



ISSUE 29 | DECEMBER 2020

Dame Kiri comments ...

To all our wonderful New Zealand sponsors, donors and supporters.

As you know, this year has been a difficult year for us all. For my students who were just about to launch their international careers, the Covid virus has snatched their hopes and dreams away. Many of them have coped extremely well while some have struggled. However, all have shown tremendous resilience and courage, and our many Zoom calls at all times of the day and night have helped to keep them hopeful and strong.

This special Christmas edition of my Foundation's newsletter, *Aria*, brings you their stories, in their own words. I hope you'll find their accounts as inspiring as I did.

Our lives in New Zealand have been so different from most other countries; in fact, we have seen how strong leadership and the resolve of all New Zealanders have saved us and made us the envy of the world. The people of New Zealand have established a wonderful example of pulling together, and caring for everyone.

My message to you is a simple one, from my heart – thank you so much for your help, your love and support. We are supporting these 18 young singers both 'holistically' and with regular helping hand grants. Please be assured we are still fighting for our young singers, who have worked so incredibly hard to get their exciting opera contracts. My heart breaks hearing their stories.

Let's hope that 2021 will bring a new life to our world. There are already some encouraging signs.

My love to you all and my best wishes to you and your families for a very positive and happy Christmas.

Kiri Te Kanawa



CREDIT: JOHN SWANNELL

Welcome to the 29th edition of *Aria*

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Happy Christmas

Dame Kiri and the Trustees of the Kiri Te Kanawa Foundations extend their very best wishes for a very Happy Christmas to all our supporters and their families and the singers that the Foundations are privileged to work with and support. Stay healthy and safe in these difficult times and may 2021 bring you continuing good health and prosperity.



WHĀNAU

voices of Aotearoa, far from home

Whānau: Voices of Aotearoa far from home – Julien Van Mellaerts reports on this very special concert

Back in July/August, some messages were sent around between a group of us seeing if we wanted to band together to film a concert, to give us a performance opportunity and something to work towards. This snowballed and we are incredibly proud to have produced and performed at the Royal Albert Hall last month. The biggest silver lining of this year has been this concert: *Whānau: Voices of Aotearoa far from home*. To everyone who has helped make this such a huge success, thank you so very much.

It has been a huge pleasure to have organised this concert, along with Madeleine Pierard, and created this opportunity for 23 UK based NZ opera singers and musicians. Recorded in early November at the Royal Albert Hall (the day before the second lockdown), and released just a few weeks ago, we have received some incredible support. It is a very moving performance of NZ/Māori/Pasifika songs, and well worth a watch if you've not yet seen it. Thanks again to the Kiri Te Kanawa Foundation for jumping on board immediately when this was just an idea. Their support meant we could cover the basic costs of the concert, which allowed us to focus our fundraising efforts on raising much needed funds for each of the performers. We are very nearly at a total of £50,000. In addition to the funds, it has done untold good to each of the singers. It has really

created a sense of Whānau for us all, given us a huge boost to our mental health, as well as having given us the chance to perform and be with one another, with a taste of home, when so many of us just can't get back at all. We recorded the whole concert in the Elgar Room, the smaller performance space, as there was construction going on in the main hall. We did however sneak in for some photos, and while we were there we decided to sing 'Ka Waiata' all together on the mainstage, to an empty Royal Albert Hall. It was magical.

The concert will be rebroadcast on Radio New Zealand National Programme on Christmas Day and is now available for streaming on iTunes and Spotify! The album can also be purchased and downloaded directly from our website for £15: www.whanaulondonvoices.com (all proceeds go directly to the artists).

Finally, as a little thank you from the singers, here are two musical treats. We may all be far from home and missing our loved ones particularly at this time of year, but we came together once more this week to record two Kiwi takes on Christmas classics. *Meri Kirihimete from us all!*

Po Marie – Silent Night, arranged by Terence Maskell
The 12 Kiwi Days of Christmas, aka **A Pukeko in a Ponga Tree**, arranged by John Rutter with words by Kingi Ihaka (Gary Matthewman, conductor: Ella O'Neill, piano)

Click here to watch

News from singers supported by the Kiri Te Kanawa Foundation



Julien Van Mellaerts (baritone)

Needless to say, 2020 has been like no other. It has been incredibly tough for everyone, and I wanted to say an enormous thank you to Kiri and the foundation for your incredible support through this. You have made a huge impact on us all and helped us so much both emotionally and financially through this horrific year. We wouldn't still be here without you. Thank you! Aside from the obvious cancellations, continuing uncertainty and loss of income, I have decided to focus on the positives and share some good things that have happened this year.

Last month I finally got to record my debut solo song CD with James Baillieu! We were lucky to have the whole project fully funded by the record company, Champs Hill Records, and I am thrilled that we are on track for a May 2021 release. Songs by Ravel, Quilter, Vaughan Williams, Frank Bridge and our very own Gareth Farr (songs composed for us last year). I was lucky to be touring with ETO in the Autumn and giving several recitals around the UK, including a cameo with Louise Alder and Roger Vignoles at Wigmore Hall, as part of Barbara Hannigan's Momentum initiative. All opera companies are reimagining how to produce opera at the moment, and I am thrilled that Opera Holland Park are on track to mount their season in summer 2021, where I will be making my role debut as Count Almaviva in *Le nozze di Figaro*. Luckily too my debut recital at the Concertgebouw in Amsterdam has been rescheduled for May 2021, instead of cancelled, and more exciting engagements are set to be announced in the coming months.



Bianca Andrew (mezzo soprano)

As I write this update, Oper Frankfurt has just announced that our theatre will remain closed to the public until the end of January. In the autumn, we managed to re-open for a couple of months, performing to reduced audiences of 100-200 people. I sang Cherubino in *The Marriage of Figaro* in September, and then alto soloist in a fantastic new staged production of Pergolesi's *Stabat Mater*. Sadly, I only managed to get two performances of the Pergolesi in before our theatre was closed to the public again. We continued to rehearse various productions so that we would be fit and ready to perform as soon as we were allowed to. I had a wonderful time singing Hänsel in rehearsals of Keith Warner's production of *Hänsel und Gretel* a couple of weeks ago. It was due to be my debut in this role, but no sooner had we finished the final dress rehearsal, then we were told the theatre was remaining closed and we wouldn't get to perform it for the public at all...! Nevertheless, I am grateful for the precious opportunities I have had to sing and make music this year, and I am grateful to Dame Kiri and her Foundation who have supported us the whole time. I wish you all a safe, healthy and loving Christmas.

Bianca is nun on left. Pergolesi's *Stabat Mater*, Op Frankfurt



Edward Laurenson (baritone)

What a rollercoaster of a year! Time to share some exciting news. Earlier this year I signed as a Recording Artist with Universal Music and Decca Records UK, as a member of *The Opera Men*. We were in London preparing to record our first album in March, when all of a sudden Covid-19 hit. We had to postpone recording and quickly return to our home countries but, before we left, we recorded a track at Abbey Road Studios for Disney's latest album: *Disney Goes Classical*, which went No. 1 in the UK! Performing alongside incredible artists like Renée Fleming and The Royal Philharmonic Orchestra made the whole experience of working with Disney even more special.

We have something exciting coming out in the next couple of months, so watch this space! Covid permitting, the plan is to finish recording our album early next year with our legendary producers Hans Zimmer and Russell Emanuel in L.A.

It has been great to be back in New Zealand and have the opportunity to sing at live events, especially with New Zealand Opera. I just want to say a big thank you to Dame Kiri, the Foundation, and all of you for your ongoing support over this difficult period. Wishing you all my best wishes for your Christmas and New Year celebrations.



Eliza Boom (soprano)

Hello from (a very wintery) Munich! 2020 has been a strange but surprisingly wonderful year. I started the year in London at the National Opera Studio, but in March made the decision to return to New Zealand. I spent six months there continuing online coaching, teaching and making music with some terrific NZ colleagues, including a concert with the NZSO and some very special performances with the Auckland Opera Studio.

I left NZ in September to start at the Bayerische Staatsoper Opernstudio, and I am loving every minute of it. Sadly, we are currently unable to perform live, but we are continuing coaching and rehearsing, and are hopeful that things will open up in February. I did, however, manage to make my mainstage debut in *Die Vögel* before things shut down!

Next year I will be remaining at the Staatsoper, where (COVID-allowing) I will be performing in a variety of operas, including *Der Freischütz*, *Parsifal*, *Ariadne auf Naxos*, and *Aïda*, among others. I feel very lucky to be in the position I am in, and send all my love to my beautiful colleagues as we try keep our spirits up at this time. Wishing you all health and a joyful Christmas!

Samson Setu (bass baritone)

I commenced the Lindemann Young Artists Programme with the New York Metropolitan Opera in September and have been experiencing very helpful coaching on line while waiting for final confirmation of my visa. I now leave for New York on December 17th and will be in New York in time to celebrate Christmas with my good friend Manase Latu. An immediate task will be finding an apartment we can share as we engage in our studies. The Metropolitan Opera is treating us very well although it will be a bit disconcerting in that vast establishment that the small group of Lindemann Young Artists and the coaches will be the only ones working on site. Our course will take us through to September 2022 and the hope will be that in the latter stages the full company will be functioning again and there will be mainstage performing opportunities.

I have had an amazing team behind me supporting me every step of the way which includes former teachers, friends, family and Dame Kiri and the foundation which I really do appreciate. They say it takes a village to raise a child and I am extremely proud of my village. I wish everybody a Happy Christmas.



PHOTO: WILFRIED HOSL



Harry Grigg (tenor)

Kia Ora Kiri Te Kanawa Foundation Whānau. What a year it has been! As COVID19 hit, I was two weeks and 20 shows into the NZ Opera's schools tour. During lockdown I was kept busy training, mostly online, as a DMMF Studio Artist with NZ Opera. Like most people in education we were fortunate enough to keep working throughout Aotearoa's first lockdown and were then able to perform a fantastic scenes concert in person in the weeks before my departure.

I have been in London for three months, and I cannot think of a worse time to move. In defiance of this, I've had an incredible time immersing myself at the Royal College of Music, the teaching and coaching I am receiving is truly world class. I am currently preparing for in house competitions and my first scenes concert at the College, which we begin working on in January.

I am living at the Victoria League in Bayswater, a fantastic hall of residence a mere 20-minute walk across Hyde Park from RCM. I was awarded the Victoria League Scholarship for Singing which is facilitated by the Kiri Te Kanawa Foundation, meaning that my accommodation is covered by this scholarship until the end of August next year. Thank you so much to both foundations for this miraculous opportunity.

The support I have received from the Foundation over this period has been beyond generous. It is a joy to have connected with the trustees here in the UK, and know that help is only an email away. I hope you all have a Meri Kirihimete, hug your family for me!



Anthony Schneider (bass)

This year I've been incredibly fortunate to be part of the Ensemble at Oper Frankfurt. I started the year with some great roles - the grand inquisitor in *Don Carlo* and Sparafucile in *Rigoletto*, and was even able to do a complete run of *Le nozze di Figaro* in October with a Covid safe staging. My management agency shut down early September, but thankfully my agent started his own boutique agency and has continued where he left off! The Kiri te Kanawa Foundation has been so helpful during all this year's uncertainty, with several Zoom calls to check in and see how we're doing. Knowing that someone was rooting for us and wants us to keep excelling despite adverse circumstances made it easier to keep going and believe in the possibilities beyond the immediate troubles. I'm already rehearsing for a Luisa Miller production that is slated for February, and beyond that I have several operas to work on, including my first Wagner opera singing King Heinrich in *Lohengrin* at the Tiroler Festspiele! I wish you all a wonderful Christmas time, and hope the coming year brings many new joys! Wishing you all the best.



Katherine McIndoe (soprano)

I am writing to you from London, where I am in my final year on the Opera Course at the Guildhall School of Music and Drama. I spent the first lockdown in New Zealand, taking part (often in the middle of the night!) in the Guildhall term online, before coming back to London in September. I was incredibly lucky to work on an actual staged production with the Guildhall orchestra, singing Susanna in *Il segreto di Susanna* in a (socially-distanced) Italian triple bill. It was so special and affirming to finally work live again with colleagues after many months of singing alone, and therefore very difficult when I was forced to self-isolate on opening night of the show (not sick myself, but with a Covid case in my household): I missed all the shows, and also sadly the Whānau concert recording. However, like many other performers facing similarly tough situations in these times, I am now looking ahead to next year, with hopefully many more opportunities for live performance and collaboration: first up, Dove's *The Little Green Swallow* at Guildhall. I hope you are all well, and I am sending all my love for a relaxing and happy start to 2021!

PHOTO: MIHAELA BODLOVIC *Il Segreto di Susanna* at The Guildhall



PHOTO: ROBERT WORKMAN

Snow-maiden

Phillip Rhodes (baritone)

As I sit in my Glasgow apartment this morning, prepared for day one of rehearsal with Scottish Opera, the first rehearsal in almost a year, I am stuck on a particular line sung by the character I will be performing here, in Hansel and Gretel, Peter (their Father). When Peter finds his lost children in the wood he affirms what I have learned to be true throughout this extraordinary year, 'life is hard but not all black, God will bring salvation back, for when in need or dark despair, somewhere, someone, surely has to hear.'

I am so grateful to so many people that throughout the year had so many of us in their thoughts, be it with a phone call, or financial aid. My family are all so grateful for the generosity of the many, today, I feel I walk into my future, with a reaffirmation that no-one and nothing shall be taken for granted.



Manase Latu (tenor)

2020 has been a very interesting year to say the least. Whilst in my first year of Masters at the Royal College of Music, I was offered a spot on the Lindemann Young Artist development program at the Metropolitan Opera which I accepted. I was looking forward to finishing the year in London before making the move to the big apple. However, the pandemic hit and I decided to return home to Auckland. Though it was difficult to resume classes online I was glad to be home with family and friends. Before long, it was time to leave the nest again only to be heading to America. Being in New York and going to the Met each day has been both a humbling and a surreal experience. The teaching and coaching staff are great and I am thoroughly enjoying my time here. I consider myself incredibly lucky to be able to continue work during such an uncertain time for singers around the world. As for the new year, I will carry on my work in the program and hope that concerts and productions resume. I am looking forward to spending my first Christmas in the snow, though I will miss the beautiful New Zealand summer. I wish you all a happy holiday season and hope you stay safe during these times.



Jonathan Abernethy (tenor)

An update from Frankfurt:

In the past few days it has been handed down from the State to Oper Frankfurt that there will be no live performances before the 31st of January 2021. This is obviously another blow and an extension of the uncertainty that plagues the entire world in so many ways. Anna and I are focusing on what the new year will bring. We are happy, healthy and doing our best to stay sane in this time. Digital projects can be great but they fall so incredibly short of what it means to be an operatic performer. We all miss the connection between our fellow musicians and the public - it's tough! I've been lucky to have had a couple of performances go ahead before lockdown 2.0; notably one with the Balthasar Neumann Ensemble in Hamburg (singing excerpts from *Così fan tutte*). We were also able to open our Oper Frankfurt *Manon Lescaut* with just one performance (my role debut singing Edmondo) right before the lockdown began again in November.

Things will return to a new normal I'm sure. Until then we rely on the support of patrons, colleagues, friends and family to see us through to the other side of the tunnel. I'm very grateful to have the support of the Kiri Foundation during this unprecedented time, and feel very proud to be Kiwi and have such strong Kiwi support through all this. Happy Christmas everyone and stay safe!



Tamino in Glyndebourne production of *Magic Flute*



Thomas Atkins (tenor)

With lots of great opportunities lost and all the financial difficulties that came with that, to put it simply, 2020 has been a challenging year. However, the help from the Foundation was a life saver and I was lucky to get back on stage in November at Glyndebourne where we completed three (of ten!) performances of *The Magic Flute* before being locked down for a second time in the UK. There were other interesting projects during the last half of the year including recording Act 3 of *La Bohème* with Opera North that was animated and projected onto buildings around Leeds in a sort of 'silent disco' setting, an entirely animated and absolutely wonderful production of *L'Enfant et les Sortilèges* with VOpera and a television and radio broadcast of *Fidelio* at the Concertgebouw in Amsterdam.

Unfortunately, I've also had contracts cancelled at the start of 2021 but from April I look forward to returning to Glyndebourne and then Bayerische Staatsoper. I'm working with my agent to fill the time until then but otherwise I guess I'll have a lot of time to practice! Wishing everyone a very Merry Christmas and a bright and happy New Year!

James Ioelu (bass baritone)

As has been the case for all artists around the world, 2020 has been incredibly frustrating. Overnight I had concerts and contracts cancelled and I found myself stranded in New Zealand after I returned home for my brother's wedding in February. Yet as I quickly discovered, New Zealand was not such a bad place to be stranded. After the initial disappointment, I set myself the task of using my time well during lockdown – spending time with my family, learning music, and having online lessons with my teacher in the U.K. I finish 2020 finding new ways to use my talents – as a singer, a performing arts teacher, and mentor at an Intermediate School. I've sung in online concerts and organised fundraisers. Success has taken on new meaning for me.

The new year brings new roles and old, including Leporello with Wellington Opera, Count Rodolfo with Days Bay Opera, and Don Fernando with the APO's *Fidelio*. I hope to return to the UK in 2021 – God willing! – with a new sense of purpose and drive.

I wish everyone many Christmas blessings and say a huge thank you to the Foundation for their continued support. Merry Christmas!



I Pagliacci, Festival Opera, Napier Production 2020

Kieran Rayner (baritone)

COVID-19 struck hard this year, halting all the career momentum we singers have worked so hard to build. However, thanks to the Kiri Te Kanawa Foundation's strong support, I could keep my focus on singing – I can't thank you all enough. This has been vital, for my career, finances, and mental health.

My 2020 started optimistically: in Napier, singing Silvio in *I Pagliacci* for Festival Opera. I especially loved working with talented young singers on the Prima Volta programme. Back to London to play the Forester in *The Cunning Little Vixen*, operating a life-size puppet (while singing). One performance, and then... lockdown.

I gained a qualification in Teaching English as a Foreign Language, and have been teaching online since April. I've sung live-streamed recitals from living rooms, socially-distanced filmed opera scenes, and remote operas with each singer recording themselves from home (*L'Horloge Comtoise* in VOPEA's critically acclaimed *L'Enfant et les Sortilèges*, and Figaro in *Le Nozze di Figaro*). The *Whanau Voices* concert of NZ music in London was a highlight, a beacon of hope in a desolate time.

For 2021, I'm delighted to be selected for the Das Lied International Song Competition in Germany – fingers crossed it goes ahead. Sending lots of love back home this Christmas. I hope against hope that soon, we can all sing together again.



Madison Nonoa (soprano)

This year has been really challenging for everyone, to say the least. I stayed in London throughout the pandemic and experienced first-hand the kind of events that I'm sure history will remember for a long time to come! But there has been much to be grateful for: I became an Askonas Holt Lies Fellow this year, a mentoring programme set up by this world class agency to help me to navigate this tricky year and also the transition into fully fledged freelance life. I was also invited to perform the role of Papagena at Glyndebourne in their production of the *Magic Flute*. Glyndebourne have been at the forefront of the arts industry's fight back this year and I am proud to have been involved in all of the performances and shows from July — December. It's been busy and very rewarding; I will forever be grateful for the support and faith this special opera house has given to me. I recently did a recording and performance alongside Malcolm Martineau and Sir Simon Keenlyside at Snape Maltings in Suffolk, where I was scheduled to be a Young Artist this year. I am pleased to tell you I have been selected by the festival to be a Momentum young artist, a new initiative set up as a response to the pandemic restrictions and difficulties. And most of all, I am proud to have been a part of the team that put the *Whānau Voices* concert together. It was a huge success and we were so lucky and overjoyed to perform at RAH.

Next year is still uncertain, but I am hopeful and optimistic that the work I achieved this year will enable me to keep moving forward. I have every intention of "keeping on keeping on". Thank you to every single foundation member and especially to Dame Kiri and Gillian, without whom this year would have been nearly impossible to get through. It has been the toughest time to be away from home, but with your help we have managed it, and we have felt truly encouraged.

Have a very Merry Christmas – and here's to a healthy New Year for the whole world!! I hope to see you soon. Arohanui.



Natasha Wilson (soprano)

I arrived home in March, just before the lockdown in NZ – only because our *Carmen*, and subsequent latter half of our season in Pittsburgh, had been cancelled due to Covid-19. Since being home, I've been fortunate enough to have been a part of a few concerts - for New Zealand Opera, the Auckland Opera Studio, and the APO. At this stage in the year, I was supposed to be in the midst of my second year as a Resident Artist with Pittsburgh Opera. The roles I should have been performing this year were in three mainstage, and two smaller staged productions. Although I have missed out on a year that would have been so fulfilling for my technical development, and my career, I'm just grateful that I've been able to perform at all, since being back in New Zealand. I've been using this time to work on new repertoire, and spend quality time with my family, which I'm very grateful for.

In 2021, I'm going to be performing four roles, in four productions happening around New Zealand; Lisa, in Days Bay Opera's production of *'La Sonnambula'*, Queen Pūtea, in New Zealand Opera's premier of Tim Finn's new work, *'Ihita Avei'a, (Star Navigator)'*, Zerlina, in Wellington opera's production of *'Don Giovanni'*, and Marzelline, in the APO's *'Opera In Concert'* version of *'Fidelio'*. I don't take this privilege to perform for granted. I've been thinking of all of my colleagues who are still international, particularly those in the UK, and have been sending me aroha. Watching the *'Whānau Voices'* concert made me, like most, very proud to be Kiwi, and miss all of my friends over there even more.

I could not have been in such a fortunate place right now, if it weren't for the support of Dame Kiri, and the Foundation. Thank you so much for all you have done, and continue to do for us singers, in this time of need, and beyond. Aroha nui ki te whanau, and Meri Kirihimete!



PHOTO: PAUL SIROCHMAN

AVA's production of *La favorite*

Oliver Sewell (tenor)

If you had told me, when I was 21, that I would be living with my parents at the age of 30 I would have said: "what went wrong!". I have now been in Christchurch for the past seven months and I would be lying if I said it has been easy: it has been quite the diversion from my plans to have resettled in London by mid-2020. However, when I take a step back and look at my circumstances from a wider perspective I cannot feel anything but gratefulness and love.

To be able to take refuge in New Zealand has been wonderful: to be able to continue my singing journey at the same time has been remarkable. I feel truly grateful to be in this position when I consider how the world outside our shores is faring. The support the Kiri Te Kanawa Foundation has provided over the last few months has allowed me to continue pursuing this career during uncertain times. Without this support I would have struggled to make singing my number one focus and I am glad to be able to acknowledge and thank the Foundation for being a significant part of this journey.

Shortly after coming out of level four lock-down, I realised that I needed to make a short-term plan and decided to commit to New Zealand for the mid-term to allow me to set up a temporary base here. As the global COVID-19 crisis has continued this decision has proved to be a very good one and I am pleased to announce that I will be singing in two operas in New Zealand next year - Don Giovanni in Wellington, with the new opera company and in Fidelio with the Auckland Philharmonia Orchestra. There are also a number of small, but equally exciting, performance opportunities in the first half of 2021. I wish everyone a very happy Christmas.



As part of the *Whānau Voices* Concert performance Filipe sang a beautiful solo accompanying himself on ukulele – it was one of many highlights.

Filipe Manu (tenor)

A year of immense challenges, but one that hasn't been without it's own silver-linings.

The silver linings for me were predominantly oriented around the fact the Royal Opera House continued to produce work, and remained committed to helping those of us on the Jette Parker Young Artist programme throughout the lengthy lockdown periods. We took part in masterclasses which were streamed online internationally, concerts and gala performances and other similar events. I had the honour of performing alongside Lisette Oropesa and Gerald Finley on the main stage with Sir Antonio Pappano at the helm for one such gala event. It was nerve wracking to be performing in live streamed events, but I am grateful I had the opportunity to learn from it and be a part of the experience.

Away from the stage, I've been able to make use of the video editing, videography and audio engineering skills I brushed up on during the first lockdown to help create online content for the Tait Memorial Trust, Royal Opera House and most recently the *Whānau Voices* Concert.

Soon I will begin rehearsals for the ROH *Turn of the Screw* on the Main Stage, where I will be singing the principle role of "Peter Quint". I'm excited to finally be able to sing this role, after the original run was cancelled earlier this year.

I hope everyone at home keeps safe and has a very Happy Christmas. Thank you for all of the incredible support you have extended to me and to the other singers here; I appreciate it so much and I couldn't have faced the uncertainty of this year without the help of the Foundation. Mālō 'aupito – thank you!



You can help make a difference

The Foundation's commitment, from the outset, has been to assist young singers with exceptional potential to fulfil that potential internationally. That commitment and focus has not changed. However, we recognise that with a new situation, the way we manage our support could lead in some new directions. For example in August this year both wings of the Kiri Foundation agreed to make a monthly 'helping hand' payment to the 18 singers whose stories you are reading in this issue of *Aria*.

Their words paint a vivid picture of the difficulties they are facing, how they're coping and the immediate impact the pandemic has had on their future career plans.

The Kiri Foundation is determined to take a lead by assessing how singers in need, who have been supported by the Foundation, can be assisted both 'holistically' and financially. We need your help to help them live their dreams. Donations of any size are welcome.

For further information about how to make a donation see contact details below or visit our website www.kiritekanawa.org

Leave your legacy

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

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

Kiri Te Kanawa Foundation

ADMINISTRATOR: Paul Gleeson
POSTAL ADDRESS: P O Box 38387, Howick,
Auckland 2145, New Zealand
TELEPHONE: +64 9 5349398
MOBILE: +64 275 944534
EMAIL: foundation@kiritekanawa.org
WEBSITE: www.kiritekanawa.org

Kiri Te Kanawa Foundation (UK)

C/- Gillian Newson
23B Prince of Wales Mansions
Prince of Wales Drive,
London SW11 4BQ
United Kingdom
MOBILE: +44 (7768) 166381
EMAIL: gilliannewson@outlook.com

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.

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