



ARIA

The newsletter of the Kiri Te Kanawa Foundation

Welcome to the 13th edition of Aria – the newsletter of the Kiri Te Kanawa Foundation - read on and take a wander

KAWITI WAETFORD COMPLETES A GOOD YEAR



Twenty-one year old New Zealand baritone, Kawiti Waetford is about to complete his second year of study at the University of Otago in New Zealand. He is studying for a double degree in music, linguistics and languages, under Isabel Cunningham and Professor Terence Dennis.

In 2010 he was the recipient of several prestigious scholarships, including the Allens Educational Foundation Scholarship; and the University of Otago Maori and Pacific Island Scholarship. Earlier this year Kawiti was awarded the Ngarimu VC and Maori Battalion Scholarship for 2011.

His attainments and potential were recognised with grants from the Kiri Te Kanawa Foundation for travelling and tuition expenses and a scholarship to attend the 2011 Solti Te Kanawa Accademia Del Bel Canto in Tuscany.

Other highlights for Kawiti during 2011 included the invitation to be a guest soloist (along with NZ tenor Simon O'Neill and internationally acclaimed mezzo soprano Frederica von Stade) in a unique concert given by Dame Kiri to raise funds for Southern Opera and the Christchurch Symphony after the September 2010 earthquake. In October he joined Dame Kiri (and NZ baritone Teddy Tahu Rhodes) to sing at the Rugby World Cup Gala Concert arranged by the New Zealand Symphony Orchestra in association with the Kiri Te Kanawa Foundation.

Earlier this year he was the subject of a short documentary which was screened on Maori Television.

ANY MUSIC STUDENT TAKING PART IN A MASTERCLASS WITH A TOURING SUPERSTAR LIKE KIRI TE KANAWA WOULD CONSIDER THE EXPERIENCE ITSELF THE REWARD (The Australian, October 12, 2011)



So Carlos Barcenas, a Colombian tenor currently studying in Melbourne, was still stunned that such an opportunity had come his way. On Sunday one of the world's most famous sopranos was holding a public masterclass with six students from the Melbourne Conservatorium of Music when the moment came for Barcenas to perform. He sang Puccini's E lucevan le stelle from Tosca and Te Kanawa, currently on a tour of Australia, was blown away.

She got in touch with Barcenas the next day and asked him to join her on tour. "She's been completely lovely with me," the 37-year-old said today. "She's been a really good person. She's supported me and been really nice."

Last night Barcenas took the stage at the Melbourne Town Hall as part of Te Kanawa's concert.

She was also joined by another special guest, NZ baritone Phillip Rhodes, and accompanied by pianist Terence Dennis, but it was the presence of Barcenas that was the story of the night.

Te Kanawa asked the tenor to sing the aria he had sung at the masterclass, and to sing it again when she performed at the outdoor concert in the Hunter Valley.

Barcenas, who recently performed in the nation's first indigenous musical Pecan Summer, and next year will take on the title role in the Victorian Opera's production of Master Peter's Puppet Show, said the exposure was invaluable. He also said Te Kanawa's praise served as a validation for his chosen career.

"When someone of the calibre of a worldwide performer says she wants you to sing with her, it's reassuring that you're doing something well and that you can be a professional singer in the world," he said.

A few hours before taking the stage, though, he admitted to a few nerves about the high-profile engagement. "I have to say, when I got the information I was like, 'Oh god, that's quite big.' You get nervous for a while."

TALENT IS A GIFT

Those who have been blessed with it deserve the opportunity to nurture and develop it to the full. We need your help, to help them ... to live their dreams.

Donations to the Foundation of any size are always welcome and very important for the continued aim of supporting talented singers and musicians.

Regular contributions are particularly welcome and recently the Foundation was delighted to welcome Professor Jack Richards as an Associate Patron in recognition of his long term commitment of support for the Foundation.

Your donations are important.

The Kiri Te Kanawa Foundation and the Kiri Te Kanawa Foundation (UK) are registered charitable trusts which offer a range of opportunities to support their work. Further information about how to make a donation is on the website or contact the Foundation for details.

YOUNG SINGERS APPRECIATE UNIQUE MENTORING OPPORTUNITY



Back in 2004 when the Foundation was created the original focus was naturally on raising funds. It did not take Dame Kiri and the trustees too long to realize that in addition to financial support most young singers need judicious mentoring, help with vocal technique and voice maintenance, advice about media and agents and stage craft.

As a result Dame Kiri sets aside time to mentor and coach small groups of singers at her home – usually in the company of selected professional colleagues who also share their knowledge and experience. Here is feedback from 3 New Zealanders who attended a recent weekend at Dame Kiri's home...

"We just had an absolutely wonderful time out at Kiri's house this weekend. The combination of coaches worked really well and we got some very good intensive work done. I was incredibly happy to be introduced to conductor Robin Stapleton, whom I'm hoping to continue working with in London, and as always Peter Lockwood had insightful contributions throughout the weekend - hoping to go spend some time working with him in Amsterdam as well if possible. Also, Michael Pollock, though mainly playing this weekend, was very generous in taking us aside to work a few things through, and I hope to work further with him also. Thank you again to the Foundation for sponsoring these weekends". (Joanna Foote).

"It was a really good weekend. The combination of Peter Lockwood and Robin Stapleton was certainly dynamic, and to say the least hard-core. We were given a good grilling, but of the most helpful kind, and having Michael Pollock supporting us on the Piano was also such a privilege, and made all the difference. Dame Kiri was as always warm and incredibly hospitable"(Claire Egan).

"The crew filming my TV documentary was with me for 8 days ending with the two day workshop at Dame Kiri's home. Much thanks must go to Kiri for opening her home to the crew during this time, I realise she is a woman that holds her privacy very dear and rightly so. It was a tough weekend with Robin Stapleton, Peter Lockwood, Michael Pollock and Dame Kiri tearing strips of all four singers. I truly believe that in order to get the best out of any coach simply put 2 or more in one room with a singer and turn a camera on! It was an exhausting experience but valuable none the less. It's times like those that I am so grateful to own a recorder, as I have so much information on that small device to decipher through, information that only a genius could retain in an hour. To give you an idea of it, just imagine four gym sessions squeezed into one, or better yet texting while riding a push-bike on the motorway...blindfolded!" (Phillip Rhodes).

HAWAII MASTERCLASS & FUNDRAISER



During a recent concert tour in Hawaii Dame Kiri took time out to help local students and some fundraising activity. Aria asked Karen Tiller, Executive Director of Hawaii Opera Theatre to describe what happened ... "Hawaii opera patrons were thrilled by the recent appearances of Dame Kiri Te Kanawa in Honolulu and on the island of Maui. Though her public concerts were the highlight of her time here, she also participated in two events that were educational in nature... something truly dear to her.

Dame Kiri began her work in the islands with a Masterclass with students from the University of Hawaii as well as artists who are part of the Hawaii Opera Theatre Orvis Studio Program. Dame Kiri worked with 6 young artists for over three hours... imparting wisdom and constructive criticism. The students were gushing

after the event, one saying, "It is just incredible to have one-on-one time with one of the greatest singers in opera history."

Neiman Marcus of Honolulu hosted a special dinner in honor of Dame Kiri and Hawaii Opera Theatre. Seventy-Five patrons enjoyed a small mini-recital and conversation with the artist. True to form, Dame Kiri wowed this group not only with her incredible musical artistry, but her generous conversation about her life, career and foundation. Speaking for nearly 40 minutes, every patron felt by the end of the evening, they had real insight into her life. It was an incredibly special night with proceeds supporting both the Hawaii Opera Theatre and The Kiri Te Kanawa Foundation in equal measure.

Hawaii loved everything she did in the islands... we can't wait until she comes back!"

UNITED KINGDOM FOUNDATION NEWS

The Kiri Te Kanawa Foundation (UK) is a Charitable Trust established by Dame Kiri in the United Kingdom as a separate organisation with no legal connection to the Kiri Te Kanawa Foundation based in New Zealand.

Both foundations have identical aims and objectives except the UK Foundation recently changed its objectives to allow it to consider supporting singers identified by Dame Kiri - regardless of their origins (not necessary New Zealand born). In the past support has been given by the UK foundation to a number of New Zealand and international singers just commencing their careers – including sopranos Joanna Foote (New Zealand), Julia Lezhneva (Russia) and Laurayna Bendziunaite (Lithuania) and tenors Chen Chen (China) and Roberto Ortiz (Mexico).

Both Foundations are chaired by Dame Kiri and work very closely on many Foundation projects.

MASTERCLASS AT OPERA STUDIO MELBOURNE



A message from the Opera Studio Melbourne.

'We were delighted and privileged to welcome Dame Kiri Te Kanawa to The Opera Studio Melbourne. Dame Kiri spent the first hour meeting and listening to the 6 selected singers which was followed by an informal discussion about singing and careers over lunch.

A fascinating 3 hour Masterclass followed. Words of advice, wisdom, insight and the occasional extra treat of demonstration were generously imparted, and our singers equipped themselves beautifully in a highly pressured situation! Congratulations to all; and a sincere thank you to both Dame Kiri and Terence Dennis, for generously donating their time and expertise to the singers of The Opera Studio Melbourne.

Photo - Melbourne Masterclass

KA MATE – A MAORI WAR SONG BREATHES NEW LIFE



During World War I over 2000 Maori soldiers became part of the New Zealand army. Known initially as the Native Contingent, they joined the NZ Mounted Rifles and the ANZAC forces at Gallipoli, then the Somme, Messines and the Rhine. In 1915, news film of the NZ troops was shown in NZ, and in that coverage Maori soldiers could be seen chanting the fearsome haka of the Maori chief Te Rauparaha.

Possibly inspired by the widely seen footage, a composer using the nom de plume Terangi Hīkīroa honoured the Maori soldiers with a 'Maori War Song' which incorporated the haka as a rousing chorus. After World War I the song was performed widely throughout NZ and recorded and sung by a number of singers including the great Maori bass Ina Te Wiata.

Dame Kiri proposed that the Foundation acquire rights to the music and commission Carl Doy to write an arrangement for orchestra and soloist. This was successfully completed and the song was sung Philip Rhodes at Dame Kiri's concert in the Hunter Valley. Kawiti Waetford sang it with Teddy Tahu Rhodes to much acclaim at the Rugby World Cup Gala Concert. Two weeks later Kawiti sought permission to sing the song in the Maori Song section of the 2011 New Zealand Aria competition which he subsequently won.

The Foundation now holds the music and will be making it available on request.

Credit: Historical notes - Max Cryer

BEQUESTS – LEAVING A GIFT IN YOUR WILL

Few people today will be familiar with the name Dorothy Francis Craig, yet this little known New Zealander played an important role in the establishment of the Kiri Te Kanawa Foundation. At the time that the Foundation was being established a bequest of £20,000 was received from the executors of her estate – Dorothy had been a great fan of Dame Kiri. So Dorothy provided the Foundation's first bequest and what better way is there to reflect your love of music.

Leaving a bequest is a simple procedure that allows you to include the Foundation as a beneficiary of your will. Bequests are usually directed to the Foundation for use at the trustee's discretion but they can also be directed towards a specific purpose such as a music scholarship for a talented singer, musician or conductor identified by the trustees as meeting all the required criteria. Leaving a gift in your will is one way to make the type of gift that you may not be able to make during your lifetime.

If you'd like to discuss this matter further or would like sample language for your lawyer please contact the Foundation office.

PHILLIP RHODES – A YOUNG SINGER ON THE RISE



Phillip Rhodes recently sent a report to the Foundation trustees on his progress. Here are excerpts from that report...

"The last month has been extremely demanding yet one of the most enjoyable months of my time here in the UK. Let me start by saying that I am extremely honoured that Kiri has had enough belief in me and the improvements I have made to insert me into a number of concerts, beginning with a concert in Amsterdam.

It is always a privilege to see Dame Kiri at work. There are certain things that cannot be taught in the classroom, and I will be forever grateful to Kiri for allowing me to see every little detail and the possible pitfalls and what to expect when putting a tour together. This is another lesson in organisation, the art of being surrounded by people that will not take their eye off the ball, as every little bump on the road has a follow-on effect.

The second concert was in Israel and again Kiri gave a concert that belies her age, with a very difficult programme of songs and arias that demand the utmost in control and discipline.

The last of the concerts was held back in London in honour of Sir Colin Davis and whilst only one aria was required by me on this occasion the desired result came to fruition with the director of the Edinburgh Festival being present and very interested in trying to make something happen for me in the very near future."

In August Phillip returned to Australia and New Zealand for concert appearances. For the Auckland Philharmonia, he took the baritone solos in Orff's Carmina Burana; he performed in recital with Dame Kiri at the Melbourne Town Hall and then appeared as her guest for the 'Opera in the Vineyards' concert at the Wyndham Estate in New South Wales. As Aria went to press it was announced that Phillip will sing the title role in the brand new opera Hôhepa for the 2012 New Zealand International Arts Festival. Subsequently Phillip returned to Australia and New Zealand for concert appearances. For the Auckland Philharmonia, he took the baritone solos in Orff's Carmina Burana; he performed in recital with Dame Kiri at the Melbourne Town Hall and then appeared as her guest for the Opera in the Vineyards concert at Wyndham Estate in New South Wales. As Aria went to press it was announced that he will sing the title role in the brand new opera Hôhepa for The NBR New Zealand Opera at the 2012 New Zealand International Arts Festival.

Photo - Julian Reynolds, Dame Kiri & Phillip Rhodes at Carre Theatre, Amsterdam.

KIRI TE KANAWA FOUNDATION ANNOUNCES SUPPORT FOR THE NEW ZEALAND OPERA SCHOOL



The New Zealand Opera School, based annually during January in Wanganui, is delighted to announce that the Kiri Te Kanawa Foundation will be the sponsors for the final Opera School concert 'Great Moments of Opera 2012, in the Royal Wanganui Opera House.

The School, based at the Wanganui Collegiate School, is now in its 18th year and Dame Kiri announced that her Foundation's motivation for supporting the School was to show their support for this important live-in school which has to date and will continue into the future to provide a vehicle for young New Zealand singers to develop their skills in the presence of their peers and to experience their own live performances. 'We see the School', she said, 'as an invaluable experience to support our primary aim of identifying and assisting New Zealand singers of

recognisable ability to complete advanced classical vocal studies and ultimately develop international careers'.

In welcoming the announcement the Director of the School, Donald Trott, said this is a significant step in the life of the School.

JAMES IOELU RECEIVES FOUNDATION SCHOLARSHIP



James Ioelu was recently granted a \$10,000 scholarship in recognition of the progress he has made and his personal efforts to secure significant funds to support his first year at the Manhattan School of Music in New York.

James is a 25 year-old baritone who began singing as an 18 year-old. Born in Auckland, New Zealand he grew up as a classically trained pianist. In his high school years he was given the opportunity to broaden his musical knowledge with the introduction to the bass guitar, jazz piano and drums as well as playing in a number of school music bands. It wasn't until his later teen years that James discovered the art of classical singing and opera.

2008 proved to be a big year for James winning the Becroft Aria and the Young National Performer of the Year in Voice. These successes were followed by being a quarter-finalist in the Sydney Aria Competitions and a finalist in the New Zealand Aria competition receiving 4th place and a summer school scholarship.

In 2010 he was accepted to study at the prestigious Manhattan School of Music where he embarked on a 4 year degree. He made sufficient progress there to impress his tutors who in turn recommended support from the Kiri Te Kanawa Foundation.

The Kiri Te Kanawa Foundation is proudly supported by



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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.

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