



ARIA

The newsletter of the Kiri Te Kanawa Foundation



KIRI TE KANAWA
FOUNDATION

Welcome to the July 2010 edition of 'Aria' - the newsletter of the Kiri Te Kanawa Foundation.

DAME KIRI SHARES HER THOUGHTS



The Foundation has a new look website. I hope you approve of the makeover, and that it truly reflects the progress we have made since we launched the Kiri Te Kanawa Foundation in 2004. Along the way we have been fortunate to have been assisted by many good people who share our dream and have been willing to help us in so many ways.

I'm also proud that we have learnt to adapt to meet the needs of students, many of whom are just starting on their careers. When I look back, I recall our original focus was on raising the important funds to enable us to make significant grants. But I soon realized that in addition to financial support what these young singers needed was help with vocal technique, knowledge of vocal management, good health habits and the ability to know when to say "no".

We are still considering ways and means of helping students who face inevitable visa problems when they go to the UK to further their musical education. So many have come to the UK only to discover that the time they had planned to stay has been cut short because of visa complications.

Finally, may I once again acknowledge the talent and dedication of our students. It is such a pleasure to be involved with these young people who are committed to achieving their dreams and will work hard to make them come true. It is also why my work and the support the Foundation can give in nurturing this young talent is such an honour and a privilege. May it long continue.

THE FOUNDATION HAS A NEW WEBSITE!



The publication of the latest edition of Aria coincides with the launch of our new website (www.kiritekanawa.org). It's taken many months and a great deal of thought and discussion but the results are worth the effort. The Foundation selected Web Torque to redesign the website and designer Tom Park and his team have transformed a rather tired (6-year old) website into a warm, smart, contemporary site which matches perfectly the values of this international foundation. Web Torque went the extra mile to produce this excellent result, adhering to the brief given – and offering informed advice along the way while applying superb technical and creative design expertise.

The new site contains many new features including access to the latest Foundation news, updated information about previous recipients of Foundation grants, more details about the Foundation's policy on funding and support and a gallery of never before seen photos from fundraising

gala concerts which are complimented by video interviews with Dame Kiri. The trustees are thrilled with the result – and hope you are as well.

BNZ PARTNERS NEWMARKET SUPPORT THE FOUNDATION



BNZ Partners Newmarket have recently come on board to support the Kiri Te Kanawa Foundation.

Bank of New Zealand has long been a supporter of Dame Kiri Te Kanawa. BNZ was behind the "Homecoming" concerts held in 1990 featuring Dame Kiri Te Kanawa, which were held as huge outdoor concerts in Auckland, Wellington and Christchurch and drew crowds of over 500,000 enthusiasts.

Martin Farrell, BNZ Partner - Private Banking says, "When I was approached by the Foundation with the view to BNZ Partners becoming a sponsor, I was instantly excited by the opportunity. BNZ Partners is dedicated to the communities in which it operates. The Foundation sponsorship allows the BNZ to provide some real value to an organisation looking to help develop some of New Zealand's most talented singers and musicians."

"Given our current national sponsorships such as Super 14 Rugby, Save the Kiwi and Plunket, it was a fantastic opportunity for BNZ Partners Newmarket to increase our sponsorship in the arts alongside the Katherine Mansfield Awards."

"I would personally like to wish the Foundation and all current and future recipients of assistance from the Foundation all the very best for the future".



As this edition of Aria was being finalised 12 young talented singers from around the world were converging on the Tuscan town of Castiglione della Pascaia for the 7th Solti Te Kanawa Accademia di bel Canto. Among them was the New Zealand soprano Joanna Foote who received a Kiri Te Kanawa Foundation grant to attend this prestigious course. The Kiri Te Kanawa Foundation recently entered into a partnership with the Accademia and will partially fund New Zealand students to attend the Accademia each year for the next 3 years.

Joanna has already sung numerous operatic roles including those of Susanna in Mozart's 'Le Nozze di Figaro', Nanetta in Verdi's 'Falstaff' and Polly in Weill's 'Threepenny Opera'. A graduate of UCLA in the USA and the University of Auckland, Joanna was a finalist in the 2009 McDonald's Aria Competition at the Sydney Opera House and in the same year won The Otago Daily Times Aria Competition in New Zealand.

The Accademia was formed in 2003 by Lady Valerie Solti to further the careers of young singers by providing a teaching platform as well as a bridge between life as a student and the life of a musician with a responsibility to the public. The 3-week course is supervised by 7 highly qualified staff under the guidance of Jonathan Papp. This year's teaching roster includes Dame Kiri, Australian conductor Richard Bonyng and Foundation trustee Terence Dennis.

PHILLIP RHODES' FINAL LETTER FROM CARDIFF



The Kiri Te Kanawa Foundation in partnership with the Dame Malvina Major Foundation, the Deane Endowment Trust and a number of enthusiastic individuals has provided significant financial support and mentoring for Phillip Rhodes (a young New Zealand Baritone from Hawkes Bay – a former winner of the 2005 Lockwood Aria and the 2007 Lexus Song Quest) who recently completed his 2-year course at the International Academy of Voice in Cardiff. Phillip recently wrote his last letter from Cardiff which describes his musical journey, struggles and experiences.

I arrived in the UK January the 4th, 2008, to start my tuition 4 days later, at the Cardiff International Academy of Voice under the guidance of world renowned tenor Dennis O'Neill. When I arrived I had the intention and the funds to see through 9 months in Cardiff. At the same time, having just won the 'Lexus song quest' I was offered lucrative and appealing contracts, however with the guidance of Dennis O'Neill, my Father and Patrick Power I turned down most concerts in order to attain a higher level of education that would serve me for a life time.

In those first few months I struggled with being so far away from all the things that accompany the kiwi lifestyle, especially family and friends. I quickly adapted to the level of teaching and quick turn over between lessons. My first day was one of many workshops and I was awestruck by the talent assembled in the class of only 12 students. Instantly I knew I had made the right decision, not only were the teachers great, there was so much to learn from my fellow students, and learn I did. 'You are too masculine, too butch', 'you show no attention to detail, no dynamics and no phrasing' were comments I tried really hard to eliminate from future lessons.

Nine months came and went all too fast, but luckily and unbeknownst to me, Dame Kiri was constantly checking on my progress (and my behavior) via Dennis. By the grace of god and the belief of Dame Kiri (and the Kiri Te Kanawa Foundation) she kindly offered to help find financial support so I could continue working with Dennis for a further 18 months.

A very special thanks goes to Gillian and Roderick Deane for their continued love and support during the past two years. Many thanks go to Paul Ellis, Bruce Plessey, Phillip Yates, Rob Campbell and James Wallace for their generosity and support; also to Dame Malvina Major and her foundation for their generous contributions, along with the support of the Adastra Foundation and of course Laurie Coon, whom we sadly lost last year. God bless you and keep you Laurie. Were it not for you all, my time studying would have been cut very short. To all those that have been there from the start also, my heartfelt thanks for your belief and support, I consider myself blessed with all your encouragement to pursue my dreams and ambitions.

The past 18 months have been the toughest of my educational life so far. With improvements coming in smaller increments, month by month, week by week. Little did I realise the growth that was happening outside of singing was massive, living with so many other cultures, becoming more accepting and tolerant to the differing life-styles and most importantly learning patience.



Much praise must go to Dame Kiri for her continued enthusiasm and belief in my ability. For even during the times when I thought to give up and go back home, she would banish such negativity and continue to encourage and nurture the belief that is essential to a singer especially when so far from the ones you love and trust. Also on a personal note, Dennis, who is a consummate professional, has always had an open door ready to receive any troubled thinking or personal issues. He has always tried to help as best he can. I consider these people to be very valuable to this industry and I cannot begin to describe what they have given to the many young people that have had the privilege of their council. With mixed emotions I have reached the end of my time at the Academy of Voice. I am so excited to try and attain some work, and to show what I have learned over the past years, but at the same time there are a few comforts that I will miss. In particular, having a practice room to use any day and hour of the week, the dozen or so coaching sessions per week and, of course, the consistent vocal lessons with Dennis. However, I really want to kick the training wheels off and pedal like hell for a while.

When I left home I realised I was now flying a flag for New Zealand singers and I have never lost sight of that. I have developed a reputation for being solid and always having done my preparation, something that I vowed to work very hard on when leaving New Zealand, as a result people now call on me to step in for concerts when other are indisposed. I am very proud of the fact that I have never missed a concert at the Academy and very seldom suffer vocal tiredness; I can put this down to the teaching of technique by Dennis.

I will remain in Cardiff as a base to audition from and will continue working privately with some of the wonderful coaches I have met during my time here. There are many competitions I intend to enter during the next few months and I hope to be heard by some European houses. I will return to New Zealand in December for a long overdue 'Kiwi summer' spent with my family and friends. I have had an amazing experience in the UK and wouldn't change it for anything.

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.

YOUR DONATIONS ARE IMPORTANT

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

New Zealanders who make donations to the Foundation can claim a 33½% tax rebate, up to a maximum equal to their annual taxable income. By way of example – Gerry donates \$2400 and receives \$800 back; Anne donates \$15,000 and receives \$5,000 back.

The Kiri Te Kanawa Foundation is a registered charitable trust which offers a range of opportunities to support its work. Further information about how to make a donation is on the website or ring the Foundation for details

WHAT ARE THEY DOING NOW?

Since 2004 the Kiri Te Kanawa Foundation has supported 11 singers and musicians. We recently caught up with two of them.....



Kristen Darragh was awarded a Foundation grant to attend the 2008 Solti Te Kanawa Accademia di Bel Canto summer school in Tuscany. She subsequently graduated from the Opera Course at the Royal Academy of Music in London, where she was awarded a Karaviotis Scholarship and received the Kobler Award. Kristen has performed regularly on the concert platform in the United Kingdom, most notably as the soloist in Vivaldi's Gloria and Mozart's Requiem at London's St Martin-in-the-Fields. In 2009 she was a finalist in the Lexus Song Quest, was invited to sing Carmen with the Christchurch Symphony Orchestra and the role of Olga for The NBR New Zealand Opera's production of Eugene Onegin.

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. At that time Kerry had been studying for four years at the Hochschule fur Musik und Theater in Hanover under Eiji Oue, the musical director of the North German Radio

Philharmonic.

He currently divides his time between Germany, where he has regular conducting engagements and Holland (The Hague) where he is in his third year of a four year degree studying singing as a counter-tenor.

Earlier this month he performed again with the Vocalensemble Rastatt led by Holger Speck doing Bach Motets, this was followed by solo performances of Bach Cantatas in Lutjenburg. In August there will be further solo performances of the Bach Magnificat and Handel Te Deum in the Abbey at Maria Laach and then a tour of Spain and Italy with the Kammerchoir Stuttgart in September.

Life as a conductor is also busy for Kerry. Earlier this year he performed a symphony programme in Kassel which resulted in an invitation to their international festival in August. He conducted his first opera in April with the Sinfonietta Aurora and has been invited back for more concerts next season. April also saw him conducting the Choir and Orchestra of the Royal Conservatory in The Hague for a performance of Mendelssohn's 'Elijah'.



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.

The Next issue of Aria will feature more news about the Foundation.

If you want information about the Foundation please contact us.

The Kiri Te Kanawa Foundation is proudly supported by



Administrator Paul Gleeson
Postal PO Box 38 387, Howick, Manukau
Address 2145 New Zealand
Telephone + 64 9 534 9398
Mobile + 64 275 944 534
Facsimile + 64 9 534 0629
Email foundation@kiritekanawa.org

It is believed that the contents of this newsletter are a full and fair representation. Interested parties should make their own enquiries to satisfy themselves on all aspects.

PRIVACY POLICY: Under the Privacy Act 1993 any address or information you supply us with will be held in secure circumstances by the Kiri Te Kanawa Foundation and used to communicate with you about the Foundation events, its associations and activities. Our mailing lists are available only to the Kiri Te Kanawa Foundation and are not available to any third parties or organisations.

[newsletter system managed by Web Torque](#)

