



ISSUE 27 | AUGUST 2019

Dame Kiri comments ...

One of our trustees reminded me recently that we are living in exciting times and an era when we can celebrate that the best of our young singers are winning recognition at major international centres...

I was so proud to be present when Phillip Rhodes made his debut at the Royal Opera House last week; Eliza Boom has accepted a place at the prestigious National Opera Studio in London – one of only three sopranos chosen; Filipe Manu has been invited to join the Jette Parker Young Artists Programme; Katherine McIndoe has been accepted into Opera Studies programme at the Guildhall, Julien Van Mellaerts performed so well at the BBC Cardiff Singer of the World contest; Kieran Rayner and Bianca Andrew were both recently awarded special Young Artist Awards during the 2019 Garsington Opera season and Thomas Atkins is performing at the Royal Opera House and regularly at Glyndebourne and other international opera venues around the world. Then to top it all off Manase Latu and Samson Setu have both recently been offered full scholarships at the Royal College of Music in London winning high praise for the quality of their voices and they have both just been announced as 2 of the 5 finalists for the 2019 IFAC Handa Australian Singing Competition. And there are many more similar stories to tell.

Everybody is really proud of their continuing achievements in a very competitive international environment. They all have exceptional potential and work so hard and thoroughly deserve the results they are getting – and they are all such great role models for the younger singers coming through.

You will read their stories and many others in this 27th edition of *Aria*.




CREDIT JOHN SWANNELL

Welcome to the 27th edition of *Aria*

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"I thank the City of Auckland, ASB Bank and RFA for this great honour"

Honouring Dame Kiri Te Kanawa

Dame Kiri, one of the world's greatest sopranos is being celebrated in a grand theatre tradition, with a permanent tribute to be unveiled at Auckland's Aotea Centre on 20 November.

Aotea Centre's ASB Theatre will be renamed **Kiri Te Kanawa Theatre**, with a gala concert to commemorate the occasion and acknowledge her formidable talent and contribution to the arts. As the guest of honour, the concert will include some of Dame Kiri's operatic favourites and will feature the Auckland Philharmonia Orchestra conducted by Music Director Giordano Bellincampi, together with the Freemasons New Zealand Opera Chorus.

ASB Bank has held the naming rights to the theatre in perpetuity since it opened in 1990. Working in partnership with Regional Facilities Auckland (RFA) and the Kiri Te Kanawa Foundation, the bank's decision to relinquish these rights makes this tribute possible.

According to Vittoria Shortt, ASB CEO, honouring Dame Kiri in this way is a special privilege.

"As a long-standing sponsor of the arts, we are proud to support this recognition of Dame Kiri's outstanding contribution to classical music in New Zealand, and as one of the world's greatest sopranos," she said.

"ASB Bank has been a part of Dame Kiri's journey from the very start. In 1965, Bill Barrett, the Bank's General Manager of that time, recognised her immense talent and established the Kiri Te Kanawa Trust, which enabled her to travel to the UK for extended study at the London Opera Studio.

"When Dame Kiri's own Foundation was created for outstanding young New Zealand singers, we were one of the first commercial organisations to support it. Today, it is fitting that we can come full circle and can honour her hard work and prodigious talent by supporting the Kiri Te Kanawa Theatre." Dame Kiri expressed her appreciation for the tribute.

"To be recognised in this way in my country means the world to me. This stage and Aotea Centre have a very special place in my heart; and the Kiri Te Kanawa Theatre is a welcoming space for opera lovers and performers alike. I look forward to seeing many talented, hard-working New Zealand singers perform the greatest operas right here in future, as my Foundation and enablers such as ASB Bank and RFA build a new opera legacy together."



10 years on with thanks

Ten years ago South Korean Tenor Jung Soo Yun South was studying at the Yonsei University in Seoul, the Royal Scottish Academy of Music & Drama and at the International Academy of Voice in Cardiff working with Dennis O'Neill. He needed help and advice and sought the UK Foundation's support to secure a UK Visa and funds to help complete his studies.... both were gladly provided.

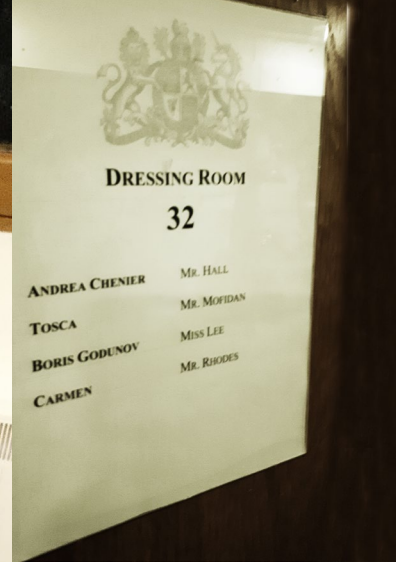
Subsequently hailed in Opera Now magazine as a rising star, Jung Soo was first prize winner of the Richard Tauber Prize in 2010, the Montserrat Caballe International Singing Competition in 2011, the Stuart Burrows International Voice Award and Les Azuriales Opera competition in France.

He wrote recently to thank Dame Kiri and the Foundation for that support which was so essential at that early stage of his career – he has worked continually since 2011 at important opera institutions such as Goterborg Opera in Sweden, Danish National Opera, Opera North, the Royal Opera House, Grange Festival and Strasbourg Opera House. Next year he will debut for Welsh National Opera.

Left: Jung Soo Yun – Tosca 2019



Phillip back stage at the Royal Opera House with his father Henare O'Keefe and Dame Kiri



Door 32 Royal Opera House

Seeing my name on the dressing room door at Covent Garden

(Phillip Rhodes filed this report just prior to his Royal Opera House debut last month)

It has been a nice year, with a long run of the Magic Flute, in which I made my debut for Welsh National Opera as the Sprecher, as well as a couple of unexpected appearances, as Renato, in David Poutney's production of 'Un Ballo in Maschera'. It has been a real joy to finally sing for Welsh Opera and I hope that there may be many more performances for this wonderful company in the years to come. For now, I can say, I am returning in Autumn to sing in a new production of Carmen, Directed by Jo Davies. Jo will also direct me later in the year as I make my debut as Figaro in 'Le nozze di Figaro' for Opera North.

But right now, I find myself in the final week of rehearsal of Carmen, at the Royal Opera House, in fact, on the day of writing this update, I found myself standing in the lift with Sir Bryn Terfel, and Sir John Tomlinson, but seeing them doesn't compare to seeing my name on the dressing room door!!! If I live only to ever see it on there once in my life, it was one more time than I would have ever expected.

So, in short, the costume fits, the direction is understood, the choreography well drilled, now all is left, is to stay healthy, and remain prepared as I wait as my official show dates approach. It has been a tricky rehearsal period, as the show is a revival, with almost two and a half cast to squeeze into a three-week period. Time on the rehearsal floor is scarce, even more so when you are the second cast, so getting to grips with the role means, in my case, getting into the rehearsal room before everyone else, working around the set, stealing every spare minute in the breaks to work in yourself the things that have been said to your colleagues as you sit on the side-lines, it's feeling that hunger to be up there doing it, and feeding it, doing everything you can and leaving nothing on the side-lines. Going home looking at any choreography working it in so much that it's not only the right steps but it also has some 'flavour' on it!

For me, this show, with so much choreography and running up and down stairs in Escamillo's 'Votre toast...' it was vital I got as many attempts at it as I could, and essential that I found a way to be able to sing it out at every given opportunity in order to find the calm needed to sing, and well. It has been a great challenge, magnified by the fact that it is my debut at Covent Garden !!!

POST SCRIPT

(written by Gillian Newson, a UK Trustee who attended Phillip's first performance)

Phillip Rhodes has been a cornerstone of the Kiri Te Kanawa Foundation's focus since its early beginnings, and his story is well known to all our supporters. So it was with considerable pride that a number of UK Trustees and Dame Kiri attended his Royal Opera, Covent Garden, debut performance on July 16th. Phillip portrayed the role of the dashing bullfighter, Escamillo, in Bizet's opera Carmen, in a vibrant production directed by Barrie Kosky. Both of his performances were especially memorable for Phillip with the presence of his father Henare O'Keefe and sister, Rebekah, in the audience, whose London visit was made possible by a generous New Zealand sponsor. A thrilling debut for Phillip, as he continues to delight audiences with his ringing voice and striking stage presence, with upcoming performances at Welsh National Opera, Opera North and more.

Donations

Opera and music lovers around the world donate to the Kiri Te Kanawa Foundation to support Dame Kiri's work with young singers who have exceptional potential.

The Kiri Te Kanawa Foundation is a registered charitable trust which offers a range of opportunities to support its work – visit www.kiritekanawa.org for more information and a copy of the donations page.

Donations of any size are always welcome and can also be directly credited to the Foundation's bank account - 02 0192 011 2452 00.

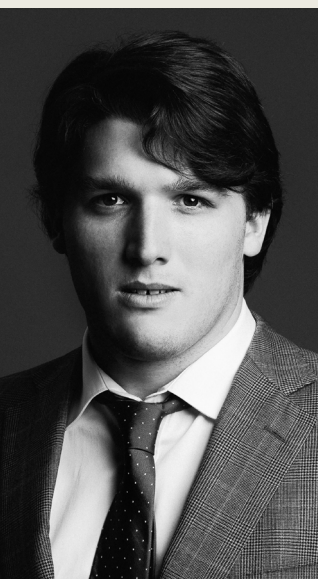
News in brief



Kieran & Bianca at Garsington Opera

During the final performance at the **2019 season of Garsington Opera** (Wormsley Estate, Buckinghamshire) several very special annual awards were announced and presented on stage. Two of the awards went to young emerging NZ singers - Kieran Rayner won the Simon Sandbach Award; Bianca Andrew won the Leonard Ingrams Award.

Oliver Sewell (NZ tenor) has been supported by the Foundation since 2014. He recently wrote to share some good news. Last year he successfully auditioned for Will Crutchfield (a Bel Canto specialist and world renowned Rossini scholar) who subsequently offered him the lead tenor role in the opera *La Gazza Ladra*, with his new company Teatro Nuovo. It is being performed this month in Purchase, New York (40min North of Manhattan) and at the Lincoln Centre in NYC. Oliver told *Aria* 'working on Bel Canto style with Will is an amazing opportunity'.



Jonathan Abernethy (NZ tenor) has just completed a very busy performance schedule in Paris during which he performed the season of the *Ariadne auf Naxos* (which he performed in the Aix en Provence Festival last year) as well as performances of *St John Passion* and *Mozart Requiem*. He is now contracted for the next three years with the Frankfurt Opera Ensemble where he will join two other Foundation supported Kiwi singers – Bianca Andrew (mezzo) and Anthony Schneider (bass) who are also contracted with the Ensemble.

The Foundation recently appointed Central Station as the **new web consultant**. The website has been revised and updated – e.g. all previous issues of *Aria* (since 2004) are now loaded onto the site so people can review them very easily.

News from a selection of the singers supported by the Foundation

Dame Kiri created the Kiri Te Kanawa Foundation in 2004. Since then the Foundation has mentoring and financial support to over 30 singers with exceptional potential to enable them to attend international music schools as well as costs for travel, auditions, visa applications and language tuition.

Katherine McIndoe (soprano)

Congratulations to Katherine who was recently named the winner of the 2019-20 Victoria League Scholarship in Singing which carries 12-months accommodation at the Victoria League's London base. The scholarship is sponsored by the Victoria League Trust in association with the Kiri Te Kanawa Foundation.

Acknowledging the award Katherine said "I feel very honoured and absolutely thrilled to have been selected for this award! London is a very expensive city in which to be a student, so I am extremely grateful for the opportunity to live at the Victoria League's wonderful London base as I embark on my Artist Diploma in the Opera Studies programme next year".

Colleen Corse-Scott, Chair of the Victoria League Charitable Trust in Auckland said "we are absolutely delighted to be able to work with the Kiri Te Kanawa Foundation to play a key role supporting this very talented singer's development and are delighted to welcome Katherine as the latest recipient of this prestigious award."

Following the announcement Katherine told *Aria* that the final term of her Masters at the Guildhall School of Music and Drama, had been a busy and exciting time. "I had the wonderful opportunity to perform two roles. One was Fiordiligi in *Così fan tutte*, which I worked on as a role study at Guildhall, and then performed in a production with Bloomsbury Opera (alongside many fellow Kiwis!). I was then cast as the Governess in a production of Britten's *The Turn of the Screw* at the Barnes Music Festival, working with a brilliant cast, director, conductor, and ensemble to create an atmospheric one-off performance. The Governess is a very special role, and I've learned a lot from singing it – as I feel I will every time I come back to it."

"I have spent the last few months preparing one of the most challenging pieces I have ever worked on, Judith Weir's *King Harald's Saga*, for a retrospective concert of her works. The piece is described as a "grand opera in three acts for unaccompanied solo soprano singing eight roles", and is based on an Icelandic saga about Norwegian King Harald's failed attempt to invade England in 1066. Since it is unaccompanied and the music is very complex, the learning process was very challenging, but I loved it, especially as I was able to work on it with the great soprano Jane Manning, for whom it was written, and also with Judith Weir."

Other highlights had been the final recital of her Masters at Guildhall (performing Britten, Korngold, Floyd, Barber, and Prévin); the Guildhall Opera Programme's recent double bill performance, in which I sang the Shepherdess in John Blow's *Venus and Adonis*; a recent week at the Aldeburgh Festival, returning to the Britten-Pears Young Artist Programme to work on Britten's song repertoire with Mark Padmore and Julia Faulkner; the visits to Montréal for the Canadian Vocal Arts Institute Summer Programme, and then Nice for the Les Azuriales Young Artist Programme. Now it's almost time to start thinking about my return to Guildhall in September to start my Artist Diploma on the Opera Studies Programme.





Rodolfo – Opera North's, 2019 production of *La bohème*



Natasha Wilson – Susanna in *Le nozze di Figaro*

Thomas Atkins (tenor)

Sitting in a rehearsal room at Glyndebourne watching a fabulously "British" summer get underway, it's hard to believe it has been three years since I was here last after having just finished my Master of Music at the Guildhall School of Music & Drama. I'm now a year out of the Jette Parker Programme and truly feeling a part of "the big bad world"... and loving every minute of it.

It was great to be back with NZ Opera last year for my first Rodolfo. My singing career actually started with NZ Opera (a fair while ago now!) when I was in the children's chorus. I then sang in the chorus. Then I was an Emerging Artist. And now have been a principle and Young Artist. What next!

Equally great was returning to the Royal Opera House for *La Traviata* with none other than Plácido Domingo as Germont. I can't say I've done badly when it comes to meeting (or even being on stage with) my tenor idols but this really was one for the memory bank.

I then crashed back down to earth and resumed business as usual in the shape of a couple of months in Montpellier playing Lysander in *A Midsummer Night's Dream*, which incidentally was my first role at the New Zealand School of Music! Revisiting roles will become a usual occurrence, I'm sure, but being one of the first roles I ever performed (I'm not sure if Jean Valjean counts...) this one was special.

A particular highlight from this season was performing at Wigmore Hall in celebration of the Kiri Te Kanawa Foundation. While it was lovely to sing in such a prestigious venue, the real joy was being able to give something back in the best way I can. The Foundation has provided so much and been there every step of the way with me. This was a true pleasure.

Looking ahead, my 2019/20 season has shaped up rather nicely. After Rodolfo for Opera North, I head to Gothenburg for the same role. Following this I have my first Alfredo with Israeli Opera and then I'm rounding it all off with some more sunny days at Glyndebourne where I'm playing Jaquino in *Fidelio*. Just to make sure I'm busy...dotted throughout the year are concerts with the BBC Symphony Orchestra and the London Philharmonic Orchestra.

However, as thrilled as I am with all of this, none of it is as exciting as my fast approaching wedding!

Natasha Wilson (soprano)

This semester, I had the pleasure of performing the role of Susanna, in the San Francisco Conservatory of Music spring production of 'Le nozze di Figaro'. We were very fortunate to have been directed by Jose Maria Condemni, who set the opera in the 1940s, with some very elaborate staging – (I had to become very familiar with a plethora of doors). Susanna was a challenging role in terms of the volume of music I had to learn/perform, but have to say, she is my favourite character to date.

I was incredibly happy with my end of year recital. It was a reflection of all I have learned with César Ullor this year, and I'm looking forward to putting this training to good use. During the year I have been able to take classes which refined the important skills I need to help with my performance – advanced acting, historic dance, Alexander technique, Italian, as well as collaborative classes. My year at the Conservatory has been a huge stepping stone, towards helping me become the best performer I can possibly be.

I returned recently to New Zealand for recitals arranged by Auckland Opera Studio and then the role of Zerlina, in 'Don Giovanni', with the Auckland Philharmonia Orchestra, and NZ Opera. I will be heading back to the USA in September, to begin working in the resident artist programme with Pittsburgh Opera. There, I will begin my two-year contract; where I will be covering the role of Zerlina, in their Don Giovanni production, performing the principal role of Rosalba, in Catán's 'Florecia en el Amazonas', Morgana in their resident artist production of Handel's 'Alcina', as well as singing Frasquita in their main-stage production of Bizet's 'Carmen' - and that's only the first year! I'm looking forward to living and working in a new city, but I hope to visit San Francisco, when I can, to continue having lessons with César.



Fledermaus: As Eisenstein, in "disguise" as the Marquis de Renard, with Roselinde (Li Yang)

Kieran Rayner (baritone)

It has been a while since my last update! The latter half of 2018 was full of travel, from Switzerland, back to Britain, then Singapore, New Zealand and back (I sang Sharpless in *Madam Butterfly* with Eternity Opera in Wellington, and *Messiah* with the Napier Civic Choir). For a full update about these adventures in more detail, see my website, kieranrayner.com/news.

The highlight of 2019 so far has been making my debut at the Royal Albert Hall! As one of two adult principal characters in *Dare to Dream*, a new opera by Hannah Conway. It was based on poetry written by refugee children in The Congo, Syria, and Bangladesh, and performed by a massed company of over 700 primary school children. It was a really powerful, inspiring piece, and what a venue to sing in!

In another modern opera, I played "Will" (Guglielmo) workshopping a new version of Mozart's *Così fan Tutte* in Birmingham. This 'Così Remake' is set in present-day London, with rewritten text and recomposed music retaining the basis of Mozart's tunes, but with jazz elements. We rehearsed a 30-minute segment over five days, with our final performance filmed to create a promotional trailer. The show is likely to be produced in full sometime in the next year. Alongside these projects, I've also sung concerts at the Royal Opera House, The Old Operating Theatre Victorian medical museum, and in oratorios at Snape Maltings Aldeburgh, St Martin in the Fields Trafalgar Square, and more.

Currently, I am midway through another three-month summer contract as an Alvarez Young Artist with Garsington Opera, performing at the beautiful Wormsley Estate in Oxfordshire. I'm covering the main baritone role of The Prince in Offenbach's *Fantasio*, while playing a small role in *Fantasio*, and singing chorus in both that and *The Bartered Bride*. *Fantasio* is a riot of colours, and *Bride* is a comic picture of village life (we even dance the polka around a maypole!). Most excitingly, earlier this month I played the Prince in a full cover show of *Fantasio* in the venue, complete with costume, set and orchestra.

Looking to the future I am thrilled to have been selected for the live rounds of the Wigmore Hall International Song Competition! Out of 177 applications for this prestigious competition, only 27 were selected to compete. My duo partner Gamal Khamis and I are now preparing three separate recital programmes, totalling over an hour of repertoire. Exciting! Very best wishes to you all.

Julien Van Mellaerts (baritone)

I've just got home this afternoon after 2 weeks in Cardiff, having been representing New Zealand in the BBC Cardiff Singer of the World. I can't believe it is all over now. It was so exciting, stressful and intense, and completely surreal that I was up there singing last week. Nothing can quite prepare you for the stress of the cameras and all the press interviews, rehearsals and pressure of performing on that stage broadcast all around the world. It was made much more manageable having Dame Kiri there to support us all, and I am so thankful for her help and guidance in the lead up to Cardiff Singer. Thank you so much Kiri! I am so proud I could represent NZ and the Kiri Te Kanawa Foundation in this incredible competition. I am so incredibly grateful for their ongoing support.

Now it is time for some rest and recuperation after what has been an incredibly busy few months. March I was only home 4 nights in 3 months. In March and April, it was amazing to be home in NZ touring the country with James Baillieu for Chamber Music NZ. The recitals were incredibly well received, and in particular the songs about our native birds that we commissioned for the tour were a huge success! Gareth Farr and Bill Manhire created the most beautiful and fun songs about the Dotterel, Takahe, Huia and Tui. James and I will be performing these songs again at our Wigmore Hall recital on 5 January 2020, where we will also be premiering one more song that we have added to the set – Kiwi.

From NZ it was a quick trip to New York, then home just long enough to change suitcases, then a tour of Israel. I was singing orchestral songs by Mahler and Schubert with the Israel Camerata, performing around the country. From my performances there I was immediately invited back to work with the Camerata, as well as being engaged to sing Silvio in *I Pagliacci* next June/July with the Israeli Opera. After Israel, it was changing suitcases yet again and then onwards to Beijing for a series of 4 recitals.

I'm looking forward to having the next week off. But once I'm back, I am very excited to be working with Gergiev singing *Der Einäugige* in *Die Frau ohne Schatten* alongside Nina Stemme and Matthias Goerne, then to sing Papageno in *The Magic Flute* both of which will be at the Verbier Festival in Switzerland. Then I will have a couple of Brahms Requiems in France with the Aedes Ensemble, before the start of next season. Some other highlights include my debut at the Concertgebouw with Julius Drake, Figaro in *Le nozze di Figaro* at the Salzburg Mozartwoche with Sir András Schiff, a return to the Wigmore Hall, many more recitals and more roles to be announced soon!



Eliza as 'Nella' and Quentin Hayes as 'Gianni Schicchi' in the RNCM's production of *Gianni Schicchi*

Eliza Boom (soprano)

It's summer here in Manchester now (although no one has told the weather), and two days ago I officially finished my time at the Royal Northern College of Music. It has been an incredible year, filled to the brim with new roles, competitions, concerts and countless auditions.

I started 2019 busy as ever with auditions, competitions and several concerts, including a recital at Bridgewater Hall. In the midst of all this, I auditioned for the National Opera Studio in London and I am thrilled to be going there as a Young Artist in September. It is a wonderful next step, and I'm very excited to start my time there and see where life takes me afterward.

Through the RNCM, I have been able to work with some wonderful coaches and conductors, such as Sir Mark Elder, Mark Shanahan, Julius Drake, Ann Murray and Susan Bullock. I've had the opportunity to perform plenty of new repertoire across England, including lots of Lieder and Chanson, Brahms' *Ein Deutsches Requiem*, Mahler's 4th Symphony, Haydn's Nelson Mass and a new song cycle by young composer James McIlwrath.

In May I travelled to Warsaw for the International Stanisław Moniuszko Vocal Competition. I was one of eighty pre-selected singers, and the calibre of both the competitors and the panel was very impressive. They were all very supportive, but it's still intimidating to step out onto the stage and see a long table full of people who potentially could make or break your career! So, I was over the moon to go through to the semi-finals and get to sing for them again. Though I didn't get through to the final round, I was very happy with how I performed, and considering I was one of the youngest there, I am truly happy with how it all went.

In June I had a joint final recital with my fellow International Artist Iain Henderson. We put together a programme of song and arias for the first half, and then performed a series of staged scenes from Gounod's *Romeo et Juliette*. I have adored getting to know Juliette. Gounod's score is exquisite, and I hope I'll be able to perform the full role one day soon.

Last month I performed the role of Donna Anna for Clonter Opera's production of *Don Giovanni*, and then headed back to New Zealand for a few concerts, competitions and very importantly, to reapply for my UK visa.

As always, I am so grateful to the Kiri Te Kanawa Foundation for their support, this year has been a massive one for me and it wouldn't have been possible without you.



Ferrando in Bloomsbury Opera's production of *Così fan tutte*

Filipe Manu (tenor)

Earlier this year I returned to London and immediately began rehearsals for Britten's *A Midsummer Night's Dream* at the Guildhall School of Music and Drama and *Così fan Tutte* for Bloomsbury Opera. I was thrilled to perform the role of Ferrando again particularly as the cast included close friends, a number of whom were kiwis. Performing the role of Lysander was a great introduction into Britten's Operatic repertoire and I had a lot of fun discovering the delights in his music. A MSND marked the final performance at the GSMD.

I was fortunate to be able to spend my last semester working at the Royal Opera House, performing in the Jette Parker Young Artist's annual chamber opera *Phaedra* by Hans Werner Henze. Living up to the reputation of modern music, *Phaedra* was one of the most difficult roles I've learnt so far. The difficulty was not only in the music, but also in the abstract German libretto. Thankfully, we had an amazing production team which helped us all decipher this very challenging piece. I had the immense pleasure of meeting the librettist Christian Lehnert after the final show. He thanked the cast for such a beautiful performance and for realising his and Henze's vision on this piece.

In between rehearsals and performances for these operas and preparing for the infamous young artist programme audition season, I was involved in a masterclass with tenor Michael Fabiano. Whilst in London performing the title role in Gounod's *Faust* for ROH, Fabiano gave a masterclass in aid of his charity AidSmart. Working with one of the world's most in demand tenors was a thrilling experience. It was also around this time I learnt that I had been selected (from over 500 applicants in 61 countries) to join the Jette Parker Young Artist Programme at the Royal Opera House. I am extremely excited for what lies ahead over the next two years and while I know it will be a lot of work, I know that at the end of it I will take away a wealth of knowledge and experience.

When I moved over in September 2017 to begin my studies, I could have never imagined how things would move in under two years. I truly believe that had it not been for the foundations set in New Zealand, through training programmes such as The Kiri Singers Development Programme, The Dame Malvina Major Foundation opera programme, the NZ Opera Emerging Artist programme and the NZ Opera School, I would not have been able to make the most of the opportunities offered when I arrived in London. It's been a tremendous amount of hard work, but I've had a blast in the process!



Kiri Programme singers complete their studies

Five talented young singers; Manase Latu (Tenor); Ipu Laga'aia (Tenor); Joe Haddow (Baritone); Harry Grigg (Tenor) and Samson Setu (Bass-baritone) recently completed the 2nd Kiri Programme – the personalised Foundation initiative based on a training skills programme which helps prepare talented singers for overseas studies.

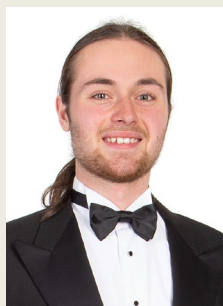
As the year progressed our singers made huge gains responding energetically to the intensive coaching, tuition and support they were offered. They had the opportunity to work with Dame Kiri and a group of top international and local coaches as well as media training and stress management and resilience training workshops run by professionals in these fields – and, based on close observation, they made the most of every opportunity.



MANASE LATU



IPU LAGA'AIA



JOE HADDOW



HARRY GRIGG



SAMSON SETU



Dame Kiri after being appointed a member of the Order of the Companions of Honour

Special acknowledgements for a wonderful career & contribution to music

Earlier this year Dame Kiri celebrated her 75th birthday. Tributes from colleagues, opera houses and friends around the world followed. In honour of her extraordinary international career Concert FM in New Zealand produced a presentation which includes a selection of her most magical singing moments. Not long after Dame Kiri was again acknowledged by Her Majesty the Queen – in the Queen's Birthday Honours she was appointed a Member of the Order of the Companions of Honour, for services to music. She received the Order from the Prince of Wales in a ceremony at Buckingham Palace.

Another special but very different award followed when she was granted the Freedom of the City of London during one of the oldest surviving traditional ceremonies still in existence today. Traditionally the Freedom entitled the recipient the right to herd sheep and cattle across London's four bridges – these "privileges" are now effectively symbolic so don't expect to see Dame Kiri on Tower Bridge surrounded by a herd of sheep!

[CLICK HERE](#) to see Concert FM's special presentation of Dame Kiri's career

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

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KIRI TE KANAWA FOUNDATION SUPPORTERS



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.

It is believed that the contents of this newsletter are a full and fair representation. Interested parties should make their own enquiries to satisfy themselves on all aspects. PRIVACY POLICY: Under the Privacy Act 1993 any address or information you supply us will be held in secure circumstances by the Kiri Te Kanawa Foundation and used to communicate with you about the Foundation's events, associations and activities. Our mailing lists are available only to the Kiri Te Kanawa Foundation and are not available to any third parties or organisations.

