

ARIA



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Dame Kiri comments . . .

The Kiri Te Kanawa Foundations (UK and NZ) have been in existence since 2004 so 10 years on is an appropriate time to reassess my initial objectives and look to the progress we need to make over the next decade. My reasons for establishing the Foundations remain unchanged - to identify and support outstanding and exceptional singers and musicians. Many people will not know this but originally I had planned to leave funds from my estate to create scholarships. It was only when talking with close friends and colleagues that I saw there was an immediate need to do something positive whilst I was vocally active, fit and healthy and in a position to assist young singers and musicians.

Thankfully over the last 10 years, working with my dedicated trustees, I have been able to progress the Foundation to the point where I feel it is well organized and focused on achieving the original objectives. Collectively we have spent many hours considering and discussing a wide range of aspects relating to the progress of the singers we are supporting. My passion to see young people succeed is as strong as ever and it is such a joy to see Foundation recipients progress along the difficult journey which is a career in music.

This year I celebrated my 70th birthday on stage at Covent Garden. I received many birthday wishes from friends and colleagues including Jose Carreras, Plácido Domingo and Sir Jackie Stewart. Perhaps the most charming and delightful musical message came from the cast of Downton Abbey who sang 'happy birthday' with Jim Carter (Mr Carson – the butler) presenting my birthday cake on stage. The evening concluded with



a spectacular celebratory dinner for special guests hosted by Rolex.

I am writing this message from the Ravinia Festival in Chicago where I will be leading a masterclass and performing the world premiere of a new work by Jake Heggie set to poems by Emily Dickinson, commissioned by the Festival in honour of my 70th birthday. I've been joined here by my close friend Fredericka von Stade and we have been discussing the next generation of classical singers. Fredericka has graciously accepted my invitation to be an active member of the Foundation's vocal selection panel - her lifetime musical experience and down-to-earth level headed advice will be invaluable and a huge asset when considering applications.

During our conversations Flicka summarized very succinctly where our focus should be. We should be 'using all that we know from our career experiences to help guide young singers; being honest from the place of being on their side, not trying to protect or discourage and constantly reminding them that the heart of everything they do is the great love of Music and Word! Word being the advantage we have over all other musicians, communication is paramount to everything.'

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Welcome to the 17th edition of Aria

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KIRI TE KANAWA
FOUNDATION

Over the past decade I've been hugely inspired by the many young talented singers we have supported – they have enormous potential for future success. They know that their career choice is a lifetime of hard work, dedication and complete passion for music. I feel very proud watching their development – many like Andri Robertsson and Phillip Rhodes are now on their way to working careers; others like Kawiti Waetford, Thomas Atkins, Jonathan Abernethy and Louise Alder are still studying – it's so thrilling and exciting to see their progress.

Finally, I was personally delighted that my good friend Kathryn Harries was so well received in New Zealand as principal judge for the recent Lexus Song Quest and through the Foundation sponsored masterclasses she led throughout the country. I've no doubt that the time she gave and experiences shared will help raise the awareness of the level New Zealand singers must strive to achieve prior to their departure for further advanced classical vocal studies overseas.



Bianca with Kathryn Harries

2014 Kiri Te Kanawa Scholar

Wellington Mezzo Soprano Bianca Andrew was recently awarded the 2014 Kiri Te Kanawa Scholarship as the singer judged to have outstanding potential for an international singing career.

The award is given to one of 16 talented young singers who participated in the Lexus Song Quest masterclasses presented by the Kiri Te Kanawa Foundation in the four main centres of New Zealand.

The masterclasses were conducted by international judge Kathryn Harries (Chief Judge of the Lexus Song Quest) who made the final scholarship decision. The scholarship

sponsored by the Kiri Te Kanawa Foundation is a cash prize of \$15,000 to be used for international study.

"International study is an essential stepping stone for developing an international career and we are delighted to be able to support Bianca on her journey," Dame Kiri Te Kanawa said. "I shall look forward to following her career."

Bianca said winning the scholarship was "absolutely amazing and a real privilege. I've just had so much fun doing the Lexus Song Quest and winning this award is an extra bonus on top of what's been the best performing experience I've ever had."

Announcing the award Kathryn Harries commented that the standard of singing in the 2014 Lexus Song Quest Grand Final was exceptional. "Year after year New Zealand is nurturing, encouraging and producing the greatest singers of the future.

"Bianca is the complete package. She is highly intelligent as a person, a singer and a musician, and she is a tremendously skilled communicator and a brilliant actress. She has all the talent to have a very successful international career."

New look for a much-loved brand

Following a rigorous review of Foundation procedures and marketing strategies the Trustees recently approved a review of the Foundation's branding.

Leading brand and design agency Hawkins & Co, headed by Doug Hawkins, generously accepted the challenge as a contribution to the Foundation, and graphic designer Fiona August assisted in the new look of 'ARIA'.

Paul Brewer, a Foundation Trustee with an extensive background in marketing and communications, describes the changes – "We are delighted with the revised design of the logo and newsletter – it's an exciting refreshment of a much-loved brand. The design respects the integrity of the existing brand and it has enhanced the beauty and sense of balance. The revised 'koru' in the logo captures the essence of a waka moving through the ocean, symbolising the compelling journey our young students take."



Victoria League partnership

The Kiri Te Kanawa Foundation recently completed arrangements for an exciting collaboration with the Victoria League in Auckland. The Victoria League Scholarship in Singing will be awarded annually to a selected New Zealand singer. The scholarship, which will be funded by the League and presented and managed by the Kiri Te Kanawa Foundation, will be in the form of 12-months self-catering accommodation at the League's London house in Leinster Square. It is centrally located and offers ideal accommodation and dedicated rehearsal/performance rooms for singers and musicians studying in London and has been used by many New Zealand singers and musicians in the past. The inaugural scholarship will be announced early next year.

Recent Grants

The Foundation was recently pleased to confirm tuition grants to three talented New Zealand singers to support overseas study – all of whom were subsequently announced as finalists in the 2014 Lexus Song Quest.

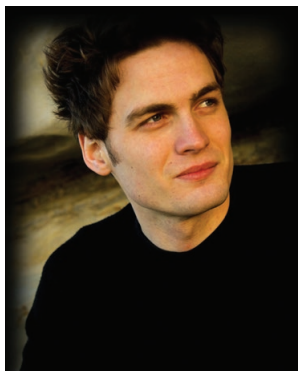


Bianca Andrew (Mezzo Soprano) is considered one of New Zealand's most promising young singers to emerge in recent years.

A consummate actress as well as a singer, she is known for her engaging and creative performances in many genres from classical music to cabaret and music theatre.

She graduated from the New Zealand School of Music in 2011 with a Bachelor and Postgraduate Diploma of Music (Distinction) under the tutelage of Margaret Medlyn. Pursuing her dream of a career in opera, Bianca auditioned and was offered a place at the Guildhall School of Music and Drama. She will move to London in September 2014 to commence an Artist Masters in vocal performance at the Guildhall where she will study with renowned soprano Yvonne Kenny.

Commenting on receiving the grant Bianca said "To be supported by Dame Kiri and her Foundation is a great honour; I feel very fortunate to be heading off on the next chapter of my career with their support and encouragement. This grant is a significant financial boost, helping me to cover the expense of my further training at the Guildhall School of Music and Drama in London. It is my dream to represent New Zealand on the international operatic stage, and Dame Kiri's Foundation is helping me reach my dream by supporting me financially and just as importantly, in a mentoring capacity. I very much look forward to meeting my challenges and celebrating my successes with the Kiri Te Kanawa Foundation, and I thank them sincerely for their support.



Edward Laurenson (Baritone) made his operatic debut in the Chapman Tripp Opera Chorus for New Zealand Opera's *Eugene Onegin* in 2009 and has since performed in the company's seasons of *Rigoletto*, *The Bartered Bride*, *Madame Butterfly* and *Don Giovanni*. In 2012 he was awarded Vocal National Young Performer of the Year by the Performing Arts Competitions Association of New Zealand and the Lieder prize at the New Zealand Aria competition. Edward comes to opera through musical theatre and has performed lead roles in *The Sound of Music*, *West Side Story* and *Grease*.

Acknowledging the Foundation's support Edward said "Receiving this grant has not only helped me financially but it has also provided encouragement to strive for even greater levels of excellence. I am aware that it is an incredible honour to have Dame Kiri Te Kanawa supporting my career, and I am also aware of what this requires from me personally.

"I would like to thank Dame Kiri for the personal advice she has given me. This was something that I had dreamt about ever since I was a little boy. Although it was quite obvious that I was extremely nervous, in fact I don't think I have ever been so nervous in my life, Dame Kiri was one of the warmest, kindest and most generous tutors I have ever had the privilege of singing for. Thank you again for a life changing event."



One of world's most loved Divas joins vocal selection panel

Legendary mezzo-soprano Frederica von Stade has accepted Dame Kiri's invitation to become a member of the Foundation's vocal selection panel. She will join Dame Kiri, Professor Terence Dennis and Rodney Macann – the group who collectively review applications received from singers requesting the Foundation's support.

Dame Kiri says Frederica, who is affectionately known as "Flicka" to family, friends and fans, "is one of the classical world's most-beloved Divas. Flicka is a great musician, a marvellously generous and supportive colleague, and a simply wonderful singer who has enriched the world of classical music for more than four decades performing in all of the world's leading opera houses."

The panel independently review recordings provided by applicants before conferring as a group to share their opinions and eventually make recommendations to the Trustees for future action.

"...FREDERICA, WHO IS AFFECTIONATELY KNOWN AS "FLICKA" TO FAMILY, FRIENDS AND FANS, "IS ONE OF THE CLASSICAL WORLD'S MOST-BELOVED DIVAS."



Oliver Sewell (Tenor) holds a Bachelor of Music (Voice Performance) from the University of Canterbury and a Postgraduate Diploma of Music (Voice Performance) from the New Zealand School of Music. He has sung with a range of choirs in New Zealand and is a recipient of the Dame Malvina Major Foundation Arts Excellence Award, an NZSM postgraduate study scholarship, the Rotary Club of Wellington Postgraduate Award for 2013 and an ABRSM Exhibition Award. Oliver is currently a 2013/14 Freemasons Dame Malvina Major Foundation Emerging Artist and will commence his studies towards a Masters in Classical Voice at the Manhattan School of Music in October.

Obviously delighted to receive the grant Oliver said "Dame Kiri is an operatic icon. It means a great deal to me to have her personal endorsement and support, not to mention the invaluable advice and counsel which is now available to me through Dame Kiri and Rodney Macann, both of whom generously share their knowledge and wisdom with young New Zealand singers. I am looking forward to an ongoing relationship with the Foundation and also, with immense excitement, to my studies in New York, which are now possible as a result of the Foundation's generous support."

UK FOUNDATION SCHOLARSHIP NEWS

The Kiri Te Kanawa Foundation (UK) currently offers an annual scholarship for a student attending the Royal College of Music and the Royal Academy of Music. Each scholarship has a value of £10,000. This is news about two recipients.



Soprano
Louise Alder

Soprano Louise Alder is a recent graduate of the Royal College of Music International Opera School where she was the inaugural Kiri Te Kanawa Scholar. She was awarded 2nd Prize in the 2013 Kathleen Ferrier Competition.

She will join the ensemble of Oper Frankfurt in the autumn of 2014 where roles in her first season include Musetta in *La bohème*, Lisa in a new production of *La Sonnambula* and Silandra in a new production of Cesti's *Orontea*. The future also heralds débuts for Garsington Opera and Glyndebourne Festival Opera.

Recent highlights on the concert platform have included Sophie *Der Rosenkavalier* in her BBC Proms début with Glyndebourne Festival Opera and the London Philharmonic Orchestra conducted by Robin Ticciati, Zelidie in the British premiere of Rameau's *Zaïs* with the Orchestra of the Age of Enlightenment and Jonathan Williams and Mozart Concert Arias with Classical Opera and Ian Page. Her performances have also taken her to the Aldeburgh, St Magnus and London Handel Festivals and as far afield as Edinburgh, Munich and Budapest.



Soprano
Filipa Van Eck

Soprano Filipa Van Eck is a recent graduate of Benjamin Britten International Opera School at the Royal College of Music, where she was the Kiri Te Kanawa Scholar. On the operatic stage Filipa has performed Susanna Le nozze di Figaro, Lisetta La Gazzetta, Gabrielle La Vie Parisienne, L'Enfant et les sortilèges and Laurette Le Docteur Miracle at the RCM, Rosmene *Imeno* and the title role of *Avianna in Creta* for the London Handel Festival with Laurence Cummings, Micaela Carmen and Susanna Le nozze di Figaro for Woodhouse Opera and Poppea L'incoronazione di Poppea for English Touring Opera.

Recent highlights on the concert platform include Britten's *Les Illuminations* at the Royal Festival Hall, Schubert's *Der Hirt auf dem Felsen* at the Cadogan Hall, Vaughan Williams *Sea Symphony* and Mozart Requiem with the Cape Town Philharmonic Orchestra. Filipa's current engagements include Barbarina in Jonathan Dove's *The Little Green Swallow* for British Youth Opera.



*Thomas Atkins, Eleanor Catton,
Somi Kim, Kawiti Waetford*

Foundation Students help launch NZ-Australia Literature Festival

The first ever Australia and New Zealand Festival of Arts & Literature was held recently in London. The Foundation was represented at the special launch function by Foundation students Kawiti Waetford and Thomas Atkins – with their guest New Zealand soprano Somi Kim.

The trio performed New Zealand compositions in celebration of the launch and found it inspiring listening to the youngest Man Brooker winner ever, New Zealander Eleanor Catton speaking about her book *The Luminaries* and the evocative images of New Zealand she had used.



Bequests – leaving a gift in your will

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 trustees' discretion but they can also be directed towards a specific purpose such as a tuition scholarship for a talented singer 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.



Where are they now?

The Foundation has been operational for a decade. During the last 10 years we have worked with a group of very talented and focused young artists and made over 120 grants of various sizes.

In the last edition of Aria we caught up with some of our previous grant recipients and in this edition we will meet others who are still on their musical journeys . . .



**Kerry Jago
(Conductor)**

Young conductor Kerry Jago was the second recipient of a Kiri Te Kanawa Foundation grant which allowed him to return from Germany to conduct the Christchurch Symphony Orchestra in 2005. Kerry was last in New Zealand in July 2012 assisting musical director Pietari Inkinen during the NZSO's production of Wagner's *The Valkyrie*.

He has since been appointed musical director of the Overbacher Singschule, a choir academy near Cologne, Germany, where he has just begun his second year of work. 2013 also saw Kerry's first appearance as a conductor at the European Youth Music Week, to which he has been invited back this year.

In 2011, Kerry completed his studies in early music singing with Michael Chance at the Royal Conservatory in The Hague. Since then he has complemented his conducting work with regular appearances as a vocal soloist and ensemble singer, having recorded and performed throughout Europe with groups such as the Kammerchor Stuttgart and the Capella Sancti Georgi.

In 2013 he founded the Sidonia-Ensemble, a professional early music ensemble based in Bonn, Germany, specialising in vocal works of the 16th and 17th centuries, which he both sings in and directs. Concerts for 2014 include the Lamentations of Jeremiah by Cavalieri and Israelsbrunnlein by Johann Hermann Schein.

Young Foundation singers help Dame Kiri celebrate milestone

Earlier in this newsletter Dame Kiri made mention of celebrating her 70th Birthday on stage at The Royal Opera House, Covent Garden after a performance of *La Fille du Regiment*. Amidst all the celebrations and tributes from friends and colleagues two singers waited patiently for their chance to give their own tribute on behalf of all the young singers that Dame Kiri and her Foundation have supported. During the function hosted by Rolex the spotlight finally fell on the two Kiwis – Baritones Phillip Rhodes and Kawaiti Waetford stepped forward to sing the Māori war song 'Ka Mate' – a polished and dramatic duet which incorporated the haka as a rousing chorus. The hushed audience was in raptures – the Royal Opera House had never heard anything quite like this before. Needless to say Dame Kiri was delighted.



Life with Opera Australia

Jonathan Abernethy (Tenor) describes the past 18 months with Opera Australia as the most incredible experience of his life, taking him from the big stages of the Sydney Opera House and Melbourne Arts Centre, to the far-flung corners of Australia. Here's a brief recap...

When I landed in Sydney, I set the bar high with a number of personal firsts. I made my professional debut for the company by opening *Lucia di Lammermoor* in Sydney (late Sept 2012), and then in Melbourne. It was my first time singing this role, and as a soloist with full orchestra. To say I hit the ground running would be an understatement.

After *Lucia* I covered the roles of one of the Jews in *Salome*, and Fenton, in *Falstaff*, during the Sydney Summer Season. Just as I thought I might get a breather and the chance to absorb the musical tsunami that had swept over me, I learnt the role of Remandado (*Carmen*) to cover the Sydney sensation that is 'Opera on the Harbour'. The scale of the event, the setting, the spectacle, made for an incredible experience, and one so different from the shows inside the Sydney Opera House.

Last year, I joined the Oz Opera tour of *Don Giovanni*. Playing the role of Don Ottavio on alternate nights in a slightly compressed English version, we took opera to the far-flung towns of Port Piri, Alice Springs

and Darwin, across the northern, western and central states of Australia. This was a fantastic opportunity to hone my stagecraft, my characterisation, my vocal abilities and to develop them night after night.

After touring the length and breadth of the continent, Opera Australia signed me for a second year. This year started as Tamino in *The Magic Flute* - an exciting, challenging role within an intricate and detailed production. The clever, colourful costumes and elaborate set design add that element of fantasy to the magical music. It was a dream come true to play Tamino, and a bonus to be doing a Metropolitan Opera production! Next stop was to begin rehearsals for Tchaikovsky's *Eugene Onegin*, as a cover for the role of the poet Lensky. Russian is a hard language to really grasp, but the music is just amazing.

Swapping the snowy scenes of Russia for the sun and the surf, I was off to the Gold Coast to play Tamino again in a new production of *The Magic Flute*. This 'Indiana Jones' styled show was performed on the beach and offered a chance to try some

"THE CLEVER, COLOURFUL COSTUMES AND ELABORATE SET DESIGN ADD THAT ELEMENT OF FANTASY TO THE MAGICAL MUSIC. IT WAS A DREAM COME TRUE ..."



new approaches to Tamino. For one thing, I traded the white face paint for some stubble and a Fedora. By year's end I will make my debut as Fenton, the young lover in *Falstaff*. This opens in December in the dauntingly large auditorium of the Melbourne Arts Centre. So despite a very demanding and extremely busy few months ahead, I'm looking forward to the challenge. Building my on-stage experience and learning new roles to the best of my ability will provide a solid platform for my future development. The Opera Australia Young Artist Program has been a fantastic experience to date and has dramatically increased my skill set in such a short space of time. I'm also hugely grateful to Dame Kiri and the Kiri Te Kanawa Foundation for providing constant financial support and mentoring over the past few years and their ongoing support as I continue my musical development.

Transformation into Prince Tamino



"I AM GRATEFUL FOR THE CONTINUED MENTORSHIP OF DAME KIRI WHO IS IN REGULAR CONTACT AND GENEROUSLY SHARES HER ADVICE AND TIME, WITH VISITS TO HER HOME FOR WORKING WEEKENDS AND THE OCCASIONAL AFTERNOON OF OIL PAINTING."

Alexander Wilson & Kawiti Waetford in Cardiff

Kawiti Waetford reports from Cardiff

I am proud to report that after my first year of study in the UK I graduated with a Masters degree in Advanced Vocal Studies from the Wales International Academy of Voice, and intend to continue a further second year of post-Masters study with Dennis O'Neill in 2014/15.

Our faculty for the third and final semester included: Julian Smith, Della Jones (Welsh soprano & coach), Gareth Jones (conductor & coach, Welsh National Opera), Anthony Negus (coach & conductor, and Wagner specialist), Joyce Fieldsend, Marco Canepa (Italian coach), Jacqueline Pischorn (German language), Glyn Mon Hughes, Simon Reece, Nuccia Fucille.

Our final semester assessments covered a range of written components as well as two major recital performances. These written components included assignments on critical analysis of operatic productions, auditioning skills and practices, biographical notes and personal marketing, and identification and demonstration of future career pathways and goals. Operatic productions attended include Schoenberg's *Moses und Aron* and Verdi's *Nabucco* produced by the Welsh National Opera.

It was unfortunate that in May this year I suffered a severe antibiotic reaction that stripped my esophagus tract and inhibited me from singing for a number of weeks. This had adverse effects on my vocal development at a time when I needed to be vocally at my best. However I managed to persevere through my final performances and assessments and am now fully recovered with my voice functioning as it should.

I am grateful for the continued mentorship of Dame Kiri who is in regular contact and generously shares her advice and time, with visits to her home for working weekends and the occasional afternoon of oil painting. Most recently the Kiri Te Kanawa Foundation (UK) has provided funding for professional assistance with essential visa advice and applications.

As my first year of study in the UK comes to an end, having graduated with my Masters degree I continue to work with Dennis through the summer period while applying for a visa to remain in the UK. I will return to WIAV for a second year of post-Masters study while auditioning for London-based programmes such as the National Opera Studio, as well as roles in smaller operatic productions and companies in order to gain essential experience and training in staged works. I have thoroughly enjoyed studying



**Thomas Atkins
(Tenor)**

Thomas comments ...

Not only have I hugely enjoyed the Guildhall, I have learnt so much already and continue to make vast improvements on what seems like a daily basis. When I began at the Guildhall I wasn't half the singer and performer that I am today. Among many other performing opportunities, the Guildhall has provided me with opportunities to sing to many people high up in the world of opera including Gerald Finley, Matthew Horner and David Gowland.

One of the many benefits of being at one of the top international conservatoires, is that you get world class teaching and coaching. Adrian Thompson has been a marvellous teacher and mentor for the past 8 months, I couldn't have chosen better. Trusting your voice teacher's ear and judgement is a big part of learning the art of singing, I have no doubt that I am in good hands while working with Adrian. I look forward to what we will achieve together in the years ahead.

One of my highlights of my time in London so far was the weekend of coachings at Dame Kiri's house. Working closely with Håkan Hagegård, Robin Stapleton and Dame Kiri Te Kanawa was not only a great honour, it was an extremely informative weekend and one that I will always look back on with a sense of pride that I was invited to work with such wonderful people who have done so much in and for the world of opera. The next two years are very exciting for me as I am going onto the Opera Course at the Guildhall at the end of the year.

I am so thankful for the support of the Kiri Te Kanawa Foundation. It is always difficult to choose the right words to express this gratitude so I will go with a cliché, I wouldn't be here without it. The years ahead are vital in my career and I am forever thankful for the support that the Foundation have given me.

Kawiti Waetford reports from Cardiff *continued*

with Dennis and his faculty at the Wales International Academy of Voice over the past year; a year of great learning, challenges and positive growth – I thank him for everything that he has taught me. I would like to acknowledge and thank most deeply Dame Kiri Te Kanawa and the Kiri Te Kanawa Foundation for their continued support, and the support of the Ngarimu VC and Māori Battalion Trust Fund, David and Corina Silich, Professor Jack Richards and the James Wallace Arts and the Deane Endowment Trusts. To my friends, whānau, teachers and supporters back home and abroad, for your unwavering and ongoing support I thank you all.



**James Ioelu
(Baritone)**

James Ioelu received a grant to support his second year at the Manhattan School of Music

He sent this update ...

A teacher once told me that there were many paths to a career as an opera singer. This has been a piece of advice that I have often brought to mind when I recount my journey thus far. It would be nice to say that it's all about the music but the reality is that embarking on this career requires organisation, diligence as well as prudence at the best of times. Not matter what your path, however, there are a number of elements that are key – perseverance, hard work, and lots of input from the right people, whether it be professional development, advice, mentoring, or financial assistance. I have been lucky enough to receive these things from Dame Kiri and the Kiri Te Kanawa Foundation over the duration of my studies.

I completed my Masters in Voice last year, and currently I am focused on preparing for professional development, and an auditions tour in Europe for both young artist programmes, and agents. I was invited back to Madame Virginia Zeani earlier this year and from there set out for London, Paris and Germany for Young Artist programmes. I have also been fortunate enough to be a part of the Juniper Passion project, where we premiered the opera in Monte Cassino and Rome.

I am ecstatic with my growth and success during my time at the Manhattan School of Music. I was exposed to some of the best teachers and coaches of our time, sung in full productions of many of the great operas, and received helpful career advice and support. Highlights include *The Ghosts of Versailles* (the first time it has been performed in New York since its debut), *Faust*, *The Rise and Fall of the City of Mahagonny*, *La Cenerentola*, premiering works from *Dreaming of Wonderland* as well as singing in masterclasses with Thomas Hampson and Ron Raines. Opportunities like this are once in a lifetime. I am convinced that without the support of organisations and benefactors, I would not have been able to receive the professional development I needed abroad and neither would I have the resources necessary for exposure, which is crucial for singers in the embryonic stages of their career.



2014 Lexus Song Quest Finalists

PHOTO: JEREMY TOTH

YOUR DONATIONS ARE IMPORTANT

Since its inception the Foundation has supported a number of very talented singers including Ana James, Kristen Darragh, Claire Egan, Phillip Rhodes, Joanna Foote, Kawiti Waetford, Jonathan Abernethy, Darren Pene, Roberto Orteza, Julia Lezhneva, Lauryna Bendziunaite, Chen Chen, Jung Soo Yun, Wallace Chilter, Andri Róbertsson, Alexander Wilson, Tom Atkins, James Ioelu, Bianca Andrew, Edward Laurenson and Oliver Sewell to attend international music schools such as the Cardiff International Academy of Voice, the Guildhall, the London Opera Studio and the Manhattan School of Music. Grants to assist these students covered tuition fees, attendance at special international singing schools, language training as well as funds for travel, tuition and auditions.

Donations to the Foundation of any size are always welcome and very important for the continued support of the talented singers mentioned in this newsletter – all are focused on creating international careers. Regular contributions are particularly 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 (www.kiritekanawa.org) or contact the Foundation for details (foundation@kiritekanawa.org; +64 9 5349398; +64 275 944534).

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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.

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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