

# ARIA



## Dame Kiri comments ...

Firstly let me say that the Trustees of my Foundation have done me proud – the inaugural year of The Kiri Programme has been a wonderful success and the six students have benefited greatly from the teaching that has been so well planned by Stephen Dee and the NZ and international tutors. I know a lot of effort has gone in behind the scenes and the students have responded so well. It has given them an insight into what the real world is like over here and what to expect in this world of Classical Music. I was very disappointed to miss the celebration concert recently hosted by Dame Jenny Gibbs.

I have just returned from Cardiff – as Patron of the Cardiff Singer of the World, and I have to say that I was very impressed with the standard of singing throughout the competition. My 10 days in Cardiff were such a buzz – the singers were a real joy and while they are all well on their way to very good careers the Competition provides worldwide exposure for these singers who normally would not get the opportunity to sing in front of so many influential people. One voice that I found interesting was the American baritone Anthony Clarke Evans.

When I was invited to be Patron of this prestigious competition my main focus was to identify outstanding singers. This year's contest was just so amazing... each and every one of the 5 finalists was outstanding. For me one singer in particular stood out – Louise Alder – and you can read how well she performed later in Aria. We have been watching Louise for many years

and we have always been there for her if she needed help.

Earlier this month I attended three Kiwi performances – Julien Van Mellaert and Kieran Rayner at the Royal College and then on to Grange Park to see Phillip Rhodes sing in Carmen – his first Escamillo. It was a really lovely production and Phillip did us proud. In the same cast was another of our students singing Mercedes – Filipa Van Eck – she was very expressive. We have many other students in the UK and you will read about them later in this newsletter.

The life of a singer is very tough. They have chosen a profession that is a massive challenge. Although today's singers are more nurtured they have it tougher in many ways. There are more pressures and less opportunities. More is demanded of them and there is more they have to conform to. Each and every one of them, whether it be Thomas, James, Phillip, Julien, Kieran, Bianca or Louise look at me and say "Kiri this is such hard work' so you can imagine my answer ... "Tell me about it". Good luck to all these beautiful singers – may their dreams come true.

Finally I'd like to acknowledge those generous supporters who come forward anonymously to answer the needs of the singers – a recent example was the man who offered James Ioelu his apartment while he was working in London – these unsung heroes deserve our grateful thanks.

*Kiri Te Kanawa*

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CREDIT JOHN SWANNELL

## Welcome to the 23rd edition of Aria

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KIRI TE KANAWA  
FOUNDATION



BACK ROW: Filipe Manu, Jarvis Dams FRONT ROW: Natasha Wilson, Madison Nonoa, Katherine McIndoe, Eliza Boom



## Inaugural Kiri Programme an unqualified success

July marks the completion of the first year of *The Kiri Programme* (our personalised training skills programme with six outstanding young singers preparing for overseas study). And what a year it has been! The feedback from the singers, coaches and mentors confirms this has been an outstandingly positive and effective initiative.

Based around five modules *The Programme* provided training and mentorship to improve the singer's readiness to undertake advanced study abroad, compete with their international peers, and establish sustainable professional careers.

Each training module was centred around intensive and high-level vocal coaching and repertoire development with outstanding vocal coaches such as internationally renowned opera singer and teacher, Kathryn Harries (who accepted the role as Programme Director and Principal Coach), Sharolyn Kimmorley, Terence Dennis and Catherine Norton. In addition, the singers were privileged to work with leading international language coaches, Teresa Desmarchelier (focusing on sung Italian and French) and Catrin Johnsson (German). Leading US opera director and teacher Chuck Hudson provided a five-day intensive acting and movement workshop, focusing on preparing the young singers for auditions and competitions.

In addition to the musical and artistic development, *The Programme* also provided working sessions with experts on essential business and personal development skills such as fund raising; media training; self-management; budgeting; marketing and social media; CV writing; stress management and motivational training; psychometric testing; personal grooming and presentation; business behaviours; finding and managing mentors.

The first four modules explored a particular aspect of the singer's craft – repertoire development, the language of singing, acting and movement, and the business of singing. The fifth and final module concentrated on putting all of the skills together - and polishing them.

The singers worked hard during the modules, often doing three or four coaching sessions every day, in addition to the group workshop sessions. They understood and appreciated the opportunity they were given to work intensively with leading tutors. Although we don't claim all the credit for the substantial improvement that we noticed in each singer's performance skills over the course of the year, there is no doubt that the work they have done during *The Programme* has contributed to their confidence, technical and artistic skills and an impressive string of successful auditions, competitions and achievements. It has been a truly life-changing experience for the singers.

Kathryn Harries commenting at the conclusion of the 5th module said "this programme has been an unqualified success and more than fulfilled its brief – it has been a privilege working with such gifted young singers on this excellent and far-seeing project. To be so well equipped with the tools necessary to survive, never mind prosper, is invaluable at this stage in any singers' development. I, and my colleagues, have been very careful that we should not give these young artists false hope because it is a difficult and demanding profession. However, despite there being a perceived reduction in work opportunities world-wide for singers and musicians, there really is work out there for people with exceptional voices, outstanding musicianship and artistry, who arrive thoroughly prepared, whose languages are top notch and who maintain an amiable, professional and engaged attitude. Being a good colleague has never been more important."

"I was curious to see how far the first six Kiri Programme scholars had come since I worked with them ten months ago. I can truly say that I was astonished by the huge journeys they have all made. Their vocal techniques, their individual expressiveness and their all-round self-confidence have developed to such a degree that they have totally justified the tremendous investment made in them. We went on to work for seven consecutive days with great focus and intent on all sides and – again – the progress was remarkable. They are a very intelligent, determined and diligent group of people who ask all the right questions and who take on board everything that they are offered."

Kiri Te Kanawa Foundation deputy chair, Diana Fenwick, says *The Programme* prepares to enter its second year with optimism and a sense of achievement. "We would like to thank the generous individuals and trusts that have made continuing commitments to help ensure the best possible results. They see the Foundation's programme as a credible vehicle for investment in the future of our young singers."

Every year the group of young singers will have different challenges and needs, and for that reason *The Programme* can't be run from a cast iron template. It will have to adapt and develop around the needs of the singers we have before us.

Plans are nearly completed for 2017-18 Kiri Programme. The selected singers will be announced in the next few weeks.



Recognition of a caring active Patron

## Recognition of a caring active Patron

David Jackson (Artistic Director of the Cardiff Singer of the World Competition) reflects on Dame Kiri's role as Patron of the BBC Cardiff Singer of the World.

What does being a "Patron" actually mean? Often it means little more than a famous name on the letterhead, and the occasional appearance at events or fundraisers. But if you're lucky, it means having a patron like Dame Kiri – someone who really cares about what we do, and gets actively involved. As the Artistic Director of Cardiff Singer, I'm in the happy position of being able to talk regularly to Kiri about the competition. She is passionate about the development and nurturing of young singers, and an event like Cardiff Singer is a perfect opportunity for her to put her ideas and inspiration into practise. We are often in touch on the phone, by text and in person, and every time she is full of ideas and enthusiasm for the project. We talk about how to support the singers, how to cast the net wider so we can find singers from all the over the world, how to develop the prizes, how to develop the audience – nothing is left un-examined or taken for granted. If Cardiff Singer is highly regarded in the world of music, not just as a competition but as a celebration of classical singing, it's due in no small part to Dame Kiri's energy and enthusiasm. She understands completely what we're trying to do, and while we can't adopt all of her ideas – there's simply not enough hours in the day or resources to deliver it all – we discuss them all, and try to deliver the best of them. And we have great fun along the way, because as everyone who knows her will attest, Kiri is a great fun, down to earth person, as well as being operatic royalty! We're very lucky to have her – many thanks Kiri, or as we say in Wales – diolch yn fawr!

PHOTO: BRIAN TARR 2017

## Cover Award helps open door for Covent Garden debut



Liparit Avetisyan pictured backstage with (left to right) Peter Katona (Head of Casting at ROH), Gillian Newson, Gary Matthewman & Chris Welch (Kiri Te Kanawa Foundation (UK) trustees).

Last year Armenian tenor Liparit Avetisyan was awarded the 2016-17 Kiri Te Kanawa Foundation (UK) Cover Award. Sponsored by the UK Foundation in association with The Royal Opera House the award allows selected artists to take on cover roles where ROH might not normally have a cover in place. The award enabled Liparit Avetisyan to cover the role of Alfredo in the ROH production of *La traviata*. His successful performance in that role led to the offer to take up the role of Nemorino in the Covent Garden Laurent Pelly production of *L'elisir d'amore*.

Liparit was beaming from ear to ear after his debut and ROH were obviously impressed with Peter Katona (Head of Casting) commenting "Liparit Avetisyan's debut was an extraordinary moment, and will surely be remembered as the beginning of a major career.

The precious, warm and beautiful quality of the timbre, his natural musicality and acting talent make him one in a thousand, and no praise would be too high. If there is anything to go by, this promises a great future, and we are lucky and happy that there was a chance to see him on this stage at this incredibly early moment. His performance was deeply moving, in a way that one experiences very rarely."



Louise Alder with accompanist Gary Matthewman (UK Trustee)

## Hard work paying off for English soprano

Back in 2012 English soprano, Louise Alder was the first recipient of The Kiri Te Kanawa Scholarship (£10,000) – an annual award presented by the UK Foundation to a student attending the Royal College of Music.

Fast forward to 2017 and Louise was on a roll – firstly being awarded the Young Singer of the Year award at the International Opera Awards at London's Coliseum, amidst cheers from the audience when her name was announced and then nearly stealing the show a few weeks later at the BBC Cardiff Singer of the World reaching the finals of both the main competition and the song prize. Speaking after the finals Dame Kiri (Patron of the competition) commented "Louise is such a wonderful singer and a very hard worker so I was more than nervous for her as I could see she was so loaded with pressure of performance and competition. Although she performed with distinction she did not win either prize but was awarded The Audience Prize which was a popular choice. For my part all those singers were so close to first prize.....the judges were finding the choices difficult." (Catriona Morison a 31 year-old mezzo soprano from Scotland, was the winner on the night becoming the first British winner).



## JONATHAN ABERNETHY

I'm writing this update from beautiful Aix-en-Provence in France. I'm about to leave my little apartment and head down to the Theatre De Jeu Paume for the premier performance of a new production of *Erismena*, by Francesco Cavalli. Following the festival I head back to Australia and perform a Lieder recital for Opera Australia alongside Anna Dowsley and Siro Battaglin on piano. I'm really looking forward to performing some of my favourite music by Schubert, Schumann and Wolf with various surprise accompaniments along the way. After the recital I head down to Hobart to sing Remendado in *Carmen* with the Tasmanian Symphony Orchestra, joining fellow kiwi Teddy Tahu Rhodes. Already a completely sold out concert in Hobart which will make for an exciting week of preparation followed by what will no doubt be a thrilling performance. My *Carmen* excitement is boosted by the fact that presently at the festival is an incredible tenor Michael Fabiano making his debut as Don Jose. Finally to end the year I'll be making the move across to Switzerland to join the Zürich Opera International Opera Studio, starting in September and I'll be arriving to various productions already underway for the upcoming season.



PHOTO: CLIVE BARDA

## BIANCA ANDREW

Last month I performed the title role in Guildhall's production of Händel's *Radamisto*. It was a wonderful opportunity to have a big role to get stuck into, and to sing such fantastic music. I was delighted to have Gillian and Deborah from the Kiri Te Kanawa Foundation present on my opening night.

In May, I was one of four singers selected to sing in the Gold Medal, Guildhall's most prestigious competition held in the Barbican Concert Hall. Although I wasn't awarded the prize – I felt a huge sense of accomplishment just being a finalist, and enjoyed every moment!

By the time you read this I will have performed in *Manon Lescaut* with the Auckland Philharmonic and will soon return to my second home in London for another year. I have recently been announced as a Guildhall Artist Fellow for 2017/18. This position provides me with ongoing access to the School's facilities and practice rooms, as well as lessons with my teacher and coaches. In return, I will join the Guildhall staff to tutor younger students in French lyric diction and recital programming - two subjects I am passionate about!

In October, I am a semi-finalist in the *Neue Stimmen* opera competition in Germany, and then a few weeks later, my pianist Dylan Perez and I are going to Paris to compete in the final rounds of the *Concours International de Chant-Piano Nadia et Lili Boulanger*.

Dame Kiri and her team at the Foundation have been with me every single step of the way since I moved to London three years ago. I am so grateful to them all for believing in my work and helping me on my journey.



PHOTO: BOB CURTIS

## TOM ATKINS

The 2016/17 Season has been an extremely busy and rewarding one. As a Jette Parker Young Artist, I've had the pleasure of sharing the Royal Opera House stage with artists including Renee Fleming, Angela Gheorghiu, Gerald Finley, Sir John Tomlinson, Sir Thomas Allen (the list goes on!) and to top it all off I am finishing my year playing Roderigo against Jonas Kaufmann's *Otello* conducted by Tony Pappano. Talk about dreams coming true!

In a couple of months I will have lived in London for four years and I feel so lucky to have done so. It's a simply incredible city and with so many Kiwis over here it feels like a home away from home. Just yesterday I ran into our very own Simon O'Neill at the dress rehearsal of *Otello*. With the home-team support and the wonderful Dame Kiri looking after us, what more could we ask for!

The Jette Parker Young Artist Programme has been absolutely amazing, I can't believe I'm already halfway through it. How time flies! The seemingly limitless opportunities and experiences the programme provides will stay with me forever. My next year is, if possible, even more jam-packed than this past one and will involve eight Royal Opera productions. I feel more ready than ever to take on this challenge.

The 2017/18 season promises to be a great year. I am especially looking forward to taking on the role Don Jose in the JPYA production of *La Tragedie de Carmen* (Peter Brook's reduction of Bizet's *Carmen*). However, there is still *Otello*, the JPYAP Summer Performance and a much needed holiday in France with my family before we get there!



James Ioelu as Colline, *La traviata*

## JAMES IOELU

I am in the process of getting settled in the U.K and now feel more relaxed to explore some of the work possibilities armed with my new work visa. I have just concluded a season of *La Bohème* at Iford Manor, a stately home near Bath in Somerset. It's a tiny theatre seating only 93 patrons. Every performance is an intimate experience as the audience surrounds a courtyard, which is effectively the stage. I performed the role of Colline in this highly successful production – their first five star review opera!

I was fortunate to be invited to stay with Dame Kiri during my first few weeks in the U.K. – this was incredibly helpful as it gave me some head space to adjust and prepare for auditions and performances. I spent a lot of time with Dame Kiri getting valuable feedback – I would often be vocalizing or working on new rep, and to have Dame Kiri pop her head around the corner and offer some wisdom was invaluable. I was very lucky as not many people can say they have had that experience!

Recent performances included the Virginia Zeani Festival in Roumania, a concert and performance of selected scenes from *La traviata*, *Manon Lescaut* with the Auckland Philharmonia and then back to London for the Grimeborn Festival's production of *Samson et Delilah*. I am grateful for the support of the Foundation and work of Deborah Sanders, who has steadily arranged auditions while I have been here.

*PS: As Aria went to press it was announced that James has been awarded the 2017-18 Victoria League for Singing Scholarship (funded by the Victoria League and presented by the Kiri Te Kanawa Foundation). The award includes 12 months accommodation at the League's London base.*



## EDWARD LAURENSEN

I have recently completed my third year of study in London under the tutelage of Yvonne Kenny, Dame Kiri, Clive Timms and so many world-renowned language, movement and drama coaches.

During this period I have been very fortunate to have had opportunities to perform a number of lead roles in professional operatic productions in the United Kingdom and at a number of private events.

As I reflect on my three years of study, I am amazed at how much I have developed as an artist. I feel very honoured and privileged to have been taught by so many incredible people. I also feel extremely grateful to those who have supported me. I am currently back in New Zealand preparing for the next stage of my musical studies and have exciting news to share.

Earlier this year I attended the 2017 New Zealand Opera School in Whanganui as one of the School's inaugural postgraduate alumni. It was there that I was introduced to César Ulloa, currently Chair of Voice at the San Francisco Conservatory of Music, who was visiting New Zealand as the 2017 Kiri Te Kanawa Foundation's International Voice Faculty Tutor.

César and I worked very well together, and I felt I made a great deal of progress, so much so that I expressed my desire to study with him over the coming year. Donald Trott and Jonathan Alver were very supportive and following a meeting César suggested I make a late application to audition for the San Francisco Conservatory of Music. Following my live audition in San Francisco several weeks later, I was advised that not only had I been successful in securing a place at the School, but I had also been granted their only full-tuition scholarship. I commence my studies next month and am incredibly grateful to Donald, Jonathan, the Kiri Te Kanawa Foundation and the New Zealand Opera School for opening this door.

Mr Worrall, *English Eccentrics* (third from left)

## KIERAN RAYNER

It has been such a privilege to have the Foundation's support over the last twelve months. This extremely busy year has brought many challenges, but also great rewards. The RCM International Opera School cast me in principal roles in all three of the 2016-17 operas.

Twice this year, Dame Kiri very kindly invited me to her home for intensive individual coaching. These sessions were inspiring, and really spurred me towards a new level of singing, both vocally and stylistically. I am so fortunate to benefit from her unique skill, wisdom, and experience.

In February, I had the honour of singing for the Royal Family at Buckingham Palace, on Queen Elizabeth's 65th Jubilee and was one of 14 soloists from the RCM, singing Vaughan Williams's *Serenade to Music*. It was a mind-blowing experience. Later I was delighted to win second prize in the RCM Brooks Van der Pump English Song Competition. In May, I played the Count in a two-day workshop of all the recitatives from Mozart's *Le Nozze di Figaro*, with the legendary English baritone Sir Thomas Allen. Finally, last weekend I gave a solo afternoon recital in a concert room at the Royal Albert Hall, and the packed-out house delighted me with their extremely warm reception.

Later this month I travel to Germany for an intensive month at the highly prestigious Internationale Meistersinger Akademie in Neumarkt. This gives twelve emerging artists the opportunity to spend all of July working with top-level teachers and coaches, making professional recordings, performing with a superb orchestra, and singing for European and American agents and casting directors. I have also been offered places in two prestigious Young Artist programmes - the Samling Artist course in December and then in April I will sing Handel's *Theodora* as a Britten Pears Young Artist with Sarah Connolly.

Alongside these highs, in all honesty this year has had its share of lows. For every success, there have been disappointments, frustrations, or heartbreaks. That is par for the course with this industry - we all have to overcome setbacks and keep our spirits high, come what may. This is where the support of the Kiri Te Kanawa Foundation shines through. This year, the Foundation has supported me with fees and accommodation (The Victoria League Scholarship), both of which have improved my life immeasurably. Additionally, Dame Kiri and Gillian Newson, on behalf of the Foundation family, have been there for me with advice and moral support. This is so nourishing for a young singer in a competitive world. It would have been very hard to manage this year's heavy workload without the Foundation's help.



Phillip Rhodes as Escamillo

## PHILLIP RHODES

Deborah Sanders (UK Foundation Trustee and Phillip's manager) provided this update.

Phillip is currently appearing as Escamillo in *Carmen* at The Grange Festival – one of the UK's many country house opera festivals. A small theatre (800 seats) adorns the manicured lawns of the stately home; the beautiful carefully landscaped gardens are bright with summer colour in an array of beautiful flowers too dazzling to describe, and there are places available for patrons to set up a picnic table or lay down a blanket and set out repast fit for a king.

Escamillo is a role debut for Phillip that suits him very well indeed. He has the high notes (not usually a problem in this role for a baritone) and he has the low notes as well—usually much more difficult for a baritone as they are typically the notes found in the bass or bass-baritone repertoire. Phillip cuts a very fine figure in The Grange Festival's version of the toreador's outfit known as The Suit of Lights, albeit scaled down from the costume we might find in a major opera company; he sings the role with his customary noble carriage, his usual intelligence and with the unique vocal colour that defines him.

Reviews have been extremely good, and you can read some that have been posted on Phillip's page [www.rayfieldallied.com/artists/phillip-rhodes](http://www.rayfieldallied.com/artists/phillip-rhodes) – please click on the tab marked Reviews.

Phillip's future is equally exciting and he has several new roles ahead of him: this autumn with Opera North for the roles of *Alfio Cavalleria Rusticana* and *Silvio I Pagliacci* in a double bill—not the usual coupling of roles, however Opera North feels they need a sound like Phillip's to fit with the rest of their *Pagliacci* casting; immediately following Phillip brings another new role into his repertoire also at Opera North and that's Renato *Un Ballo in Maschera* in a new production that will be conducted by the renowned Richard Farnes. These three roles keep Phillip busy into the UK spring of 2018. In the following season, 2018-19, he kicks off in the UK Autumn with a European tour of *Tosca* in the role of Scarpia with which he was so successful in New Zealand in 2015.



## ANTHONY SCHNEIDER

I've just finished my study at the Academy of Vocal Arts in Philadelphia by performing Sarastro in "Die Zauberflöte". This was a very emotional time for me, as I say goodbye to friends and teachers I've seen almost every day for the last four years and the city which has been my home. My next destination will be Houston, as I join the Young Artist Program at Houston Grand Opera, which I am quite excited about! I'll be singing a few smaller roles during the year, as well as learning larger ones like Don Basilio in "Il barbiere di Siviglia", covering none other than Eric Owens!!

In the meantime, I've spent the last few weeks in Virginia close to Washington DC, staging a relatively obscure Rossini opera called "La pietra del paragone". I sing the role of Fabrizio as one of Wolf Trap Opera's Filene Young Artists, and will also be performing the Sacristan in "Tosca" later in the season. This company is unique among Young Artist Programs, in that the operas are chosen once they know which young singers they would like to cast for the lead roles. This gives us a chance to learn and perform roles that are a good fit for our age in a professional setting, and Wolf Trap Opera is often a springboard to a major career.

I cannot express how grateful I am for the ongoing support from Dame Kiri which has enabled me to audition for these wonderful opportunities! Next year will surely bring many more exciting possibilities and I can't wait to see what unfolds.



## OLIVER SEWELL

I have been freelancing in New York over the last year. It has been an incredibly rewarding and illuminating experience. My aim was to find a direction to head my career in. I focused on networking with agents, furthering my languages and solidifying my technique. After learning and fixing a lot over the last year I realised I really wanted to focus on polishing and refining my technique thus taking my voice and performing to the next level. To achieve this I am moving to Philadelphia to take up one of the resident artist positions at the Academy of Vocal Arts this September. The main reason for this is to work with the internationally renowned teacher Bill Schuman. Bill Schuman's track record is second to none as a teacher – his students at AVA consistently win top prizes in all the major competitions. A few of his past students are Bryan Hymel, Michael Fabbiano and Angela Meade. AVA is one of foremost operatic finishing schools in the world – it only accepts about seven people a year. It puts on four operas a year and release its artist to work if the work does not clash with the productions at AVA.

Before leaving New York I took part in the Gerda Lissner Competition and I made the finals winning a Grant Award. I also sang Don Ramiro in ARE Opera's production of La Cenerentola which went extremely well. I am in New Zealand until the end of August for a few concerts and to obtain my new US visa. I am very much looking forward to my next chapter with Bill in Philadelphia.



Kathleen Ferrier Awards

## JULIEN VAN MELLAERTS

The highlight of this year was being awarded first prize at the Kathleen Ferrier Awards at Wigmore Hall 2017. The whole process was a really amazing experience, to sing at Wigmore twice in one week was fantastic. I was thrilled that my pianist, Gamal Khamis, also won the Help Musicians UK Accompanists prize as well. Since then, many doors have opened. I will be returning to New Zealand later this year for several performances, then in 2018 I will perform Mahler's Des Knaben Wunderhorn on live radio in Madrid followed by performances in recital and with orchestras around the UK, France and the Channel Islands.

We are currently preparing for our summer opera – a double bill of Chabrier's *Une éducation manquée* and Poulenc's *Les mamelles de Tirésias*. In the Chabrier I am playing the drunk old tutor, Maître Pausanias, and both the theatre director and the husband in the Poulenc. It's a really amazing showcase to finish my 4 years at the RCM. Immediately after that I am back into performances of Rossini's *La Cenerentola*. I am playing Dandini in this production with Diva Opera. In September Gamal and I will be competing in the 2017 Wigmore Hall/Kohn Foundation International Song Competition. We are one of 25 duos who have been selected to compete in the live round stages, which we are very excited about.

Finally I need to acknowledge Dame Kiri who has been so helpful this past year. Working with her on a one on one basis has been such a huge learning curve. A lot has changed since the start of the year and none of it could have happened without the support of Kiri and the Foundation – thank you all so much!

"It's a real privilege to be part of this superb programme. Given the size of the population of New Zealand, it's a mystery to me how you constantly produce world class voices and musical talent! Dame Kiri and her Foundation are giving these exceptional youngsters invaluable tools that will enable them to succeed in the wider world and withstand the rigours of this highly demanding profession."

– PROGRAMME DIRECTOR KATHRYN HARRIES

## The KIRI programme

### Continual financial support for The Kiri Programme imperative for ongoing success

The inaugural Kiri Programme was a major commitment for the Kiri Te Kanawa Foundation, both in terms of organisation and financially. Total costs for the first year came to just under \$200,000. Because it is unsustainable for the Foundation to continue to invest this level of financing year after year we have sought support from lovers of singing in New Zealand and abroad.

While the Foundation is still by far the biggest funder, the contributions received from others have been extremely helpful, and we are enormously grateful for it.

Continual financial help is required to ensure the long-term viability of *The Kiri Programme*. Donations of any size are welcome.



The six singers with language tutor Teresa Desmarchelier and key supporters Dame Jenny Gibbs & Sir James Wallace

### Foundation determined to share excellence

The Foundation is delighted with the progress made by the six singers who have now completed the inaugural Kiri Programme – so much so that they wanted to celebrate their results by showcasing the young singers' twelve month experience at an intimate evening with supporters and tutors. The evening was hosted by Dame Jenny Gibbs at her lovely home – it was a night to remember with pride.

*Further information about how to make a donation is on the website or contact the Foundation for details.*

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*The next issue of Aria will feature more news about the Kiri Te Kanawa Foundation. If you want information about the Foundation please contact us. However, if you do not wish to receive further editions of Aria please advise us by sending an email.*

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