer. Jonathan had great mana, and in working with him during his five years on the Board, we all developed a deep admiration and respect for his wisdom, and the depth and breadth of his knowledge, not only of the arts, but of so many different areas of culture and society.

Michael Moyes stepped down from the Board at the end of the year due to the pressure of work commitments. I thank him for his commitment during his time on the Board and I am sure he will continue to support the orchestra in other ways. At the beginning of the year, we welcomed onto the Board Eric Renick, the APO's Principal Percussionist, and, later, Leigh Auton, who comes to us with a wealth of commercial and local body experience. My thanks go to them and the other Board members, Richard Ebbett, Kieran Raftery, Neil Haines and Penelope Peebles.

I would also like to thank Concertmaster Emeritus Brecon Carter for his continued involvement as patron of our membership group, Crescendo, and to the members of Crescendo who play a vital role as part of the APO "family". The APO Friends continue to offer invaluable services including as programme sellers and working on the APO table at concert nights, arranging fundraising concerts, and organising buses to and from concerts. They continue to support a player's chair, and again raised \$16,000 for APO Connecting in 2014. I thank the Friends and our other support groups for their tireless efforts on the orchestra's behalf.

Finally, the Board's gratitude and appreciation goes to the APO's Chief Executive, Barbara Glaser, and her team, who are never afraid to innovate, and 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

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# 2014 Chief Executive's Report



I am delighted to present the APO's 2014 Annual Report. Once again it was a most exciting and fulfilling year, both artistically and organisationally.

Much of that excitement was generated by the wonderful performances we heard in the concert hall during the year. In the

first half of the year alone we hosted two of the world's top pianists – London Piano Competition winner and exclusive Decca recording artist Behzod Abduraimov and Joanna McGregor OBE. We welcomed back percussionist Dame Evelyn Glennie, who performed New Zealand composer John Psathas's *View from Olympus* alongside pianist Stephen de Pledge, and soprano Christine Brewer returned to perform in a concert devoted to the musical legacy of Vienna.

We also welcomed (or welcomed back) a number of wonderful conductors including Paul McCreesh, John Nelson and Hans Graf, and Giordano Bellincampi, who, happily, has since gone on to be confirmed as our Music Director from 2016.

Several APO players stepped into the spotlight during 2014: Principal Violist Robert Ashworth had a work specially composed for him by Ross Harris; Principal Bassoonist Ingrid Hagan took centre stage to perform John Williams' rarely-heard *Five Sacred Trees – Concerto for Bassoon and Orchestra*; and in October four of our horn section charmed audiences with their lively performance of Schumann's fiendishly difficult *Konzerstück for 4 Horns*.

Of course, none of what happens on stage is possible without central and local government support, and funding and sponsorship from trusts, organisations and individuals. 2014 marked the end point of the Government's Orchestral Review process, that began four years ago. While the results of the review were made public in 2013, this year was the first opportunity we had to make a case to Creative New Zealand for funding to match our ambitions and the expectations that had been set for us as a result of the review. We received notice in July that while we had received a generous increase in our funding, it would not allow us to realise the full extent of the new role that the review had defined for us. We retain our long-term ambitions to truly fill this role, and will work towards this over the next few years.

Once again, our APO audience went against the international trend, with subscription numbers and subscription renewals, the foundation of our ticket sales income, increasing (to over 1100 subscribers), and a very pleasing number of new subscribers joining us as well.

Many subscribers also enjoyed concerts in their local areas. Our renamed In Your Neighbourhood (previously Sanctuary) series, achieved new audience highs, with performances of *Vivaldi's*

*Four Seasons* selling out in both venues. We are delighted to be able to take small groups of players out to audiences in this way, and to have the opportunity to do exactly what the series titles says it does – play "in your neighbourhood" so that the barriers of distance are overcome for many people.

We also reached out to new audiences with a big step forward in the digital arena, with four live streams of APO performances, three of which were hosted on The New Zealand Herald website as well as our own, thus engaging an even wider audience. We are committed to continuing to explore the possibilities of increasing the reach of and engagement with orchestral music through digital media.

That our audience numbers have remained high is no surprise given the quality and variety of music and artists they enjoyed in 2014. Our Music Director, Eckehard Stier, whose tenure with the orchestra ends at the end of 2015, has always been ambitious for the orchestra.

As Music Director, Eckehard has been increasingly inspirational in persuading us to programme works we might not have previously considered. 2014 was no exception. For the first time ever in New Zealand, audiences were treated to a full performance of Wagner's mighty *Tristan und Isolde*, a performance that was universally acclaimed as a triumph for the orchestra and the singers, and which left everyone in the audience moved. Just over three weeks later, in a complete contrast of programming, we presented Bach's St John Passion with specialist Baroque conductor Stephen Layton. Again our players excelled themselves and delivered a profound and moving performance. In turn, that was followed just a few weeks later by a triumph of a very different hue – a performance of music from the James Bond movies, complete with the conductor arriving in a Jaguar on stage in the Aotea Centre: all the excitement and glamour of a movie premiere both front of house and on stage. It is a tribute to our musicians, and indeed one of the reasons that so many of them enjoy their work with the APO, that they can turn their minds and their instruments with such versatility from one musical genre to another, often within the space of a week.

Some of 2014's artistic success is no doubt due to the arrival of our new concertmaster Andrew Beer, who, from the moment he arrived stamped his mark on the orchestra. We know Andrew will continue to influence us leading from the front with his own very fine playing.

Other new faces in 2014 included Principal Flute Katie Zagorski, violinists Rachel Moody and Milena Parobczyk, violist Helen Bevin and Xin (James) Jin (Associate Principal Second Violin).

In line with our Education leadership role, we have continued to develop our APO Connecting programme, splitting it into four distinct strands designed to Excite, Engage, Inspire and have Impact on audiences of all ages. Our Connecting programme ranges from the Inspire programme which focuses around what the APO can offer to tertiary and aspiring musicians, presented

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collaboratively with The University of Auckland School of Music, to free Open Orchestra afternoons that welcome audiences of all ages and interests, small-scale Tunes 4 Toddlers sessions that introduce young people to orchestral instruments, our APOPS partnership programme for schools (now grown to 60 schools) that enhances and augments classroom teaching, and workshops and competitions that challenge and inspire composers, conductors and musicians of all ages.

One APO Connecting highlight was the Auckland Dance Project performance *Te Manu Ahi*, achieved in part with a major grant from the Creative New Zealand Sector Development Incentive Fund and significant grants from the Chisholm Whitney Family Charitable Trust and the Stout Trust. In collaboration with Atamira Dance Company, we worked with five schools, Unitec and professional Atamira dancers to develop choreography that was ultimately performed on the Aotea Centre stage as the full orchestra played Stravinsky's *The Firebird*. This was just part of collaboration between Atamira Dance Company and Auckland Philharmonia Orchestra that reached out across Auckland to enrich the experience of young people in both dance and music, and we hope that we can continue to explore the possibilities of ongoing collaboration in the future.

Collaboration is now a well-established part of the way APO works. In 2014, we presented Remix the Orchestra in a new format, and also worked with Auckland Theatre Company to stage a performance of *Peter and The Wolf*, with more than 120 students from schools in West Auckland acting out the story to the orchestral performance. For New Zealand Opera we played *La Traviata* and *Don Giovanni*, while for the New Zealand International Film Festival we provided musical accompaniment to the silent movie *Prix de Beauté*, and for The Royal New Zealand Ballet we played *Don Quixote* and *A Christmas Carol*.

In a year of consolidation for Sistema Aotearoa, the programme continued to thrive in Otago and the students continue to make rapid and pleasing musical progress, with excellent attendance maintained across all levels. Sistema is now very much part of a strongly supportive community in South Auckland, and we were proud to see the various Sistema Aotearoa orchestras perform on a number of occasions, including in support of the Salvation Army, and, for the first time, with another orchestra, the Aotea Youth Orchestra. At the end of the year we said farewell to Joe Harrop who took such an important role in setting up the programme in its pilot phase. Fortunately the programme goes from strength to strength and a new Music Director for the Sistema programme will have a wonderful programme to build on.

From the orchestra, we also farewelled cellist and Section Leader Emeritus Virginia Hopkins who retired after 34 years with the orchestra. We wish her all the best for her retirement.

In 2014 the APO's core funders, Auckland Council (through the Auckland Regional Amenities Funding Board) and Creative New Zealand, continued to enable us to deliver the range of activities

we offer to the people of Auckland, alongside the generous contributions of the ASB Community Trust and the significant grants we receive from gaming trusts, especially the Four Winds Foundation, the lead funder of APO Connecting, and The Trusts Community Foundation, which among other things makes possible our annual Opera in Concert. I thank them and all the other trusts and donors who support the work we do and without whom so much of our work could not take place.

I also thank our corporate partners for their crucial role, in particular our Platinum sponsors The New Zealand Herald, Qantas, the Hilton, Newstalk ZB, Villa Maria Estate and Auckland Live. We were delighted to welcome new sponsorships in 2014 that included GB Pensions, Urban Gourmet and B&F Papers, and thank them and all our long-term partners for their commitment to the arts in New Zealand. All of these supporters are acknowledged on page 26.

My thanks also to the APO Board – so ably led by chair Geraint Martin – and the administrative staff, who always work tirelessly to ensure the orchestra can be at its very best. And finally my thanks to our 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

## CONCERTS PRESENTED 2014

The APO performed 52 self-presented concerts in 2014, as part of its regular programme of performances and activities designed to appeal to different audiences and age groups in communities across the city. Below are some quick facts about the range of concerts and performances:

- 52 self-presented concerts and events. Included in these, there were:
  - 30 mainstage performances, including Unwrap the Music
  - 6 recital performances (In Your Neighbourhood concerts) in local venues
  - 10 APO 4 Kids concerts for children and their families
  - 4 APO education concerts for schools
  - 2 Open Orchestra performances and activities.

As in the past four years, community and low cost concerts included three "Unwrap the Music" concerts (performances of mainstream orchestral repertoire with an entertaining introduction and commentary) and the APO's Auckland Dance Project performance in partnership with Atamira Dance Company, with more than 100 children aged 5–18 plus Unitec students, on stage at Aotea Centre dancing to Stravinsky's *The Firebird*. Choreography was developed in collaboration over an extended rehearsal period by Moss Patterson.

Our concert performances in Auckland Town Hall, as our main performance venue, included 18 concerts in three main series. The two other main stage performances proved to be audience and artistic high points. The first of these was undoubtedly the mid-year performance of *Tristan und Isolde*. This stunning four-hour concert opera performance was conducted by Music Director Eckehard

Stier and received a rapturous response from the full house and universally positive reviews from the critics.

Just under a month later we presented Bach's St John Passion, with renowned conductor Stephen Layton, who drew a powerfully moving performance from the orchestra and singers.

For the first time in a number of years, we presented our three contemporary/ Pops concerts in the Aotea Centre. The year started with an exciting performance by New Zealand supergroup The Adults, on stage with the full orchestra plus Anika Moa and Ladi6. Later in the year was a successful presentation of music from James Bond movies, hosted by Tim Beveridge. Like The Adults, this concert attracted new audience members to the APO.

In late November and in December we presented four APO 4 Kids concerts in Auckland Town Hall and at Massey High School and two performances of our traditional Celebrate Christmas concert at Holy Trinity Cathedral. The latter were completely sold out, as were the Town Hall performances of APO 4 Kids, and with close-to-sold-out performances at Massey High School, we ended the year on a high note with regard to ticket sales.

We also presented concerts and events in West Auckland, at Trusts Arena, plus recitals by APO ensembles in local venues in Takapuna, Remuera, Pakuranga and Howick.

During 2014, we presented 12 free community performances and events, including Open Orchestra events in west and central Auckland. These had a new look and feel, with the emphasis on not only listening to the APO, but also performing and interacting with the APO (more details are in the APO Connecting report on p9).

We also performed:

- at Mission Estate Winery outdoor concert
- 22 pit performances with NZ Opera and the Royal New Zealand Ballet
- for Auckland Film Festivals Live Cinema performance, and
- with Auckland Choral.

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 2014

The total number of people who heard the APO perform live this year was more than 105,000.

51,884 people attended self-presented concerts. This includes:

- main stage and community concerts – 40,987
- education concerts – 7,845
- free community events – 3,052 (est.)

Other audiences included

- APO Live streams of three concerts plus the 2015 season launch event via the APO and The New Zealand Herald website – 10,105
- Opera and ballet performances – 30,537
- An estimated 6,000+ at Mission Estate
- Other hires – 11,020

Among the audience to self-presented concerts in 2014, there were over 1150 subscribers, accounting for 62% of total ticket sales; 71% were renewing subscribers. 53% of subscribers came from central Auckland and 26% from the North Shore.

The average ticket price to an APO concert, including community concerts, was \$40.97.



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# Performance Highlights – 2014 Artistic Report

The 2014 season was hugely successful on the artistic front, with an array of the finest soloists coming to work with the orchestra. Some of the high profile international names returning to perform with the orchestra were American soprano Christine Brewer, Ukrainian pianist Alexander Gavrylyuk, Chinese cellist Li Wei Qin, Russian violist Maxim Rysanov, Scottish percussionist Dame Evelyn Glennie, Swedish cellist Torleif Thedeen, Chinese violinist Ning Feng and German pianist Ragna Schirmer. Some of the names who came to the orchestra for the first time in 2014 included British violinist Chloe Hanslip, British pianist Joanna MacGregor, Austrian violinist Benjamin Schmid, Uzbekistani pianist Behzod Abduraimov, Canadian pianist Avan Yu and Russian violinist Nikita Borisov-Glebsky.

As well as some outstanding concerts with our Music Director Eckehard Stier, the orchestra worked with some of the leading conductors working today, including some exceptional newcomers such as American Tito Munoz, British Paul McCreesh, Paul Goodwin and Leo Hussain, Spanish Pablo Gonzalez, Austrian Hans Graf and Mexican Carlos Miguel Prieto. The orchestra was also delighted to welcome back some conductors who we know well and whose music making is always inspirational, such as British Christopher Seaman and Stephen Layton, Costa Rican John Nelson and Danish Giordano Bellincampi.

As well as the best of international talent, we included some top New Zealand artists such as organist John Wells, pianists Stephen de Pledge and Henry Wong Doe, sopranos Rebecca Ryan and Jenny Wollerman, baritone Teddy Tahu Rhodes, bass Paul Whelan and conductors Tecwyn Evans and Hamish McKeich.

The undisputed highlight of the 2014 concert season was the concert performance of Wagner's *Tristan und Isolde*. This is opera on a grand scale, with almost 5 hours of music and requiring voices of huge stamina, style and power. The APO assembled a dream cast for this performance, with some of the leading exponents in this repertoire from around the world. The lead roles of Tristan and Isolde were sung by Lars Cleveman and Annalena Persson, with some other roles sung by Daveda Karanas (Brangane), Bo Skovhus (Kurwenal) and Runi Brattaberg (Marke). All were outstanding. But the biggest achievement of the evening was the performance of the APO musicians with Music Director Eckehard Stier. This event was a defining moment for the organisation and a highlight, not only of 2014, but of recent years.

Stephen Layton returned to the APO after the success of his J. S. Bach B minor Mass in 2011 to conduct another masterpiece from Bach, his St John Passion. The line-up of soloists was hand-picked by the conductor and represented some of the best voices for this specialist repertoire performing today. British tenor Nicholas Mulroy sang a moving and gripping Evangelist, while New Zealander Paul Whelan was an excellent Jesus. Stand out from the other singers was soprano Siobhan Stagg who

is destined to become one of the finest early music sopranos in the world today. Karen Grylls' well coached singers of the University of Auckland Chamber Choir were superb again, and with some simple staging and a small but committed orchestra sounding every inch the period performance band, this was an extraordinary and moving evening of music.

An annual high point of the orchestra's programming is its ambitious series which takes a particular theme or a source of inspiration and builds three concerts on it across the year. In 2014 we presented three concerts in a series called Remembering World War I, featuring music and composers who depicted events or were most closely linked to the War. The series included much-loved works by Elgar (cello concerto), Vaughan Williams (*The Lark Ascending* and Symphony No.2), and Ravel (*La Valse* and Piano Concerto for the Left Hand), as well as works which aren't so well known, by composers such as Nielsen (Symphony No.4), Satie (*Parade*) and Debussy (*Berceuse Heroique*). We added a further element to each of the programmes in the series by including a post-concert period music hall recital after concert one, a poetry reading of World War I poets during and after concert two and a showing of period news reel footage with piano accompaniment after concert three.

In 2014 the orchestra continued to create wonderful events for audiences apart from traditional concert goers, with performances such as the concert with New Zealand supergroup The Adults, and an evening of songs from the James Bond movies, fronted by New Zealand crooner Tim Beveridge. Both events were a huge success with the audience and put the orchestra in front of a crowd which otherwise might not so easily encounter the APO.

The APO's reputation for innovative concert programming was evident across the season, such as the third New Zealand Herald Premier Series concert, entitled *Exotic Birds*. Conducted by distinguished conductor John Nelson with Joanna MacGregor, one of the most interesting pianists on the circuit today, as soloist, this concert featured a programme of works inspired by bird song, by composers as diverse as Respighi, Beethoven and Messiaen, and including a specially curated recital of avian-themed solo piano works from MacGregor. A programme of music from Vienna featuring star soprano Christine Brewer and conductor Leo Hussain included some well-known works from Beethoven as well as rarely heard gems from Marx and Mahler's beautiful *Adagio* from Symphony No.10

The commitment of the organisation to New Zealand music was evident in its programming of some of the best music by composers such as John Psathas, Ross Harris and Kenneth Young across the main stage concert offering, programmed alongside some of the great composers of the past.

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# APO Premieres 2014

## WORLD PREMIERES

**Ross Harris** *Aria for Viola and String Orchestra*

**Kenneth Young** *Invocation*

**Sarah Fox** *Prepare To Be Entertained*  
(Fanfare)

## NEW ZEALAND PREMIERES

**John Corigliano** Violin Concerto  
(*The Red Violin*)

**John Williams** *Five Sacred Trees*  
(Bassoon Concerto)

**Richard Wagner** *Tristan und Isolde* (first  
complete New Zealand  
performance)

**Claude Debussy** *Berceuse héroïque*

**Joseph Marx** 6 Songs with Orchestra

## AUCKLAND PREMIERES

**Alban Berg** Three Fragments from  
*Wozzeck*

**Alfred Schnittke** Concerto for Piano  
and Strings

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# New Zealand Artists performing with the APO in 2014

### The Adults Meet the APO

Hamish McKeich, conductor  
The Adults – Jon Toogood, Julia Deans,  
Shayne Carter, Steve Bremner  
Ladi6, singer  
Anika Moa, singer

### Remix the Orchestra

Matt Salapu, music director  
Jess Hindin, violin  
Fraser Bruce, percussion  
Tihe Harawera, rapper  
Lavina Williams, vocalist  
DJ Al Goodie  
DJ Devious  
DJ Regz  
Cherie Matheson, vocalist

### The New Zealand Herald Premier Series, Organ Symphony

John Wells, organ

### APO 4 Kids

The Polkadots, presenters  
Captain Festus McBoyle & Pirates,  
presenters/singers  
David Kay, conductor  
Julie Link, bassoon  
Robert Ashworth, viola  
Scott Frankcombe, tuba  
Eric Renick, percussion

### Scottish Proms

Marc Taddei, conductor  
Rebecca Ryan, soprano  
Ben McLaughlin, highland pipes  
Andrew Grainger, MC

### The New Zealand Herald Premier Series, Slavonic Dances

Ingrid Hagan, bassoon

### The Big Play In

Kenneth Young, conductor

### Discovery

Kenneth Young, conductor  
Robbie Ellis, presenter  
Bradley Wood, piano  
Bryony Gibson-Cornish, viola  
Sam Rich, marimba  
Steven Nai, ukulele  
Te Oti Rakena, baritone

### The New Zealand Herald Premier Series, Violin Fantasy

Robert Ashworth, viola

### Opera in Concert, Tristan und Isolde

Henry Choo, sailor/shepherd  
The Chapmann Tripp Opera  
Chorus (men only)  
John Rosser, choir director

### Newstalk ZB Remembering World War I, Ascending from War

George Henare, actor  
Dietrich Soakai, poet  
Andrew Beer, violin  
Jenny Wollerman, soprano  
Liam Hughes and Rachel Roberts,  
student poetry readers

### Unwrap the Music, Grieg Piano Concerto

Henry Wong Doe, piano soloist

### Choral Masterpieces, Bach's St John Passion

Paul Whelan, baritone  
University of Auckland Chamber Choir,  
Karen Grylls, choir director

### The Music is Bond

Tim Beveridge, singer/presenter  
Naomi Ferguson, singer  
Caitlin Smith, singer  
Michael Murphy, singer  
Sharon Emirali, singer

### The New Zealand Herald Premier Series, Glennie at Olympus

Stephen De Pledge, piano



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### Season Launch 2015

Hamish McKeich, conductor  
Richard Greager, tenor

### The New Zealand Herald Premier Series, Concert for Horns

Nicola Baker, Carl Wells,  
Emma Richards and  
Simon Williams, horn

### Te Mahu Ahi

Moss Patterson, choreographer  
Gaby Thomas, assistant choreographer  
Robyn Rawstorne, set designer  
Marama Lloyd, costume designer  
Jeremy Fern, lighting designer  
Andrew Conley, baritone  
Owen Clarke, presenter  
Katie Zagorski, flute  
Huw Dann, trumpet  
Katherine Hebley, cello  
Jennifer Seddon-Mori, piccolo

### Letters in Wartime workshops

Hamish McKeich, conductor  
Milla Dickens, soprano  
Edward Laurenson, baritone  
Elizabeth Mandeno, soprano

### Open Orchestras

David Kay, conductor  
Kevin Keys, presenter  
James Tibbles, organ  
Bradley Wood, piano  
Auckland Theatre Company actors for  
*Peter and the Wolf*

### Sing With the APO

David Hamilton, workshop conductor

### Connecting with Music

Tim Beveridge, presenter

### Settling the Score

Tecwyn Evans, conductor  
Andrew Beer, violin

Elijah Sakakushev-von Bismarck,  
cello  
Nicola Baker, Carl Wells,  
Emma Richards and Simon Williams,  
horn

### Celebrate Christmas 2014

Teddy Tahu Rhodes, baritone  
The Graduate Choir NZ,  
Terence Maskell, choir director

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## NEW ZEALAND MUSIC

### Te Manu Ahi

*From Flying Birds*, Dylan Lardelli;  
*Prepare To Be Entertained* (Fanfare)  
Sarah Fox

### APO 4 Kids

*Magic Carpet Ride*, The Polkadots arr.  
Ryan Youens;  
*Polkadot Blues*, The Polkadots arr.  
Ryan Youens;  
*Playing With the Beat*, The Polkadots  
arr. Ryan Youens;  
*Music in My Head*, The Polkadots arr.  
Ryan Youens;  
*Korero Parirau* arr. Ryan Youens;  
*Celebrate*, The Polkadots arr.  
Ryan Youens

### APO 4 Kids Christmas

*Pirates Life*, Manic, arr. Ryan Youens;  
*Hoist the Jolly Roger*, Manic, arr. Ryan  
Youens;  
*Walk the Plank*, Manic, Toomey, arr.  
Ryan Youens;  
*Sonia the Snake*, Manic, arr. Ryan  
Youens;

### Tunes 4 Toddlers

*Welcome Song*, Lee Martelli

### Orchestral Summer School

*Per Aspera ad Astra* : Celeste Oram

### Discovery

*Macropsia*, Celeste Oram;  
*When Gravity Fails*, Philip Norman

### The New Zealand Herald Premier Series, Violin Fantasy

*Aria for Viola and String Orchestra*,  
Ross Harris

### The New Zealand Herald Premier Series, A Fateful Symphony

*Invocation*, Kenneth Young

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## APO MUSICIANS

The APO employs 70 full time  
professional musicians.

More than 95 associate musicians from  
the Auckland region, other parts of New  
Zealand and beyond were engaged (in  
addition to our core players) during 2014.

# APO Development Report



Auckland Philharmonia Orchestra development department is organised into two distinct areas: sponsorship and philanthropic giving. This structure is supported by a three year strategic plan with 2014 being the third year of that strategy.

With a settled team, 2014 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 a 9% increase in revenue against 2013.

Some of the departmental highlights include:

- A number of new corporate partners including GB Pensions, Urban Gourmet, B&F Papers and Porse In-Home Childcare.
- Major sponsorship renewals from *The New Zealand Herald*, Villa Maria, Malcolm Pacific Immigration and Hilton Auckland.
- Annual appeal netting its highest result, raising \$111,000 (a 15% increase on 2013).

- Crescendo membership programme finished the year with 149 members having enjoyed 11 events throughout the year including behind the scenes activities, open rehearsals and meet the artist evenings.
- APO Chair Donor programme growth with a 14% increase and 54 chairs in the orchestra supported by a donor.
- We raised funds for new strings for every string player in the orchestra.

2014 saw growth in the orchestra's new and invigorated corporate hospitality programme. This programme uses the APO mainstage concerts presented in the Auckland Town Hall to offer organisations the opportunities to host staff and clients in this iconic Auckland venue. The APO has worked carefully with one of its new partners, Urban Gourmet, to ensure that the product on offer is attractive and appropriate.

The instrument fund focused on brass and strings in 2014. Along with strings for each string section we also purchased a new C cornet.

The new Orchestra Fund helps with purchasing and hiring music, transporting instruments, and the replacement and hiring of equipment that the orchestra needs on a daily basis. We were successful in 2014 in being able to

purchase a significant number of scores for works played during the year, and pieces that a music library should have.

Another new initiative developed in 2014 was the supporter trips. These have proved to be popular and enjoyable for APO supporters who attended them.

2014 has been 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 the community across Auckland. The APO is sincerely grateful for this ongoing support from all of the individuals and organisations who have championed us this year.

# APO Connecting 2014

The APO Connecting programme has four key areas, **IMPACT, ENGAGE, EXCITE** and **INSPIRE**, each of which has a different area of community, education or outreach focus.

## IMPACT

*"Changing lives through deep and sustained engagement with music."*

2014 was a wonderful year of rich and musically rewarding partnerships. APO and Atamira Dance Company were successful in receiving Sector Development Incentive funding from Creative New Zealand. This enabled the two companies to weave a number of different project elements into a programme entitled **Whakapiri**, culminating in the presentation as the 2014 Auckland Dance Project of the extraordinary stage work *Te Manu Ahi* which involved 150 student dancers and the full APO presenting Stravinsky's *The Firebird* to an audience of 4000.

**APOPS** (APO Partnership with Schools) increased from 50 schools up to 60 members, due to rise in demand. 51 APO musicians and six ensembles were involved in mentoring onsite at schools around Auckland. **Remix the Orchestra** went travelling around South Auckland libraries in New Zealand Music month. One young musician from Mangere was subsequently selected for a Remix scholarship.

APO was the only New Zealand organisation to be officially involved in **UNESCO's International Arts Education Week** in May. The APO presented 15 different initiatives during this week, showcasing the power of music to bring people together. A highlight was the concert *Best and Young* featuring seven emerging artists with the orchestra, performed to an audience of 3000.

## ENGAGE

*"Free events and activities for people across Auckland to participate in."*

Two outstanding engagement activities this year were the performance of a **free concert of James Bond music** by Tim Beveridge to low decile schools, with transport provided; and an "arena version"

of *Peter and the Wolf* presented at the Trusts Arena Waitakere.

The James Bond presentation was the first education concert APO had presented with Te Reo Maori narration.

**Wolves Out West** was the first education collaboration between the APO and Auckland Theatre Company, and enabled more than 100 West Auckland school students from Pomaria and Summerland schools to perform live with the APO.

In another Engage initiative, more than 200 community singers and instrumentalists participated in **Sing With the APO** and **Play With the APO**, at the Auckland Town Hall Open Orchestra Central free family event, which attracted an audience of more than 1000.

## EXCITE

*"Concerts and events to excite people about orchestral music."*

All four performances of **APO 4 Kids** concerts for families and their pre-schoolers, sold to capacity or near-capacity houses this year.

**Tunes 4 Toddlers** took place at the

Mangere Arts Centre and the Corbans Estate Henderson for the first time.

APO ensembles performed at the Hobsonville Point Farmers' Market, as a pilot for supporting Auckland Council identified hub areas.

## INSPIRE

*"Support for young musicians, in partnership with the University of Auckland School of Music."*

After a successful pilot in 2013, a formal Memorandum of Understanding 2014–16 was signed between the APO and the University of Auckland School of Music. This MoU was made possible with multi-year funding from the Freemasons Foundation, and has brought the two organisations together to support aspiring young Auckland musicians in a robust and substantial way. In total, 26 activities were presented as part of INSPIRE throughout 2014.

New initiatives created in INSPIRE include Chamber Music and Brass Showcase events, and open rehearsals for tertiary music students. The Piano Education Series was also formed as part of INSPIRE, thanks to funding support from Hayden Staples and Lynley Stewart.

## APO CONNECTING MEASURES 2014

	Total Annual Number
<b>Quantity</b>	Number of programmes presented
	123
	Number of performances (includes Ensemble performances)
	117
<b>Participation</b>	Number of delivery days/365
	220
	In-school visits
	347
	Number of participants reached across year (those participating actively)
	12,705
	Delivery Site West
	17
	Delivery Site South
	26
<b>Satisfaction</b>	Delivery Site East
	10
	Delivery Site North
	19
	Delivery Site Central
	38
	<b>TOTAL Number of delivery sites</b>
	<b>110</b>
	Audience numbers
	23,556
	Total number of schools involved across year
	92
	Met my needs
	85%
	High standard delivery & communication
	86%
	Would come back to APO
	92%
	Was inspiring
	86%
	Learned something new
	85%
	Innovative & creative
	85%
	<b>TOTAL % from customer survey results</b>
	<b>87%</b>



# Sistema Aotearoa 2014



## CORE ACTIVITY

2014 was a year of significant growth for Sistema Aotearoa – student numbers exceeded 240, with a further 400 children being impacted through Potiki Puoro in-school tuition.

Teaching took place five nights a week until early evening and during both weeks of every school holidays at Otara Music Arts Centre and the nearby Te Puke o Tara community facility, making Sistema Aotearoa a visible and vibrant part of the community. The faculty team was stable throughout 2014 contributing to the students' excellent musical progress, which was reflected in their annual assessments. The retention and attendance rate throughout the year was over 85%.

## PERFORMANCES

Every student took part in two or more concert opportunities. Performances included APO Open Orchestras, the Auckland Festival of Education and playing in support of the Salvation Army. Students performed in their own community at the LeVa Pasifika Fono and opened the Urbanesia Southside Arts Festival. For the first time, older students joined with a full orchestra, the Aotea Youth Symphony, to play to an audience over 1500 primary and intermediate students.

## EXTENSION LEARNING

Visiting artists to Otara included the 2013 Michael Hill Violin Competition winner Nikki Chooi, international opera singer Philip Rhodes and the New Zealand String Quartet. Thanks to generous private sponsorship, more than 300 children and their whanau enjoyed a 'Big Day Out' to Auckland Town Hall to watch an APO 4 Kids concert and participate in Open Orchestra activities.

In the second half of the year 'Have a Go' lessons allowed students to try playing trumpet, trombone, flute, clarinet and percussion in preparation for the integration of these instruments into the programme in 2015.

## ADDITIONAL PROJECTS

The Pūoru Pūrere preschool project, an initiative to increase participation in early childhood education and to allow younger students to experience the many benefits of early exposure to music, was successfully trialled. As a result, in 2015 a full programme will operate in selected ECE centres and community facilities.

In the October school holiday students from the Tupaia orchestra collaborated with children and tutors from Pacific Dance NZ culminating in a combined concert of traditional dance and music

## NATIONAL AND INTERNATIONAL LEADERSHIP

Sistema Aotearoa established a strong presence in the global Sistema community with a presentation by the Programme Director and Programme Facilitator at the International Society of Music Educators El Sistema conference in Brazil generating particular interest and positive feedback.

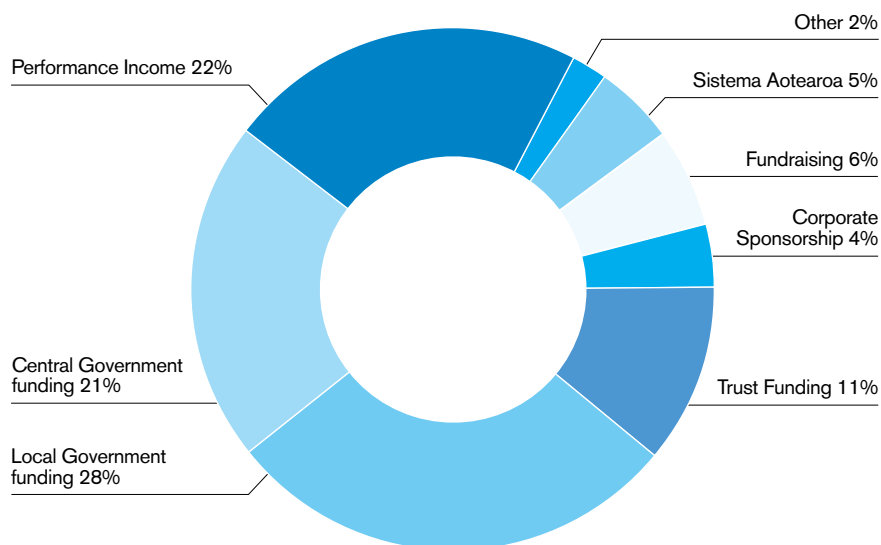
Sistema Aotearoa was appointed to a leadership role to advance the progress of other Sistema-based programmes operating or under development in New Zealand. In that capacity the Programme Director and Programme Facilitator presented to regional funders and supporters, mentored those programmes already operational, administered the national Te Rōpū El Sistema network, and worked with Creative New Zealand to develop its 2015 funding model for national support.

At the end of the year, Sistema Aotearoa's founding Programme Director Dr Joe Harrop left to pursue new opportunities. His skill set and community spirit was invaluable in building a strong foundation for the future of Sistema Aotearoa.

# Financial Overview

Our turnover was \$10.345 million. 47% of the APO's income was self-generated.

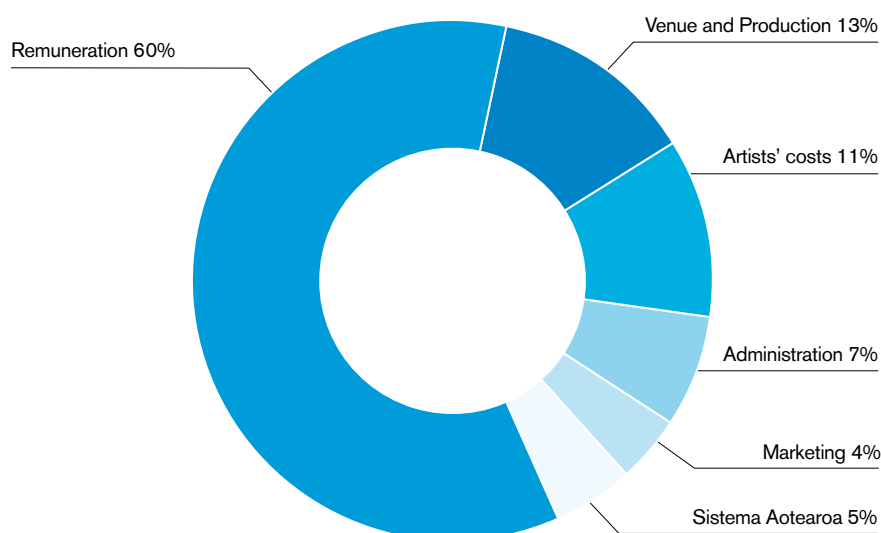
## 2014 INCOME STREAMS



## MAIN AREAS OF INCOME:

Performance income	\$2.308m
Central Government funding	\$2.145m
Local Government funding	\$2.880m
Trust funding	\$1.166m
Corporate sponsorship	\$430k
Fundraising	\$667k
Sistema Aotearoa	\$554k
Other	\$196k

## 2014 EXPENDITURE



## MAIN AREAS OF EXPENDITURE:

Remuneration	\$6.146m
Venue and Production	\$1.321m
Artists' costs	\$1.154m
Administration	\$686k
Marketing	\$371k
Sistema Aotearoa	\$548k

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# APO Personnel

## Music Director

Eckehard Stier

## Composer-in-Residence

Kenneth Young

## Board and Support Organisations (as at 31 December 2014)

### 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)  
Leigh Auton  
Richard Ebbett  
Neil Haines  
Penelope Peebles  
Kieran Raftery  
Eric Renick

### Auckland Philharmonia Orchestra Society Executive Committee

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

### Auckland Philharmonia Orchestra Foundation

**Chair** Belinda Vernon  
**Trustees**  
Richard Ebbett  
Mark Gatward  
Sarah Kerr  
Haydn Staples  
Simon Williams  
Peter Wilson, ONZM

### Auckland Philharmonia Orchestra Friends

**President** Bryce Bartley  
**Secretary** Anne Norris

## APO Management (as at 1 April 2015)

### General Management

**Chief Executive** Barbara Glaser  
**PA to CEO/Receptionist** Noma Sio-Salapu

### Artistic

**Director of Artistic Planning** Ronan Tighe  
**Assistant Orchestra Manager** Amber Read  
**Artistic Administrator** TBC  
**Artistic Coordinator** Debbie Nicholson  
**Deputy Librarian** Lisa Chung  
**Librarian** Robert Johnson  
**Orchestra Manager** Wendy Gardiner

### Business Services

**Director of Business Services**  
Natasha Wheeler  
**Accounts Administrator/Payroll**  
Stephanie Dixon  
**Accounts Assistant/Tessitura  
Implementation Co-ordinator**  
Wynn Riechelmann

### Business Partnerships and Marketing

**Director of Business Partnerships and  
Marketing** Stuart Angel  
**Marketing Manager** Christine Young  
**Marketing Assistant** Alisa Cassidy  
**Ticketing & Subscriptions Assistant**  
Blair Cooper  
**Coordinator of Business Partnerships**  
Edward McKnight  
**Senior Marketing Assistant and Digital  
Media Manager** Helen Spoelstra  
**Ticketing & Customer Relations  
Manager** Ina Patisolo  
**Publicist & Communications Manager**  
Tiana Lyes

### Development

**Director of Development** Laura Dee  
**Annual Giving Coordinator** Caitlyn Westbrooke  
**Fundraising Manager** Christopher Johnstone  
**Development Coordinator** Lauren Garrett

### APO Connecting

**Director APO Connecting** Lee Martelli  
**Community Impact Programme  
Manager** Catherine Blomfield  
**INSPIRE Facilitator** Chelsea Wong  
**Creative Learning Support** Claudia Ruff

### Sistema Aotearoa

**Acting Programme Manager**  
**Sistema Aotearoa** Rosalind Giffney

### Operations

**Director of Operations** John Ure  
**Production Supervisor** Stuart McCann  
**Deputy Production Supervisor** Adrian Raven



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**Auckland Philharmonia Trust**  
**Financial Statements for the year ended 31 December 2014**

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Statement of Financial Performance	4
Statements of Movements in Equity	5
Notes to the Financial Statements	6

**Auckland Philharmonia Trust**  
**Financial Statements for the year ended 31 December 2014**

**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) Leigh Auton (from 15 December 2014) Richard Ebbett Neil Haines Professor Jonathan Mane-Wheoki (until 10 October 2014) Michael Moyes (until 8 November 2014) Penelope Peebles Kieran Raftery Eric Renick
Auditors	RSM Hayes Audit
Bankers	ASB Bank Limited
Address	1 St Albans Avenue P O Box 56-024 Dominion Road Mt Eden Auckland, New Zealand



**RSM Hayes Audit**  
Audit • Assurance • Advisory

## **INDEPENDENT AUDITOR'S REPORT**

### **TO THE TRUSTEES OF AUCKLAND PHILHARMONIA TRUST**

We have audited the financial statements of Auckland Philharmonia Trust on pages 3 to 12 which comprise the statement of financial position as at 31 December 2014, 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.

#### **Board of 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.

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 3 to 12 present fairly, in all material respects, the financial position of Auckland Philharmonia Trust as at 31 December 2014, and its financial performance for the year then ended in accordance with generally accepted accounting practice in New Zealand.

*RSM Hayes Audit*

RSM HAYES AUDIT

AUCKLAND, NEW ZEALAND

23 March 2015

RSM Hayes Audit is a member of RSM New Zealand and the RSM network. Each member of the RSM network is an independent accounting and advisory firm which practices in its own right. The RSM network is not itself a separate legal entity in any jurisdiction.  
RSM Hayes Audit is also a member of NZ CA Ltd, an association of independent Chartered Accountants.

Level 1, Broadway, Newmarket, Auckland 1023  
PO Box 9588, Newmarket, Auckland 1149  
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[www.rsmhayes.co.nz](http://www.rsmhayes.co.nz)



**Auckland Philharmonia Trust**  
**Financial Statements for the year ended 31 December 2014**

**Statement of Financial Position**  
**As at 31 December 2014**

	Notes	2014 \$	2013 \$
<b>Accumulated Funds</b>		2,033,965	1,914,508
Represented by:			
<b>Current Assets</b>			
Bank	2	3,621,910	3,678,330
Accounts Receivable		520,403	333,463
GST Receivable		4,984	-
Prepayments		251,011	306,734
Inventory		15,603	8,861
<b>Total Current Assets</b>		4,413,911	4,327,388
<b>Less Current Liabilities</b>			
Accounts Payable	3	573,719	550,253
Revenue in Advance	5	2,633,342	2,703,681
<b>Total Current Liabilities</b>		3,207,061	3,253,934
<b>Working Capital</b>		1,206,850	1,073,454
<b>Non- Current Assets</b>			
Property, Plant and Equipment	6	827,115	841,054
<b>Total Non-current Assets</b>		827,115	841,054
<b>Non-Current Liabilities</b>			
		-	-
<b>Total Non-current Liabilities</b>		-	-
<b>Net Assets</b>		2,033,965	1,914,508

For and on behalf of the Trust, which authorised the issue of the financial statements on the 23 of March 2015.

  
Trustee

  
Trustee

The notes on pages 6 - 12 form part of and are to be read in conjunction with these financial statements.

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**Auckland Philharmonia Trust**  
**Financial Statements for the year ended 31 December 2014**

**Statement of Financial Performance**

**For the year ended 31 December 2014**

Operating Revenue	Notes	2014 \$	2013 \$
Audience Revenue		1,452,176	1,480,798
Hire of Orchestra		760,442	565,277
Event Sponsorship & Corporate Support		1,023,595	979,334
Fundraising and Donations	7	711,838	584,352
Merchandise & Other		111,270	287,345
Interest		150,470	134,122
Grant from Creative New Zealand		2,208,000	2,120,000
Grant from Auckland Council		2,879,500	2,733,500
Sistema Aotearoa Grant & Funding	8	553,609	442,776
Grants from Other Organisations	9	494,786	394,849
		<u>10,345,686</u>	<u>9,722,353</u>
<b>Less Expenditure</b>			
Artistic & Event Costs		6,805,430	6,741,813
Administration		2,115,359	1,891,379
Audit Fee		13,010	10,466
Occupancy		226,220	224,329
Marketing and Communication		241,907	128,664
Fundraising and Donations	7	128,675	17,260
Sistema Aotearoa Expenditure	8	548,370	439,099
Depreciation	10	147,258	126,903
		<u>10,226,229</u>	<u>9,579,913</u>
<b>Operating Surplus</b>		<u>119,457</u>	<u>142,440</u>
<b>Net Surplus</b>		<u>119,457</u>	<u>142,440</u>

The notes on pages 6 - 12 form part of and are to be read in conjunction with these financial statements.

**Auckland Philharmonia Trust**  
**Financial Statements for the year ended 31 December 2014**

**Statement of Movements in Equity**

**For the year ended 31 December 2014**

	2014 \$	2013 \$
Equity at beginning of year	1,914,508	1,772,068
Total recognised revenue and expenses	119,457	142,440
Equity at end of year	<u>2,033,965</u>	<u>1,914,508</u>

The notes on page 6 – 12 form part of and are to be read in conjunction with these financial statements.





## **Auckland Philharmonia Trust**

### **Notes to the Financial Statements for the year ended 31 December 2014**

#### **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 2014 season. Any bookings for concerts in the 2015 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 2015 season have also been deferred.
- b) **Grants and Sponsorship Revenue**  
Grants and sponsorship revenue 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 organisation 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 revenue 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 using the straight line basis.

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
Motor Vehicles	3-6 years

## **Auckland Philharmonia Trust**

### **Notes to the Financial Statements for the year ended 31 December 2014**

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 provided is recognised as revenue and the asset written off by depreciation in accordance with the APO's depreciation policy.

## Auckland Philharmonia Trust

### Notes to the Financial Statements for the year ended 31 December 2014

	2014	2013
	\$	\$

#### 2. Bank

ASB Bank Limited (includes short term deposits)	3,621,910	3,678,330
	<u>3,621,910</u>	<u>3,678,330</u>

#### 3. Accounts Payable

GST Payable	-	13,142
PAYE and Withholding Tax	75,037	63,390
Accounts Payable & Accruals	498,682	473,721
	<u>573,719</u>	<u>550,253</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 2014 there were eight Board members, two 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. Its fundraising activities are under the control of the Auckland Philharmonia Trust.



**Auckland Philharmonia Trust**  
**Notes to the Financial Statements for the year ended 31 December 2014**

**Related Party Transactions were as follows:**

	2014	2013
	\$	\$
<b>The Auckland Philharmonia Trust received from related parties:</b>		
Auckland Philharmonia Foundation		
- Grants	120,000	4,000
- Directed funding	42,000	42,000
- Reimbursement of expenses	35,217	7,486
	<u>197,217</u>	<u>53,486</u>
 The Friends of The Auckland Philharmonia Orchestra		
- Grants	<u>20,000</u>	<u>20,000</u>

**The Auckland Philharmonia Trust paid to related parties:**

Auckland Philharmonia Foundation		
- Levy	23,084	24,904
- Rental	93,000	93,000
	<u>116,084</u>	<u>117,904</u>

**Amounts outstanding on behalf of the above transactions at balance date were:**

Owing to Auckland Philharmonia Trust (included in accounts receivable)	140,951	17,972
Owing by Auckland Philharmonia Trust (included in accounts payable)	53,475	78,379

Barbara Glaser, Chief Executive Officer, declared that her partner, Richard Panting, provided goods and services to Sistema Aotearoa. The total cost of the transactions was \$375 (2013:\$2,131) for the purchase of instruments. The partners of two other staff members provided services to the orchestra as artist and presenter at commercial rates. The total costs of their services were \$2,340 (2013:\$12,000).

## Auckland Philharmonia Trust

### Notes to the Financial Statements for the year ended 31 December 2014

#### 5. Revenue in Advance

	2014	2013
	\$	\$
Subscription Sales in Advance	702,033	629,578
Grants Received in Advance	1,637,505	1,669,000
Other Revenue in Advance	293,804	405,103
	<u>2,633,342</u>	<u>2,703,681</u>

#### 6. Plant & Equipment

	Cost		Accumulated Depreciation		Book Value	
	2014	2013	2014	2013	2014	2013
	\$	\$	\$	\$	\$	\$
Musical Instruments	765,799	732,974	382,181	315,612	383,618	417,362
Music Stands	83,391	69,882	22,596	14,995	60,795	54,887
Music	257,796	226,795	54,189	44,497	203,607	182,298
Office Equipment	136,036	105,817	74,587	61,776	61,449	44,041
Computer Equipment	186,576	190,503	92,231	88,978	94,345	101,525
Motor Vehicles	60,652	60,652	37,351	19,711	23,301	40,941
	<u>1,490,250</u>	<u>1,386,623</u>	<u>663,135</u>	<u>545,569</u>	<u>827,115</u>	<u>841,054</u>

#### 7. Fundraising

	2014	2013
	\$	\$
<b>Fundraising Revenue</b>		
Appeal	111,559	96,096
Auction/Events	158,024	5,339
Chair donors	275,998	266,000
APO Supporters	10,000	25,640
Sistema donations	25,813	12,330
Other donations	79,478	123,497
Other fundraising	50,966	55,450
	<u>711,838</u>	<u>584,352</u>
<b>Fundraising Expenditure</b>		
Appeal costs	11,176	6,469
Chair donor costs	3,530	4,879
Fundraising event costs	112,364	3,998
Crescendo membership & event	406	1,914
Legacy campaign	1,198	-
	<u>128,675</u>	<u>17,260</u>
Net Fundraising Revenue/(loss)	<u>583,163</u>	<u>567,092</u>

## Auckland Philharmonia Trust

### Notes to the Financial Statements for the year ended 31 December 2014

#### 8. Sistema Aotearoa

Sistema Aotearoa uses orchestral music-making as a model for social development. It is based on El Sistema, one of the world's most successful music and social development programmes. APO's Sistema Aotearoa, based at Otara Music Arts Centre (OMAC), is independently funded by Creative New Zealand and has been operating since April 2011.

Sistema Aotearoa's approach considers all aspects of a child's development and works to integrate these creating benefits that go beyond the development of musical ability. This wider, pastoral care is a critical success factor in engaging the children and impacting on their well-being. The benefits of the programme include the development of intangible skills and qualities that are vital for positive personal development.

	2014	2013
	\$	\$
Ministry for Culture & Heritage/Creative NZ	462,095	321,750
Other Grants	65,700	108,696
Donations and fundraising	25,814	12,330
	<u>553,609</u>	<u>442,776</u>
Less: Administration costs	548,370	439,099
	<u>5,239</u>	<u>3,677</u>

#### 9. Grants from Other Organisations

The grants received from other organisations totalled **\$494,786** (2013:\$394,849) and included a grant from the ASB Community Trust to fund the APO Connecting Programme for **\$225,000** (2013:\$228,125).

#### 10. Depreciation

	2014	2013
	\$	\$
Musical Instruments	66,569	61,386
Music Stands	7,601	6,155
Music	9,692	8,684
Office Equipment	12,812	9,760
Computer Equipment	32,943	25,800
Motor Vehicle	17,641	15,118
	<u>147,258</u>	<u>126,903</u>



## **Auckland Philharmonia Trust**

### **Notes to the Financial Statements for the year ended 31 December 2014**

#### **11. Operating Leases**

At balance date the Trust had the following operating lease commitments

	<b>2014</b>	<b>2013</b>
	<b>\$</b>	<b>\$</b>
Current	35,413	33,080
Non-current	11,484	23,514
Total	<u>46,897</u>	<u>56,594</u>

The Trust leases buildings at 1 St Albans Avenue, 425a and 427 Dominion Road (for office facilities and rehearsal facilities respectively. At balance date, 425a Dominion Road had 7 months remaining on the lease and 427 Dominion Road had 1 month remaining. As there is no contractual obligation to remain in the premises this has been excluded from the operating lease amounts above.

The non-current operating lease commitment relates to rental of office equipment.

#### **12. 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 approval of these financial statements. This also assumes the continued support of funding bodies and other stakeholders that support the trust. 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.

#### **13. Subsequent Events**

There have been no events subsequent to 31 December 2014 which have materially affected the financial position of the Auckland Philharmonia Trust.

#### **14. Contingent Liability**

There are no contingent liabilities at balance date.

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# APO Supporters 2014

## 2014 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.

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### Platinum

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

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### Gold

Chisholm Whitney Family Charitable Trust	David & Janet Bridge Kelliher Charitable Trust	Potter Masonic Trust	Stout Trust
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### Silver

Auckland Philharmonia Orchestra Friends	Infinity Foundation John & Eleanor Gibb	Lynley Stewart & Haydn Staples	Wagner Society of New Zealand
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### Bronze

APRA AMCOS NZ	Ministry of Education	Peter & Fay Cropper	David & Janet Mayes
Deane Endowment Trust	North & South Trust	Dame Jenny Gibbs	John & Pip McKay
Hamana Charitable Trust	Trillian Trust	Anne & the late Paul Hargreaves	Coral Mazlin-Hill in memory of the late Willi Hill
Ikebana International Auckland Trust	David & Genevieve Becroft	Peter & Gael Levin	Julian & Anne Williams
	Roger & Joanna Booth		

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### Supporters Circle

Jack & Liz Alison	Kevin Bishop	Friends of the APO	Eric Johnston & Alison Buchanan
Lucinda Atkinson	John Boscawen	Beverly Gentles	
Dianne & Jeremy Aubin	Jenny Brown	Pamela Gould	Pamela Kean
Auckland Youth Orchestra	Mary Brown	Barry & Margaret Graham	Jan & Brian Keene
Anne & Tony Baird	Claire & Peter Bruell	Jack Greenfield	Paul & Gillie Kennerley
Alex Baker	Ronald D Bruell	Sandra Greenfield	Bryan & Annette Kensington
Brian and Jennifer Barraclough	Angela Caughey	Gae Griffiths	Alan Kinnear
Michael & Judith Bassett	Pamela Chalmers	Robert & Alison Gunn	Robert Kinnear
Douglas Hawkins & Lisa Bates	Peter & Margaret Chard	John Guthrie	Geoffrey & Margaret Lamb
	Gary & Julie Craig	Peter & Joan Hanson	Wai Fong Lee
Beverley Batkin	Marilyn & David Craig	Geoff Harper	Phillippa Levy
Frances & Bill Bell	Quentin & Ruth Currall	Barbara Harvey	Doug & Audrey Leybourne
Glen & Nancy Bernard	Richard & Elizabeth Ebbett	Robert & Hilary Howard	Barry & Mary Littlewood
	Kate Fardell	Margaret Jenkinson	

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## Supporters Circle (Continued)

PJ & DK Lynn datakoncepts.com	Robert & Lynne Morton	Roger Reynolds	Gordon & Madeline Stern
Cliff Lyon	Alison Morton	Ralph & Penny Roberts	Kerry Stevens
John & Sue Maasland	Helene & Andre Muller	Geoffrey & Patricia Ruck	Merry Tsao & Vincent Tay
Beverly McConnell	Anna Nathan	Ron Saunders	Jeff & Glenys Todd
Lorraine MacDonald	Humphrey & Gaynor Nisbet	Esther Samuel	Gwynne Urquhart
Linda MacFarlane	Anne Norris	Sir John & Lady Scott	Colin Watson & Melva Murray
Stephanie & Dennis Markson	Denver & Prue Olde	Heather Simpson	Peter Pritchard & Belinda Vernon
Sam Cliffe & Geraint Martin	Fay Pankhurst	Margaret Hadfield & Keith Shaw	John & Pat Whitehead
Ken Mason	Jackie Pittman	Andrew & Jenny Smith	Helen Wilson
Joan & David Maxwell	Dame Judith Potter	Judy Smith	Gerda McGechan & Peter Wilson
Brian Meadowcroft	John & Jessica Pybus	K M P Smith	
Pamela Melding	Regal Castings Ltd	Barbara Spiers	61 Anonymous Donors
	Laurie & Claire Reynolds		

The APO and the Sistema Aotearoa Steering Group gratefully acknowledge funding from the Ministry for Culture & Heritage and Creative New Zealand to run Sistema Aotearoa during 2014.

Listed are all donors who have given since 1 January 2013.

For information about opportunities to support the orchestra please contact Laura Dee, Director of Fundraising on (09) 638 6266 ext 233 or [laurad@apo.co.nz](mailto:laurad@apo.co.nz) or Christopher Johnstone, Fundraising Manager on (09) 623 5628 or [christopherj@apo.co.nz](mailto:christopherj@apo.co.nz).

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## Auckland Philharmonia Orchestra Chair Donors

The Auckland Philharmonia Orchestra gratefully acknowledges the following generous donations to our Chair Donor programme. Chair Donors enjoy a special relationship with individual orchestra players and receive invitations to exclusive events throughout the year. The minimum gift to become a Chair Donor is \$4,000 annually.

### Concertmaster Chairs (\$10,000 +)

The David & Genevieve Becroft Foundation	Dame Jenny Gibbs	The Wallace Arts Trust
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### Principal & Tutti Chairs (Minimum Donation \$4,000)

Tony & Deirdre Anselmi Family Trust	Richard & Lois Hadfield	Michael & Maja Moyes	Haydn Staples & Lynley Stewart
Auckland Philharmonia Orchestra Friends	Neil & Jane Haines	Anna Nathan	Adrienne, Lady Stewart
Alex Baker	Stephen & Gail Hofmann	Penelope Peebles & James Sutherland	The Trusts Community Foundation
Adrian Burr	Michael & Dame Rosie Horton	Polymers International Ltd	Peter Pritchard & Belinda Vernon
Barry & Trish Clapham	Karen Kennedy	Geoff & Bev Pownall	Penelope Weber
Stephen & Laura Dee	The Lion Foundation	Ralph & Penny Roberts	Mike & Debbie Whale
Paul & Alison Dyson	MakeReady Ltd	Sylvia Rosevear	Peter Wilson & Gerda McGechan
Richard & Elizabeth Ebbett	The late Professor Jonathan Mane-Wheoki	David & Dian Ross	1 anonymous donor
Charles & Tana Fishman	Marshall Day Acoustics	Signs Around Town	
Richard Frechtling & Carole McIntosh	Geraint Martin & Sam Cliffe	Andrew & Jenny Smith	
Mark & Amber Gatward	Kevin Martin	Janet Smith	
Barbara Glaser & Richard Panting	Dame Rosanne Meo	Martin Sowter & Alison Pereira	
	Dr Tom & Ann Morris	Rua & Clarrie Stevens	
	Robert & Lynne Morton	Charitable Trust	



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## Auckland Philharmonia Orchestra 21<sup>st</sup> Century Circle

The 21<sup>st</sup> 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	Richard & Elizabeth Ebbett	Liggins Family Trust	Ron & Margaret Saunders
Dr Ian Ball	Graeme Edwards	Mary Mark-Brown	Trust
Carol M Best	Robert & Anne Feigel	Ken & Pat Meiklejohn	Marin Segedin
Kevin Bishop	Judy Ganley	Pamela Melding ONZM	Gordon and Madeline Stern
John Boscawen	Roger Giese	Darryl Milner	Ian Stevenson
Canterdale Trust	Barbara Glaser	Dr Tom & Ann Morris	Anne Stewart
Angela Caughey	Jean Glenister	Denver & Prue Olde	Garrick Stuckey
Pamela Chalmers	Cathie Goff	Jackie Pittman	Sir James Wallace ONZM
Kath Cherney	Pamela Gould	Dame Judith Potter	Peter Wilson & Gerda
Barry Clapham	Lois & Richard Hadfield	John & Jessica Pybus	McGechan
Tom Darrington	Graeme & Margaret Hitch	Carolyn Reid	Lynette Youlden
C L Davidson	Robert & Hilary Howard	Claire Reynolds	
Christopher Devereaux	Eric Johnston & Alison	Julia Reynolds	There are further 45
Ed & Una Dowding	Buchanan	Sylvia Rosevear	anonymous promised
Robert G Eady	Frank Jones	David & Dian Ross	bequests.

The Auckland Philharmonia Foundation gratefully acknowledges recent bequests advised and received from the estates of Monty Thompson, Dorina Boric, Ruth Howie, Valerie Anderson, James Payne, Helen Wilson, Elaine Robinson and Audrey Maddox, plus an anonymous donation.

For information about leaving a gift in your will to the Auckland Philharmonia Foundation please contact Christopher Johnstone, Fundraising Manager on (09) 623 5628 or [christopherj@apo.co.nz](mailto:christopherj@apo.co.nz).

# APO Sponsors

Auckland Philharmonia Orchestra gratefully acknowledges the significant contributions made by the following corporate sponsors in 2014:

## Platinum



## Gold



## Silver



## Bronze

Adrian Malloch Photography

APRA

Blackcat Consulting

Epicor

Impressions International

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Karajoz Coffee

Marshall Day Acoustics

Orongo Bay Homestead

Phonak

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