

ARIA



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Dame Kiri comments ...

2018 has been another really busy but exciting year. I am enjoying my involvement as a judge for song competitions – this year in China, Canada, Hong Kong and Holland. All these competitions have been well organised involving singers from all over the world. Naturally I've heard some really lovely voices. Thankfully the organisers are focused on the singer's comfort and they subsequently do well because of the organisers good will. It is really nice to see.

There are so many performances here in London...with our foundation singers, almost too many to keep up with. The London trustees are very helpful and the singers really appreciate the enthusiastic personal support they are receiving. For example I was recently about to leave home to attend Julien van Melleart's concert when I received a text from him, he'd forgotten his black socks.... thankfully had time to bring some replacements – there are usually many more important requests but at the time socks were important.

I returned to NZ last month for the Lexus Song Quest and was impressed with the quality of singing and the fact that the Kiri Programme singers did so well making up 5 of the 10 semi-finalists. The Foundation is a significant supporter of the Song Quest and present 2 Masterclasses as part of our commitment. I was also very pleased with the standard of singing at the masterclass which augers well for the future.

Some more good news - we have been very fortunate to recently receive substantial support from Air New Zealand – an airline I use as much as i can . Obviously some of our singers will benefit from this new initiative.

On a personal note – earlier this year I was more than surprised to receive an email inviting me to accept the Companion of Honour from Her Majesty the Queen in the 2018 Queens Birthday Honours list. This was an honour that I was unfamiliar with – Google told me there were only 65 recipients in the world and only two in 2018. It is awarded for major contributions to the arts, science, medicine or government over a long period of time. So whoever proposed me for this amazing honour ..thank you I do hope I deserve it.

There is still so much to do in this world of Classical music, it will never end as there are so many singers out there reaching for the stars, so to all those wonderful people who support this Foundation and other similar organisations, please keep doing just that - we need you.

With love

Kiri Te Kanawa



CREDIT JOHN SWANNELL

Welcome to the 25th edition of Aria

Featured in this issue . . .

A concert not to be missed	2
2018 Lexus Song Quest	2
Success in international singing competition	3
Trustee appointment	4
Kiri Programme finishes on a high note	4
Inaugural Kiri Programme singers news	5
News from singers supported by the Kiri Te Kanawa Foundation	6

A CONCERT NOT TO BE MISSED

The UK Foundation Trustees have announced they will host a very special fund-raising concert on December 14, 2018 to celebrate the Foundation's 15th anniversary of supporting young singers. The concert is being staged at Wigmore Hall, the iconic home of song in London and will feature Foundation supported artists Thomas Atkins, Bianca Andrew, Phillip Rhodes, Julien van Mellaerts and Nardus Williams. Dame Kiri will introduce the singers who will be accompanied by Gary Matthewman and special guest Jake Heggie.

Jake Heggie is the American composer of a number of modern operas including *Dead Man Walking*, *Moby-Dick* and *It's A Wonderful Life*. He has recorded and collaborated as both composer and pianist with many of today's most loved singers including Dame Kiri. "Arguably the world's most popular 21st century opera and art song composer" (*The Wall Street Journal*) Heggie will fly in especially for the concert.

For supporters living in or visiting London it will be an evening of exceptional music – making and a concert not to be missed. The Foundation have reserved an exclusive number of VIP tickets, priced at £175 each for Foundation supporters, which not only gives the finest seats in the house, but also a pre-performance reception with Dame Kiri.

Bookings can be made through Gillian Newson on (44) 07768 166 381 or email gilliannewson@outlook.com. All proceeds from the evening will benefit the Foundation.

WIGMORE HALL



Dame Kiri, Filipe Manu, Terence Dennis (Lexus Song Quest accompanist).

2018 Lexus Song Quest

NZ bass-baritone, Joel Amosa (28) recently took first prize in the 2018 Lexus Song Quest. Judged live on the night, the five finalists performed three songs – one accompanied by pianist Terence Dennis and two with the New Zealand Symphony Orchestra, conducted by Stephen Mould.

Previous participants in the Kiri Programme performed well in the contest – five of the semi-finalists had completed the Kiri Programme – Eliza Boom (runner-up), Manase Latu, Madison Nonoa, Natasha Wilson and Filipe Manu who received the \$15,000 Kiri Te Kanawa scholarship (presented by Dame Kiri) for the most promising singer.... Follow link for video.

2018 Lexus Song Quest Finalist Filipe Manu

Speaking during the presentation of prizes Dame Kiri said

'My Foundation has been honoured to be able to support the Lexus Song Quest since 2012. It's a perfect fit to match our aims and objectives. Competing in competitions such as this is an important part of career development. So, I want to congratulate all the finalists and those who participated in the early rounds of the competition. Some will be disappointed but all will have gained much from the experience for use in future similar competitions.'



Julien van Mellearts & accompanist Joao Araujo

Success in international singing competition

New Zealand baritone Julien Van Mellaerts recently won the \$15,000 Maureen Forrester prize in the Art Song division in the Voice competition of the prestigious Concours musical international de Montréal (CMIM). The Maureen Forrester prize is awarded to the second placed competitor in the competition. The first prize went to USA baritone John Brancy, and third to American mezzo-soprano Clara Osowski.

Julien was one of 38 talented young singers from around the world selected to participate in the Voice event this year. He was supported to continue his development as a singer by the Kiri Te Kanawa Foundation. A grant from the Foundation enabled him to attend the Royal College of Music International Opera School, from which he graduated earlier this year.

"I am thrilled to have come away from CMIM 2018 with the Maureen Forrester prize as well as the German Lied Award for best performance of German song," Julien says. "It was a hugely rewarding experience and I learned so much."

Dame Kiri Te Kanawa, who was judging at Montréal, said she was very proud to see a New Zealander compete so successfully against an international group of outstanding young singers.

"Julien was very much admired by my fellow judges. He had a programme of a well thought out group of songs and his performance was really beautiful. "The most annoying thing for me was that I could not vote for him as the Foundation supports him, so there was a conflict of interest!"

Julien said that he was particularly grateful that the Foundation had been able to approve an additional grant which allowed

his accompanist, Joao Araujo to attend the competition. Joao won CMIM's inaugural John Newmark Prize for best collaborative pianist.

Julien's Montreal success caps a year of achievement. He won first prize in the 2017 Kathleen Ferrier Award, first prize at the 2017 Wigmore Hall/Kohn Foundation International Song Competition, and was awarded at his graduation in March from the Royal College of Music, the Tagore Gold Medal. He will return to New Zealand later this year to take the role of Schaunard in New Zealand Opera's performance of *La Bohème* in Auckland and Wellington.

"Dame Kiri Te Kanawa, who was judging at Montréal, said she was very proud to see a New Zealander compete so successfully against an international group of outstanding young singers."

TRUSTEE APPOINTMENT



Dame Kiri recently invited Ian Lowish to become a trustee of the NZ Foundation taking up a position vacated by Dame Catherine Tizard who is now a Lifetime Trustee.

Ian Lowish is a legal consultant who has worked with legal firm Morrison Kent for over 38 years specialising in property, trusts and estates law. He has a deep love of music particularly classical and Opera. Morrison Kent has had an association with the Kiri Te Kanawa Foundation for over 15 years and continues to provide legal advice on an honorary basis.

Dame Kiri is delighted that Ian has accepted this position and is sure he will be a wonderful asset and make a positive contribution to the trustee team which includes Dame Kiri, Paul Brewer, Stephen Dee, Terence Dennis, Diana Fenwick, Ian Fraser, Paul Gleeson, Paul Harrop and Rodney Macann.

LEAVE A LEGACY FOR MUSIC

What better way to leave a legacy for music than by making a bequest to the Kiri Te Kanawa Foundation. 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.

It 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 need such as a music scholarship for a talented singer.

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



Ipu Laga'aia, Harry Grigg, Natasha Wilson with Dame Kiri

Kiri Programme finishes on a high note

The last teaching module of the 2017/18 Kiri Programme concluded earlier this month. Programme Co-Ordinator Stephen Dee reports on the final module and the overall success of the second edition of this intensive Foundation initiative led by prominent international teachers and coaches focused on improving the singers' readiness to undertake advanced study abroad.

'Earlier modules had included vocal and language coaching, a five-day intensive acting and movement workshop aimed at preparing the singers for auditions and competitions as well as non-vocal aspects such as working with the media, budgeting and fundraising,

The final module started with a one-day workshop on stress management and resilience, which was taken by leading sports psychologist Campbell Thompson. This session provides techniques for the singers to manage and combat the high stress levels associated with their chosen career. If previous experience is anything to go by, Campbell's session will have considerable positive impact for the singers, both in the short term and the long term.

The next four days were devoted to intense vocal and language coaching. Terence Dennis was with us from Dunedin, and each of the singers had a daily session with him, working on new repertoire as well as old.

The language component of this module was again provided by Teresa Desmarchelier, from Brisbane. Teresa is a French and Italian specialist, and has huge experience working with young singers. In addition to a daily group language class, each singer also had a daily 1:1 session with Teresa.

Teresa had not worked with the singers since September 2017, and was bowled over by their progress since then. Each of the singers has made great strides over the past year and we are thrilled to see them developing strongly not just in vocal prowess, but also in maturity and commitment.

In the last day of this module Rodney Macann and Terence Dennis led a session on story telling. We learned in our media training sessions with Ian Fraser earlier in the year how important it is for singers to be able to talk comfortably about themselves when dealing with media and in other public settings. This is culturally very difficult for some singers, particular Pasifika singers, for whom talking about oneself can be considered 'skiting'. In this session the singers were given an opportunity to develop, rehearse and present stories about themselves in a relaxed way that allows their natural personalities to shine.'



Inaugural Kiri Programme singers news

In 2016 six very talented young singers were invited to extend themselves as members of the inaugural Kiri Programme. How are they doing post-Programme?

Eliza Boom

In June Eliza completed a Master of Music in Performance at the Royal Northern College of Music in Manchester (RNCM), studying under soprano Mary Plazas, and in September she will be continuing her study at the college on their International Artist Diploma. As one of two singers to have been selected for the programme, she will be performing lead roles in their operatic productions and taking part in various other performance projects and is looking forward to another year of developing her craft under the guidance of RNCM teachers and coaches. Recent successes include being awarded the 2018 RNCM Frederic Cox Award and finishing runner-up in the 2018 Lexus Song Quest.

The Foundation recently awarded Eliza a grant for additional tuition. Acknowledging this new support Eliza said "making one's way in the operatic profession is never easy. The emotional, mental and financial pressure can be, at times, overwhelming. The support of people and organisations such as the Kiri Te Kanawa Foundation makes an incredible difference, so to have been awarded this grant to assist my next year of study is an honour. I've had the privilege of working with the Foundation and Dame Kiri on a few occasions, primarily in the Kiri Programme and also at Dame Kiri's home in the U.K. The Foundation has been instrumental in assisting my growth as an artist and I am excited to have them alongside me for the next part of my journey."

Earlier this year, four of the singers based in the UK accepted an invitation to visit Dame Kiri's home for coaching and mentoring. They spent the day with Dame Kiri and two of her colleagues and the comments afterwards were inspiring.

From left Eliza Boom, Dame Kiri, Madison Nonoa, Gary Matthewman (Trustee & song coach for Royal College of Music & the Jette Parker Young Artists Programmes at the Royal Opera House, Covent Garden), Katherine McIndoe, Marek Ruszczyński (vocal coach for Royal Academy of Music and Jette Parker Young Artist Programme) & Filipe Manu.

Filipe Manu – currently studying a Masters of Music within the Opera Studies programme at London's Guildhall School of Music and Drama under Yvonne Kenny. He was invited to try out for the prestigious Opera Programme and gained a place as one of only twelve singers. He recently won Australia's renowned IFAC Handa singing competition in Sydney along with the Audience prize and was a finalist in the 2018 Lexus Song Quest and was awarded the Kiri Te Kanawa Scholarship.

Katherine McIndoe is studying for a Masters in Vocal Studies at the Guildhall School of Music and Drama under Yvonne Kenny. She is a finalist in the 2018 IFAC Singing competition.

Madison Nonoa is studying at the Guildhall School of Music and Drama under Yvonne Kenny. She was recently a semi-finalist in the 2018 Lexus Song Quest and returns to NZ later this month to perform the role of Giulietta in Auckland Opera Studio's season of Bellini's "I Capuleti e I Montecchi".

Natasha Wilson is a 2018 NZ Opera Emerging Artist and was a semi-finalist in the 2018 Lexus Song Quest. In September she will commence post-graduate studies at the elite San Francisco Conservatory of Music studying with renowned teacher Cesar Ulloa.

Jarvis Dams – winner of the 2017 NZ Aria and the 2018 Sydney Eisteddfod Opera Scholarship where he received the prestigious John Lamble Foundation Scholarship (A\$35,000). Competition organisers report the level of talent and quality of the performances in this competition continues to exceed expectation and 2018 was no different. "Performing Mein Sehnen mein Wähnen from Korngold's Die Tote Stadt and Questo amor from Puccini's Edgar, Jarvis demonstrated an incredibly high level of vocal technique and took audiences on a journey into the world of the character".

News from singers supported by the Kiri Te Kanawa Foundation

Since its inception in 2004 the Kiri Te Kanawa Foundation has provided 30 singers with exceptional potential grants for attendance at international music schools as well as costs related to travel, auditions, visa applications and language tuition.

Here are updates from four of the singers as they develop their singing careers.



Traditional Austrian costume for Truffaldino in Ariadne



DONALD COOPER

Lord Krishna in Satyagraha

ANDRI BJÖRN RÓBERTSSON (Icelandic Bass-Baritone)

"This year started at ENO in London, where I sang the roles of Lord Krishna in *Satyagraha* by Philip Glass and Theseus in *A Midsummer Night's Dream* by Britten. I have now been a Harewood Artist at ENO for two seasons, but decided to not to carry on that scheme. It has been a great experience and help, but now I feel the need to move on to other projects! After having sung those two roles at the Coliseum, I moved over to ROH Covent Garden, where I sang the role of a Madman in the world premiere of Sir George Benjamin's *Lessons in Love and Violence*. This was a fantastic experience in so many ways: making my debut at ROH, singing in a world premiere and a role specifically written for me. The work was directed by Katie Mitchell, whom I have worked with before and really enjoy her approach. I have now just come back home from Amsterdam, where we performed more performances of *Lessons in Love and Violence* at the Dutch National Opera. Looking ahead, I'm covering at ENO in the autumn, and have recitals in Iceland and the UK in the autumn and early in the new year. After that there are further performances of *Lessons in Love and Violence* at the Hamburg Staatsoper and at the opera house in Lyon."

ANTHONY SCHNEIDER (Bass)

"I'm writing this update from the dressing room of the Santa Fe Opera, where I'm currently performing in four shows simultaneously! The highlight for me is singing the role of Truffaldino in *Ariadne auf Naxos*, a role which I will be reprising next January with the Cleveland Orchestra.

Another highlight is that we're performing John Adam's "*Doctor Atomic*", which talks about the production of the first atomic bomb at Los Alamos - the city is visible behind the stage from the audience! We also have the privilege of being joined by dancers of three Pueblos, or native American settlements. They perform a sacred corn dance, usually not visible to the general public, as recording it is forbidden.

For me, this year has been full of big changes and exciting developments! I started my first year at Houston Grand Opera, and then had to make the difficult choice partway through the year that I wouldn't be returning for a second year, as is customary for Studio Artists. My wife and I are moving to Europe for personal reasons, and I had the enormous good fortune of securing a number of engagements that will fill up my next year!

My first professional opera contract will be at none other than the Vienna State Opera this October! I am performing the role of the Ghost of Hector in *Les Troyens*, and sharing the stage with one of my idols, Joyce di Donato singing *Dido*!

Following that I come back to New Zealand for a Beethoven 9th with the NZSO, return to the US for the Cleveland Orchestra "*Ariadne*", and finally head to Frankfurt Opera to sing the role of Innkeeper in an early 20th century opera by Franz Scherker called "*Der Ferne Klang*".

It goes without saying that moving around so much is a bit of a logistical nightmare, especially since I was originally meant to stay in the same city for another year! However, the payoff in terms of musical collaboration, exploration and career building is absolutely tremendous, and I feel so fortunate that things turned out so well. The studio programme at Houston Grand Opera was also a vital part of this process, and I hope to return to sing there before too long!

It also means so much to me to perform with the NZSO this year, to come home with an extra five years of study and growth under my belt, and return to where it all started for me ten years ago."



BRIAN HATTON

Opera Scenes

OLIVER SEWELL (Tenor)

"At the end of the season at the Philadelphia Academy of Vocal Arts I decided to take the opportunity to come back to New Zealand to spend time with family and to do some concerts in NZ. It has been a fantastic time for me to solidify some of the progress I made during the run of *La Traviata* in April.

It has also been a productive time concert-wise. In the first three weekends back I sang a *Messiah* in Nelson, Saint-Saëns *Requiem* in Auckland and travelled to Wellington to sing in a fundraising concert for the New Zealand School of Music.

Last month I was in Auckland for the NZ Opera and Auckland Philharmonic concert of *Aida* where I'm singing the messenger. Then it was back to my hometown of Christchurch where I sang the song cycle *Dichterliebe* in a lunchtime recital. Finally, just before heading back to Philadelphia, I sang some arias in the *Last Night of the Proms* concert with the Christchurch Symphony Orchestra.

Back in Philadelphia, the coming season at the Academy of Vocal Arts is looking good. I am already busying myself learning Ferrando for *Così fan tutte* and Roméo for *Roméo et Juliette*, both of which will be performed in the early part of 2019."

EDWARD LAURENSEN (Baritone)

"During my studies in San Francisco, under the tutelage of César Ulloa, I was fortunate enough to be cast as leads in both the Fall and Spring Operas, as Tarquinius in Benjamin Britten's '*The Rape of Lucretia*' and Older Thompson in Tom Cipullo's '*Glory Denied*'. Preparing to perform as Older Thompson in '*Glory Denied*' was the most demanding experience I have had to date. Being cast to play Colonel Floyd James Thompson, the longest serving prisoner of war in U.S. history, spending nine years in captivity in the jungle camps and mountains of South Vietnam and Laos, and in North Vietnam during the Vietnam War, I was seriously challenged. By the time we opened, I was living and breathing Colonel Floyd James (Jim) Thompson.

Finally, I have some exciting news to share. I recently presented my audition repertoire to several opera companies including Opera Colorado. You can imagine how thrilled I am to have been invited to join that company as an Artist in Residence for their 2018-2019 programme. I will be performing the role of Barone Douphol, while also covering the role of Giorgio Germont in the company's mainstage production of Verdi's '*La Traviata*'. I will also be covering the role of Count Almaviva in their mainstage production of Mozart's '*Le nozze di Figaro*', and I will perform the role in the Student Matinee. In the company's touring productions this season, I will be performing the role of Mercutio in Gounod's '*Roméo et Juliette*', and covering Peter (Father) in Humperdinck's '*Hansel and Gretel*'.



MATTHEW WASHBURN

Col Floyd James Thompson – *Glory Denied*

I need to thank everyone for helping make this all possible especially Ulloa for his unwavering support – it was the most exciting year of my life, and provided me with so many wonderful opportunities to grow and develop as an artist. I also need to thank Dame Kiri Te Kanawa, the Kiri Te Kanawa Foundation, Jonathan Alver, Donald Trott and the staff of the New Zealand Opera School, who made it possible for me to both meet and work with Cesar in early 2017, making all of this possible!"



The Kiri Te Kanawa Foundation – supporting outstanding New Zealand singers

Dame Kiri Te Kanawa created the Kiri Te Kanawa Foundation in 2004 to help outstanding young New Zealand singers find their place in the world of opera. Each of these singers earned the Foundation's support by demonstrating both talent and a complete dedication to their art. Today, the voices of our alumni are heard around the world. The achievements of singers such as Bianca Andrew, Kieran Rayner, Thomas Atkins and Phillip Rhodes are inspiring to us, and to those who seek to follow them into the demanding and competitive world of opera.



BIANCA ANDREW

"Since I moved to London in 2014, Dame Kiri and the Foundation have been with me every step of the way. I am particularly grateful for the hospitality, mentoring, care and advice I have received from Dame Kiri personally."



KIERAN RAYNER

"I was delighted to join the Foundation family. The intensive individual coaching I have had from Dame Kiri was inspiring, and really spurred me towards a new level of singing, both vocally and stylistically."



PHILLIP RHODES

"The Kiri Te Kanawa Foundation Cover Award provided me with the opportunity to work with the Royal Opera House, and learn from the best in the world of opera. I am so proud that Dame Kiri is giving back to the profession, and continually finding ways to help and mentor young singers."



THOMAS ATKINS

"These past few years have been vital to my career and the support from Dame Kiri and the Foundation has been invaluable. It is always difficult to choose the right words to express gratitude so I will go with a cliché; I wouldn't be where I am today without it."

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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