



TE AHUREI TOI O TĀMAKI
AUCKLAND
ARTS FESTIVAL

2026

JULIA BULLOCK

WITH Auckland Philharmonia,



Bonds with Gershwin by Julia Bullock

It's difficult to identify an "American" sound, because so many musical influences were invited into the scope of compositions written by those based in the United States. The element of showmanship seems intrinsic in the music of Bonds, Gershwin and Bernstein, in part because they were all extraordinary performers, but when it comes to the "classics" of American music — those tunes that we are called to return to again and again — many of us think of song literature. Or maybe I am biased, because I'm a singer, but I believe songs are where Bonds, Gershwin and Bernstein delivered some of their most experimental music, which also happened to resonate with audiences around the world. They each were interested in memorialising poetry, and lyrics. And the undeniable power of the texts they chose to set to music often had a purpose beyond writing a "hit tune."

George Gershwin and Margaret Bonds. These two American composers wrote in popular and western classical musical idioms ranging from operas to concertos, theatre pieces, solo instrumental music to symphonic works, and song literature.

It is no secret that Gershwin was inspired by B/black artists and the art of B/black people. His opera *Porgy and Bess* is maybe the most clear example of this. While I've never sensed that Gershwin intended to exploit the art of Black American people — in fact, when considering the opera, *Porgy and Bess*, I believe his intention was to give distinctive voice to

each character and honour the breadth of human experiences within a community of people — the reality is that George and Ira Gershwin profited both fiscally and in terms of notoriety from appropriating Black American culture and incorporating it into their music.

While not directing it at the Gershwins explicitly, Margaret Bonds commented on this in one of her song settings of a poem by Langston Hughes titled, 'Note on Commercial Theatre.' In it the text reads:

*You've taken my blues.
You've taken my blues and gone —
You sing 'em on Broadway
And you sing 'em in the Hollywood Bowl,
And you mixed 'em up with symphonies
And you fixed 'em
So they don't sound like me...*

You also took my spirituals and gone...

It is also important to mention that although performing Gershwin's music gave tremendous professional opportunities for artists of colour, when they travelled across the globe, many artists ran the risk of being exploited in predominantly white, and often oppressive, racist spaces without guarantee of safety or security.

So why perform Gershwin and Bonds side by side? Personally, I simply love the material! Two of the Gershwin orchestral arrangements by Nelson Riddle on this programme were written for the incomparable jazz singer Ella Fitzgerald, whose voice and musical personality influenced the compositions; and the new arrangements of Margaret Bonds' stunning songs orchestrated for me by Jannina

Norpoth are sensitive and gorgeous.

The two tunes by Bernstein on this programme feature the writing of Julia de Burgos, a poet and feminist of Puerto-Rican descent, and the majestic song 'Somewhere' from *West Side Story*, which focuses on our need to reconnect with each other, despite learned prejudices. While most of the music on these programmes features material composed by Northern Americans, we will also share songs made famous by Joséphine Baker, who was born and raised in the United States, emigrated to Europe, and eventually became a French citizen. While her magnetism and joy were the focus of her work, Baker's mission in life ultimately geared towards humanitarian efforts that first began during her participation in the resistance movement in World War II, and came into even sharper focus as the years passed.

As a classical singer, I perform a lot of historic music that provides me with opportunities to reflect upon and recognise a complex history while celebrating extraordinary music. It's something I value in my life.

For anyone who also loves historic music, I hope you will also continue to take on the responsibility to engage with our history and not dismiss any part of it, because it is ours to share.

Auckland Philharmonia

Korngold:
Theme and Variations

with Julia Bullock

Gershwin / arr. Riddle: 'Somebody from Somewhere' from *Delicious*

Bonds / arr. Norpoth:
The Negro Speaks of Rivers

Gershwin: 'Summertime'
from *Porgy and Bess*

Bonds / arr. Norpoth: Poème d'Automne

Bonds / arr. Norpoth: Winter Moon

Auckland Philharmonia

Bernstein: *Candide*: Overture
(theatre version)

with Julia Bullock

Bernstein: 'Somewhere'
from *West Side Story*

Bernstein: 'A Julia de Burgos'
from *Songfest*

— INTERVAL —

with Julia Bullock

Scotto / arr. Hyken: J'ai deux amours

Oréfiche / arr. Hyken: La conga blicoti

Auckland Philharmonia

Weill: Symphony No.2

- I. Sostenuto — Allegro molto
- II. Largo
- III. Allegro vivace — Presto

Saturday 7 March 2026, 7.00pm
Great Hall, Auckland Town Hall
1hr 50mins approx inc interval

Soprano

Julia Bullock

Conductor

Christian Reif

Te Ahurei Toi o Tāmaki Auckland Arts Festival

Chief Executive

Robbie Macrae

Artistic Director

Bernie Haldane

For Julia Bullock with Auckland Philharmonia

Head of Programming

Karoline Bjune

Production Manager

Hannah Moore

Auckland Philharmonia.

Musicians for Julia Bullock with Auckland Philharmonia

Concertmaster

Andrew Beer

Associate

Concertmaster

Monique Lapins

Assistant

Concertmaster

Miranda Adams

First Violins

Christine (Haeun) Lee *

KiHei Lee #

John Han r

Rachel Moody r

Ainsley Murray

Milena Parobczyk r

Alexander Shapkin

Lydia Sewell r

Lucy Qi Zhang

Jessica Alloway r

Gillian Ripley r

Second Violins

Minglun Liu β

Jacob Buhler +

William Hanfling #

Natalia Harvey #

Jocelyn Healy

Ewa Sadag

Katherine Walshe

Claire Geho r

Daniel Tan r

Juli King g

Hanny Lee g

Key

β Section Principal

+ Associate Principal

* Principal

Sub Principal

- Principal Emeritus

r Rotating

g Guest

Violas

Robert Ashworth β
Julie Park +
Shek Wan Li $\#$
Isabella Bignasca
Christine Bowie
Yuxin Chen
Anne Draffin ~
Benjamin Harrison
Susan Wedde
Martha Evans g

Cellos

Ashley Brown β
David Garner +
Chen Cao $\#$
Liliya Arefyeva
Begonia Chan
Katherine Hebley
Diana Sanz Pascual g

Basses

Gordon Hill β
John Mietus +
Evgueny Lanchtchikov $\#$
Oliver Simpson
Michael Steer
Eric Scholes

Flutes

Melanie Lançon β
Luca Manghi +

Piccolo

Jennifer Seddon-Mori *

Oboes

Bede Hanley β
Camille Wells +

Cor Anglais

Nicholas Tisherman *

Clarinets

Jonathan Cohen β
James Fry +

Bass Clarinet

Bridget Miles *

Bassoons

Ingrid Hagan β

Contrabassoon

Nicholas Hooks *

Horns

Gabrielle Pho β
Drew Morgan +
Prudence Russell $\#$
Carl Wells $\#$

Trumpets

Huw Dann β
Darcy O'Malley +
Jonah Levy $\#$

Trombones

Douglas Cross β
Ben Lovell Greene +

Bass Trombone

Timothy Sutton *

Tuba

Alexander Jeantou *

Timpani

Steven Logan β

Percussion

Eric Renick β
Jennifer Raven $\#$
Dominic Jacquemard $\#$
Shane Currey g

Harp

Ingrid Bauer *

Piano/Celeste

Soomin Kim g

Guitar

Michael Howell g

**Lyrics by Ira Gershwin
(1896—1983)**

**Music by George Gershwin
(1898—1937)
from *Delicious* (1931)**

**Orchestral arrangement by
Nelson Riddle (1921—1985)**

**Arrangement originated by
Ella Fitzgerald (1959)**

SOMEBODY FROM SOMEWHERE

When a body knows nobody,
what's a body to do?
Shall we weep and sigh?
No no, and I'll tell you why:
Someday there might come somebody
bringing heaven in view,
And so her courage she must keep,
as she sings herself to sleep.

Somebody from somewhere
will appear someday.
I don't know just from where,
but they're on their way.
I'll just keep on waiting,
waiting til I see
somebody from somewhere
for nobody but me...

**Poetry by Langston Hughes
(1901—1967)**

First published in *Crisis* (1921)

**Music by Margaret Bonds
(1913—1972)**

Song composed (1941)

**Orchestral arrangement by
Jannina Norpoth (b. 1982)**

**Arrangement originated by
Julia Bullock (2021)**

THE NEGRO SPEAKS OF RIVERS

I've known rivers:
I've known rivers ancient as the world
and older than the flow of human blood in human veins.
My soul has grown deep like the rivers.

I bathed in the Euphrates when dawns were young.
I built my hut near the Congo and it lulled me to sleep.
I looked upon the Nile and raised the pyramids above it.
I heard the singing of the Mississippi
when Abe Lincoln went down to New Orleans,
and I've seen its muddy bosom turn all golden in the sunset.

I've known rivers:
Ancient, dusky rivers.

My soul has grown deep like the rivers.

Lyrics by Ira Gershwin

**Music by George Gershwin
from *Porgy and Bess* (1935)**

SUMMERTIME

Summertime, and the livin' is easy.
Fish are jumpin' and the cotton is high.
Oh yo' daddy's rich,
And yo' ma is good lookin'
So hush little baby
Don' yo' cry...

One of these mornins'
Yo' gonna rise up singin'
Then you'll spread yo' wings,
And you'll take to the sky.
But til that mornin'
there's a nothin' can harm you.
With daddy and mammy standin' by...

Poetry by Langston Hughes

**First published in
The Weary Blues (1926)**

Music by Margaret Bonds

Song composed (1936)

**Orchestral arrangement by
Jannina Norpoth (b. 1982)**

**Arrangement originated by
Julia Bullock (2021)**

POÈME D'AUTOMNE

The autumn leaves
Are too heavy with color.
The slender trees
On the Vulcan Road
Are dressed in scarlet and gold
Like young courtesans
Waiting for their lovers.
But soon
The winter winds
Will strip their bodies bare
And then
The sharp, sleet-stung
Caresses of cold
Will be their only
Love.

Poetry by Langston Hughes

First published in *Crisis* (1923)

Music by Margaret Bonds

Song composed (1936)

**Orchestral arrangement by
Jannina Norpoth (b. 1982)**

**Arrangement originated by
Julia Bullock (2021)**

WINTER MOON

How thin and sharp is the moon tonight!
How thin and sharp and ghostly white
Is the slim curved crook of the moon tonight!

**Lyrics by Stephen Sondheim
(1930—2021)**

**Music by Leonard Bernstein
(1918—1990)
from *West Side Story* (1957)**

SOMEWHERE

There's a place for us
Somewhere a place for us
Peace and quiet and open air
Wait for us
Somewhere.

There's a time for us
Someday a time for us
Time together with time to spare
Time to learn
Time to care

Someday, somewhere
We'll find a new way of living
We'll find there's a way of forgiving
Somewhere.

There's a place for us
A time and a place for us
Hold my hand and we're half way there
Hold my hand
And I'll take you there
Somehow
Someday,
Somewhere.

Poetry by Julia de Burgos (1914—53)

Music by Leonard Bernstein (1918—1990)
from *Songfest* (1977)

A JULIA DE BURGOS

Ya las gentes murmuran que yo soy tu enemiga porque dicen que en verso doy al mundo tu yo.
Mienten, Julia de Burgos. Mienten, Julia de Burgos.

La que se alza en mis versos no es tu vos: es mi vos; porque tú eres ropaje y la esencia soy yo; y el más profundo abismo se tiende entre las dos.

Tú eres fría muñeca de mentira social, y yo, viril destello de la humana verdad

Tú, miel de cortesanas hipocresías; yo no; que en todos mis poemas desnudo el corazón.

Tú eres como tu mundo, egoísta; yo no; que todo me lo juego a ser lo que soy yo.

Tú eres sólo la grave señora señora; yo no; yo soy la vida, la fuerza, la mujer.

Tú eres de tu marido, de tu amo; yo no; yo de nadie, o de todos, porque a todos, a todos, en mi limpio sentir y en mi pensar me doy.

Tú te rizas el pelo y te pintas; yo no; a mi me riza el viento; a mi me pinta el sol.

Tú eres dama casera resignada, sumisa, atada a los prejuicios de los hombres; yo no; que yo soy Rocinante, corriendo desbocado olfateando horizontes de justicia de Dios.

TO JULIA DE BURGOS

Already people murmur that I am your enemy, because, they say, through verse I give your Self away to the world. They lie, Julia de Burgos. They lie, Julia de Burgos.

That which rises from my verses is not your voice, it is my voice; for you are apparel, and I am the essence; and the deepest abyss stretches between the two.

You are the frigid doll of social deceit, and I, a virile flash of human truth.

You are the honey of courtesans' hypocrisies: not I; in all of my poems I strip my heart bare.

You are like your world, egotistical; not I; I gamble it all to be as I am.

You are alone, the lofty lady of consequence; not I; I am life, the force, the woman.

You are the property of your spouse, your boss; not I; I'm no one's, or everyone's, or for every single one, through my clear senses and my thoughts, I offer myself.

You curl your hair and paint your face; not I; I get the wind to curl me; the sun to paint me.

You are a housewife, resigned, submissive; bound to the prejudices of men; not I; For I am Rosinante*, running rampant, sniffing at the limits, searching for the horizons of God's justice.

**Rosinante: the old, worn horse of Don Quixote*

Translation by Julia Bullock

In 1925, Joséphine Baker arrived in Paris from New York City, performing as a dancer in La Revue Nègre (The Negro Review). During an interview in the 1960s she was asked to reflect on that time:

" Joséphine Baker, at that moment was a very frightened girl. Yes frightened because, you see — there were special reasons for that fright — in certainty. Joséphine was a girl who left St. Louis, to come to Europe, to find freedom."

LA CONGA BLICOTI

Ye!
Ye blicoti, holy moly,
Y'a plaisir, si joli!
Quand la conga, ye blicoti,
Pour danser, retenti
Ye la conga, ye la conga blicoti
C'est la conga, ye blicoti,
Y avait mort, lui parti.
Ye blicoti, coty moly,
Y'a plaisir, si joli!

C'est ainsi la nuit, sous un ciel de feu,
Loin d'ici comment de ces chants joyeux,
Dans les cœurs, l'amour fait sa loi vainqueur,
Les temps sont fini-nul ne dort,
déjà c'est un astre d'or.

Mais bientôt la conga devra finir,
Les côteaux verront le soleil venir,
Puis le jour au monde dira bonjour,
Ce soir la danse à grand bruit
Reprends toujours pour la nuit.
Ye!

C'est la conga, ye blicoti,
Il avait mort, lui parti
Ye blicoti, coty moly,
y'a plaisir , si joli.

THE BLICOTI CONGA

Ye!
Ye blicoti, holy moly
There's pleasure, so nice!
When the conga, ye blicoti,
Resounded for dancing.
Ye the conga, ye the conga blicoti
It's the conga, ye blicoti,
There was death, he left.
Ye blicoti, coty moly,
There's pleasure, so nice!

Thus in the night, under the sky of fire,
Far away like these songs of joy,
In hearts, love makes its law the victor,
These times aren't for sleeping — no!
already there's a star of gold.

But soon the conga will have to end,
The hills will see the sun approach,
Then the day will say hello to the world,
Tonight the dance to loud noise
Resumes through the night!
Ye!

It's the conga, ye blicoti,
There was death, he left.
Ye blicoti, coty moly,
There's pleasure, so nice!

Translation by Julia Bullock

Lyrics by Géo Koeger (1894—1975)

Music by Henri Varna (1887—1969)

J'AI DEUX AMOURS

On dit qu'au-delà des mers,
Là-bas sous le ciel clair,
Il existe une cité, au séjour enchanté.
Et sous les grands arbres noirs,
Chaque soir, vers elle s'en va tout mon espoir.

J'ai deux amours,
Mon pays et Paris.
Par eux toujours,
Mon coeur est ravi.

Manhattan est belle,
Mais à quoi bon le nier:
Ce qui m'ensorcelle c'est Paris,
Paris tout entier.

Le voir un jour,
C'est mon rêve joli.
J'ai deux amours,
Mon pays et Paris.

I HAVE TWO LOVES

It is said that beyond the seas,
Under the clear sky,
There exists a city of an enchanted stay.
And under the big black trees,
Every night, all my hope goes towards there.

I have two loves,
My country and Paris.
By them always,
My heart is ravished.

Manhattan is beautiful,
But why deny it:
What enchants me is Paris,
All of Paris.

To see it one day
Is my lovely dream.
I have two loves,
My country and Paris.

Translation by Julia Bullock

Julia Bullock

Classical Singer



Grammy-winning American classical singer **Julia Bullock** combines versatile artistry with a probing intellect and commanding stage presence. As well as

headlining productions and concerts at preeminent arts institutions around the world, she has held positions as Artist-in-Residence of New York's Metropolitan Museum of Art, London's Guildhall School of Music and Drama, Berkeley's Cal Performances, and the San Francisco Symphony. A prominent voice of social consciousness and activism, she is "a singer of enveloping tone, startlingly mature presence and unusually sophisticated insight into culture, society and history" (*The New York Times*).

Bullock's operatic career spans repertoire from the Baroque canon to contemporary works written expressly for her voice. This season, she premieres Matthew Aucoin's *Song of the Reappeared* with the commissioning Chicago Symphony Orchestra; premieres a new Tania León commission on a U.S. solo recital tour; curates the Cincinnati Symphony's May Festival; sings *La Voix humaine* with Sweden's Gävle Symphony; joins

the Deutsches Symphonie-Orchester Berlin for Gershwin and Bond; and reprises two signature projects at Australia's Adelaide Festival. Recent operatic highlights include headlining John Adams' *Antony and Cleopatra* and *El Niño* at the Metropolitan Opera, and creating important new roles in Terence Blanchard's *Fire Shut Up in My Bones*, Michel van der Aa's *Upload*, and Adams' *Girls of the Golden West*. In concert, Bullock has performed with ensembles including the Los Angeles and New York Philharmonics; the Baltimore, Boston, London, NHK and San Francisco Symphonies; the Deutsches Symphonie-Orchester Berlin; and London's Philharmonia Orchestra and Orchestra of the Age of Enlightenment. Past solo highlights include tours with the American Modern Opera Company, of which she is a founding core member; the American, British, Belgian and Russian premieres of *Zauberland*; and recitals at New York's Carnegie Hall, Los Angeles' Disney Hall, Philadelphia's Kimmel Center, Boston's Celebrity Series, Washington's Kennedy Center and London's Wigmore Hall.

Bullock has developed and launched three signature projects, all flourishing nationally and beyond. Her multimedia ensemble program "History's Persistent Voice" addresses the transatlantic slave

Christian Reif

Conductor



Christian Reif is Music Director Designate of Wuppertal Opera & Symphony Orchestra, where he leads his inaugural season as Music Director in 2027/28. Reif holds

the title of Chief Conductor of the Gävle Symphony Orchestra in Sweden, where his term has been extended for two years through the 2027/28 season, and has established a reputation for his natural musicality, innovative programming and technical command.

Since 2022, Reif has served as Music Director of the Lakes Area Music Festival, a month-long summer festival in Minnesota featuring the nation's top classical performers in programming that ranges from opera and chamber music to symphonic performances along with commissioned new works. LAMF believes that high quality arts experiences should be accessible to all and operates on a name-your-price ticket model.

Highlights of Reif's 2025/26 season include debut performances with the Nashville Symphony, The Florida Orchestra, Danish Chamber Orchestra,

trade through songs by people enslaved in the U.S. and through visual art, poetry and new music by B/black female composers. Devised with her husband, Christian Reif, *El Niño: Nativity Reconsidered* is a chamber orchestral arrangement of *El Niño* that amplifies the voices of women and Latin American poets. *Perle Noire: Meditations for Joséphine*, created with Tyshawn Sorey, Claudia Rankine, Michael Schumacher and Peter Sellars, reexamines the life and legacy of Joséphine Baker. Recorded with Reif and the Philharmonia Orchestra for Nonesuch, Bullock's solo album debut, *Walking in the Dark*, won the 2024 Grammy Award for Best Classical Solo Vocal, as well as Opus Klassik and Edison Klassiek awards. Her discography also includes Grammy-nominated recordings of *Doctor Atomic* and *West Side Story*, while other honors include the Sphinx Medal of Excellence, Lincoln Center's Martin E. Segal Award and First Prize at the Naumburg International Vocal Competition.

Latvian National Symphony Orchestra and Australian Youth Orchestra. He returns to conduct the Houston Symphony; National Arts Centre Orchestra in Ottawa, Canada; Netherlands Radio Philharmonic; Belgrade Philharmonic; and National Radio Orchestra of Romania.

With an equal footing in North America and Europe, Reif has conducted the symphony orchestras of San Francisco, Baltimore, Dallas, Houston, St. Louis, Cincinnati, Milwaukee, Indianapolis and Kansas City, St. Paul Chamber Orchestra, and Orchestra of St. Luke's. Previous season highlights include appearances with the Los Angeles Philharmonic, Detroit Symphony, SWR Symphony and Royal Northern Sinfonia. In Europe, he has performed repeatedly with Orchestre National de Lyon, Royal Scottish National Orchestra, Münchner Rundfunkorchester, Hallé Orchestra and Stavanger Symphony.

Reif enjoys conducting opera and has led productions at the Music Academy of the West of *Don Giovanni*; Juilliard Opera of *The Merry Wives of Windsor*; Opera San Jose of Leoncavallo's *Pagliacci*; and the Lakes Area Music Festival of *Ariadne auf Naxos*, *The Rake's Progress* and *Hansel and Gretel*.

In 2024, Reif won a Grammy for the Nonesuch Records album *Walking in the Dark*, the debut solo album of classical singer Julia Bullock in which he accompanied her on piano and led London's Philharmonia Orchestra. The album was praised by *Gramophone Magazine* as "illuminating" and described Reif as providing "excellent support" for Bullock. In 2020 during the pandemic, Reif and Bullock recorded a series of at-home virtual "Songs of Comfort", ranging from Carole King's classic 'Up on the Roof' to Schubert's Wanderers Nachtlied. *NPR Music* featured the duo in a "Tiny Desk Concert" for their special quarantine edition of the series, and *The New York Times* highlighted them on their "Best Classical Music of 2020" list.

From 2016 to 2019, Christian was Resident Conductor of the San Francisco Symphony and Music Director of the San Francisco Symphony Youth Orchestra, after being the Conducting Fellow at the New World Symphony from 2014 to 2016 and at Tanglewood Music Center in 2015 and 2016. He studied conducting at the Mozarteum in Salzburg and at The Juilliard School in New York City. He resides in Munich with his wife Julia Bullock and their son.

Auckland Philharmonía.

The **Auckland Philharmonia** is a leading performing arts organisation in Aotearoa New Zealand, serving Tāmaki Makaurau Auckland, the country's largest and most vibrant city, with concerts, events and activities throughout the year.

Internationally renowned as an orchestra of high-calibre performance, innovation, passion and versatility, the orchestra presents more than 60 performances annually, showcasing many of the world's finest classical musicians as well as exciting collaborations with New Zealand's most inventive contemporary artists.

In 2026 we are proud to be collaborating with Te Ahurei Toi o Tāmaki Auckland Arts Festival, delivering dazzling events to the people of Tāmaki Makaurau. This year we will also support both the Royal New Zealand Ballet and New Zealand Opera in their Auckland performances, and work in partnership with the Michael Hill International Violin Competition, Auckland Live, Synthony and the University of Auckland among other organisations.

Through our Learn & Participate programme we offer numerous opportunities for over 20,000 young people and adults to get involved with the orchestra, in schools and communities across our city.

Auckland Philharmonia photographed by
Savs Photography

More than 200,000 people experience the orchestra live each year, in the concert hall and through special events, recordings, livestreams and other media offered to viewers globally.

As a registered charitable trust, we are grateful for the ongoing support of our core funders Auckland Council, Creative New Zealand and Foundation North and many other organisations and individuals, who help us to continue enriching our wonderful city and its people through music.





TE AHUREI TOI O TĀMAKI
AUCKLAND
ARTS FESTIVAL



Te Ahurei Toi o Tāmaki Auckland Arts Festival is a melting pot of shared experiences, whakaaro, live entertainment and kōrero every March.

Ko ngā mahinga toi whānui me te ahurea ki Tāmaki Makaurau o nāianei te pūmanawa o te Ahurei.

The Festival's lifeblood is arts and culture in contemporary Tāmaki Makaurau. We care deeply about celebrating artists and their kaupapa, serving the creatives and communities behind the works we present, honouring te reo and te ao Māori in all that we do, and contributing to a better city and society. That's us. Koia pū!

Every March you'll see a big reunion with our city's arts community alongside our mahi towards better accessibility and education opportunities for our

audiences. We're also passionate about the works we curate and our collaboration with the many people who make those experiences happen. We strive to celebrate with generosity; human connection and manaakitanga will always be at the heart of what we stand for.

When we're on, we're on a mission to make Auckland an amazing place to socialise and be entertained in. Whether you're discovering the city for the first time or rekindling your love for its hidden gems, we truly believe that the Festival has something for everyone.

18 unforgettable days and nights.
For the ❤️ of TĀMAKI MAKĀURAU.

Core funders

