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Dame Kiri comments ...

Looking back on 2017, although it's been a very busy year for the Foundation, it has been packed with many inspirational experiences. There does not seem to be enough hours in the day to cover all the things I'd like to be doing – don't get me wrong I'm still enjoying every moment, especially the time spent with some of the outstanding singers we are currently supporting. You will read many of their stories in this 24th edition of *Aria*.

I was delighted to support the Trustee's initiative to declare Dame Catherine Tizard as the Foundation 'Lifetime Trustee'. Cath and I have been friends for nearly 30 years and she was one of the first to accept my invitation to be a trustee. Over the past 14 years she has been a tireless and passionate advocate for our work.

Speaking about 'Lifetime' – what can I say about the unexpected Lifetime Achievement Award that I received in September? I was obviously delighted and honoured to receive it especially in the presence of so many colleagues and friends.

I heard the good news and was delighted that the organisers of the Lexus Song Quest have secured Sir Thomas Allen as the Chief Judge for the 2018 competition. Tom and I began our careers at the Royal Opera House at about the same time and we remain dear friends and colleagues. He will be a real asset for the New Zealand contest.

The reports that I have read about the singers from the inaugural Kiri Programme have been very impressive. Most of them are now in the UK for the next stage of their development. I know they have been well trained and look forward to regular progress reports.

Finally, I am personally very pleased with the progress being made by the students we support in the UK. I have been in regular contact with them – suffice to say they are doing extremely well and are totally focused on their careers.

Thank you all for your continuing support. I wish everyone a very Happy Christmas and a wonderful New Year – and may every dream come true.

Kiri Te Kanawa



CREDIT JOHN SWANNELL

Welcome to the 24th edition of *Aria*

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COMPETITION WITH AN EXTRAORDINARY HISTORY

With an impressive 60-year history, the Lexus Song Quest is internationally recognised as New Zealand's most prestigious singing competition, launching the world famous opera careers of many talented New Zealanders.

In 2018 The Kiri Te Kanawa Foundation will continue its role as a key supporter of the Lexus Song Quest which includes a Master Class series and a special cash award to the singer showing the most potential.

Dame Kiri has very happy memories of the competition – "I often wonder what course my career might have taken had I not won the Song Quest in 1965. What I can be certain about is that the experience was a vital factor driving my decision to go to Britain for advanced training at the London Opera Centre. Generations of outstanding young New Zealand singers can tell a similar story. Over the years the Song Quest has been the catalyst and the launch pad for so many careers. It is a great institution with an extraordinary history and it richly deserves the iconic status it has achieved."

"As part of a long-standing commitment to developing New Zealand's best singing voices I am very proud that the Foundation is the key presenter of the Lexus Song Quest Masterclasses which will provide the singers with the unique opportunity to experience what they can expect if they decide to continue their studies. Masterclasses like this are literally irreplaceable."

Auditions for the Lexus Song Quest will be held throughout May, with ten semi-finalists chosen for a week-long Coaching Academy and the chance to compete at the live Grand Final Gala concert at the Auckland Town Hall with the New Zealand Symphony Orchestra on Saturday, 28 July.



Dame Kiri receives award from Julian Ovenden

Award honours sensational contribution to classical music

The Trustees congratulate Dame Kiri on her Lifetime Achievement award which was announced and presented in the presence of some of the biggest names in classical music during the recent 40th Gramophone Awards (the 'Oscars' of the classical music world). In making the announcement guests were told the award honoured a sensational career that had spanned nearly 50 years, as well as for her work nurturing young singers with the Kiri Te Kanawa Foundation. Twenty-five years after she won 'Artist of the Year Award' back in 1992, her Award was presented by her Downton Abbey co-star and fellow-singer Julian Ovenden. The presentation was greeted with a standing ovation and rousing cheers as she made her way to the stage to collect the prestigious prize.



Ipu Laga'aia, Samson Seta, Rodney Macann, Chuck Hudson, Harry Grigg, Manase Latu

Foundation launches second Kiri Programme with optimism

In early July the Kiri Programme entered its second series of modules (2017-18) with optimism. The five young singers who were selected – Kalauni Pouvalu (tenor), Manase Latu (tenor), Ipu Laga'ala (tenor), Samson Setu (bass baritone) and Harry Grigg (tenor) – all displayed outstanding and exciting potential. They all made a very good start in module 1 and impressed Kathryn Harries (Programme Director). The singers were brought together again in September for a four day vocal and language module with Sharolyn Kimmorley and Teresa Desmarchelier. As Aria went to press the third module was in progress with leading US opera director and teacher Chuck Hudson presenting a five-day intensive acting and movement workshop focusing on preparing the singers for auditions and competitions. Time will also be spent on non-vocal aspects such as budgeting, self-management, professional standards and fund-raising.



KIRI PROGRAMME YOUNG SINGERS SOAR

The inaugural Kiri Programme (2016-17) which was completed in July included five intense modules focused on motivational psychology, grooming, media training as well as business skills, language, acting and vocal development. Experts in their fields were brought in from overseas and around New Zealand.

The six singers responded well to the resources made available and credit The Kiri Programme for playing a large part in an impressive string of successful auditions, competitions and achievements.

Katherine McIndoe, Filipe Manu and Madison Nonoa have taken up £20,000 scholarships at the Guildhall School of Music and Drama in London.

Eliza Boom won the 2017 Dame Malvina Major Foundation Christchurch Aria Competition and has taken up a masters' degree scholarship at the Royal Northern College of Music in Manchester.

Jarvis Dams won the prestigious New Zealand Aria Competition and the top award at the IFAC Handa Napier Performing Arts Competition.

Natasha Wilson and Madison Nonoa were cast in professional stage productions on both sides of the Tasman.

Filipe, Natasha and Katherine were semi-finalists in this year's IFAC Handa Australian Singing Competition with Filipe going on to win the competition and the coveted Marianne Mathy Scholarship. His prize included a A\$30,000 study award, and the opportunity to audition for Lyric Opera of Chicago's professional-artist development program.

Natasha won the \$5000 first prize at the Dame Malvina Major Foundation Dunedin Aria final and was a guest artist for two concert series with the Australian Brandenburg Orchestra.



Trustees (from left) Terence Dennis, Diana Fenwick, Rodney Macann and Paul Gleeson with Dame Cath

Lifetime Trustee announcement

In recognition of her tireless efforts over a long period the Trustees recently announced Dame Catherine Tizard, a founding trustee and former chair, as a 'Lifetime Trustee' of the Kiri Te Kanawa Foundation.

Making the announcement at an informal function Deputy Chair Diana Fenwick noted Dame Cath's love of music and professional approach to governance as some of her key strengths that helped make her involvement with the Foundation so important.

Dame Kiri praised Dame Cath's role as Chair during the organisation's first decade and the strong influence she had over its direction and the projects and singers that the Foundation was able to support. She described her passion and untiring support for the Foundation's work as inspiring.

Accepting the new role Dame Cath said she felt deeply honoured. "Looking back over the past 14 years I really had no idea how much personal satisfaction and pleasure I would experience from being involved with Kiri and the Foundation. I've thoroughly enjoyed our meetings and had a lot of fun with the other trustees along the way. It has been a privilege to bond with some of the outstanding young singers we have supported"

The Trustees are very pleased that Dame Cath will have an ongoing association with The Foundation.

Financial support for The Programme imperative for ongoing success

The Kiri Programme is a major commitment for the Kiri Te Kanawa Foundation, both in terms of organisation and financially. Total costs for the first year were significant and it is unsustainable for the Foundation to continue to invest this level of financing year after year. While the Foundation is still by far the biggest funder, the contributions received from others have been extremely helpful. As we continue the 2017-18 modules further financial help is required to ensure the long-term viability of *The Kiri Programme*. Donations of any size are welcome.

See the back page of *Aria* for information about how to make a donation.



"The sharpened career trajectories of all six singers are testament to the talent of New Zealand's best young singers and early evidence that the Programme is focussing effectively on the skills required to speed them on their musical journey."

— COURSE DIRECTOR
STEPHEN DEE

A CELEBRATION AND SHOWCASE OF YOUNG NZ TALENT

The Rotary Club of Wellington in partnership with The Kiri Te Kanawa Foundation recently hosted the third 'Singers to Listen For' concert at St Andrews on the Terrace in Wellington. Rodney Macann – a Foundation Trustee and concert organiser filed this report.

'As usual the evening was focused on providing an opportunity to celebrate and showcase young singing talent and to raise funds for the Wellington Children's Hospital and The Kiri Singing Development Programme.

The evening included superb cuisine and wine and an auction with many interesting items – some donated by Dame Kiri – signed photos of Dame Kiri with Jonah Lomu and a painting by Dame Kiri (influenced by Picasso) proving very popular. The focus of the evening was to hear the wonderful young singers and they did not disappoint. Natasha Wilson (soprano), Manase Latu (tenor), Ipu Laga'aia (tenor) and Samson Setu (bass-baritone) are all participants in the 2017-18 Kiri Programme. In addition to their solos and ensembles the three male singers were joined by Mataka Vuni as a quartet called 'The Shades' whose performance was impressive – all very fine musicians possessing beautiful voices.

There were many highlights as the singers sang some of the great arias and duets from opera, operetta, musicals and song, always sensitively accompanied by Terence Dennis (a fellow Trustee). Natasha brought a beautiful voice and some sublime stagecraft, Manase and Ipu, the two tenors, very high quality contrasting voices of lovely timbre and in Manase's case some astonishing artistry for such a young singer, and Samson the joy of listening to one of the finest bass-baritone voices you are likely to hear in a young singer.

As in previous years I had the pleasure of presiding over the evening sharing a mix of stories and repertoire information. I was surprised but delighted to be invited to make an appearance with Natasha and The Shades at the conclusion of the duet *La ci Darem*, whisking away the *Zerlina* from the much younger *Don Giovanni*!

Natasha Wilson & Manase Latu perform a duet from 'The Merry Widow'



Nardus Williams with Dame Kiri

"It was an honour to have sung for Dame Kiri and the Foundation and I am truly grateful and humbled by the outcome of the audition. I'm hugely excited to have the opportunity to work with and be mentored by Dame Kiri and I look forward to this next year enormously." – NARDUS

2017/18 Kiri Te Kanawa RCM Scholarship announced

The Kiri Te Kanawa Foundation (UK) recently announced a 3-year extension to the annual Royal College of Music scholarship which will carry a grant of £10,000 and be awarded to a singer at the Royal College in his/her final year of study and focused on the development of an international singing career.

Professor Colin Lawson, RCM Director was very pleased. "The Royal College is delighted that the Kiri Te Kanawa Scholarship has been extended. The Foundation's support provides our talented musicians with the opportunity to study and thrive at the Royal College, enabling them to achieve their full potential. I know this financial help and the personal interest Dame Kiri takes in our students, has a real impact on their development."

Dame Kiri took an active role in the scholarship auditions after which RCM announced that the recipient of the 2017/18 Kiri Te Kanawa Scholarship was Nardus Williams, a young English soprano currently studying at RCM International Opera School with Dinah Harris, having previously studied with Yvonne Kenny, Lillian Watson and David Thomas. Last year she won First Prize and Audience Prize at the 2016 Maureen Lehane Vocal Awards at the Wigmore Hall. Recent performances include *Messiah* with the OSJ under John Lubbock, and Nardus performed the role of *Donna Elvira* at Opera Holland Park in summer 2017, and she will be covering the role of The Countess in the spring 2018 production of *The Marriage of Figaro*, for English National Opera.

Professor Lawson said "Nardus has the talent and drive to become an outstanding musician and the Foundation's generosity will have a transformational impact on her education and development as an artist."

In addition to the annual scholarship the UK Foundation also announced special 'Encouragement Awards' of £3,000 each for four singers who had impressed the audition panel by showing marked improvement in their singing – Kieran Rayner, Ida Ranzlov, Josephine Goddard and Nardus Williams.



From left: Julien Van Mellaerts, Gary Matthewman (UK Foundation Trustee), John Copley and Kieran Rayner.

The Kiri Te Kanawa Foundation UK was well represented at The RCM recently after performances of opera scenes directed by the international opera director, John Copley, with both Julien Van Mellaerts and Keiran Rayner in the cast. John first appeared with the Royal Opera at the age of 15 as an actor and later became their Principal Resident Director. He has directed opera throughout the world during a career that spans over 50 years. John has worked with all the great singers, notably with Dame Kiri, and continues to share his expertise with young singers in his productions for the Royal Academy and Royal College of Music.



News from singers supported by the Kiri Te Kanawa Foundation

Since its inception in 2004 the Kiri Te Kanawa Foundation has provided 50 conspicuously talented singers with 197 grants for attendance at international music schools as well as costs related to travel, auditions, visa applications and language tuition. Here are updates from some of the singers...



WIGMORE HALL



MITZIE MAGARY PHOTOGRAPHY

Colline - La Bohème – Ilford Manor 2017

JULIEN VAN MELLAERTS

After first prize at the Kathleen Ferrier awards back in April, it has been a whirlwind few months with many exciting projects on the horizon. This July, I graduated from the Royal College of Music International Opera School, and was incredibly honoured to be awarded the Tagore Gold Medal (the highest award for a graduating student), and will return to the RCM in March to sing for HRH Prince Charles to receive the medal. Summer was a mixture of work and study. I was part of the Verbier Festival Academy working with Thomas Hampson, Thomas Quasthoff and Sir Thomas Allen on Lieder and Art song. That was an amazing opportunity to work with some of my favourite baritones, as well as sing on the main stage performing two small roles in Salome with Charles Dutoit conducting.

In early September, I competed in the biennial Wigmore Hall/Kohn Foundation International Song Competition. It was an incredibly high standard this year, and a very stressful week of competing! I was the only non-American to make the final round, and was over the moon to have been awarded first prize in this prestigious competition. Directly off the back of that, I have a solo recital booked at the Wigmore Hall for January 2020, as well as recitals in Spain, Switzerland and around the UK with pianists such as Julius Drake, Simon Lepper, James Baillieu, Sholto Kynoch and Gamal Khamis. 2018 will be very exciting as I make my debut with the Royal Ballet in a production called Elizabeth, at the Barbican in London, touring to the USA, and around the UK. I will also make my debut with New Zealand Opera in September, performing the role of Schaunard in La Bohème, alongside several other Kiri Te Kanawa Foundation scholars! I can't wait to come home and perform. Other upcoming engagements include: Onegin in Eugene Onegin with Cambridge Philharmonic; world premiere of A Christmas Carol by Will Todd for Opera Holland Park; Fauré Requiem at the Royal Albert Hall; Recitals at Cadogan Hall, Leeds Lieder, London Song, Oxford Lieder Festivals, and Heidelberger Frühling.

I have been travelling a lot for auditions at the moment, and they have been going well. I couldn't be doing any of this without the continued support and advice from Dame Kiri, Gillian Newson and the Kiri Te Kanawa Foundation. It has been such a huge help this past 18 months to be supported and associated with the Foundation. Thank you for all your help.

JAMES IOELU

As I write from London, I am in the thick of the audition season – as we've scoped out opportunities this season, it never has been clearer to me that the combination of hard work, talent, and luck are the keys to a successful career, particularly in these early stages. I've been working closely with Deborah Sanders and her colleague, Nathan Murphy, who have worked so hard to put me in front of the right people. Receiving the Victoria League Scholarship for a second time has also meant being able to put all my efforts into fine tuning my voice, and ensuring I am on form and prepared for every opportunity that comes my way. A big thank you to the trustees of the Victorian League especially!

I've recently sung in Samson et Dalila, a production on the programme for Grimeborn Festival. We performed in an intimate setting where the audience was literally centimetres away from the action and I believe it was a successful run. I was fortunate to be offered a number of contracts early in the audition season. Unfortunately, there was a clash between a role in New Zealand and a role with English National Opera. I was very tempted to take the New Zealand Opera role – as my family are there and it definitely would have been the easier, more comfortable route. Yet to grow as an artist and to push forward with my career (not to mention build a U.K. profile), I realised that I needed to take the hard road and hope that the risk pays off. I will also be heading to Garsington Opera Festival as an Alvarez Young Artist singing in the Magic Flute and Falstaff, and in Porge and Bess with Dutch National Opera.

As I audition, I am also preparing to sing the Messiah with GAFA Pasifika. This is my second Messiah – an absolute joy to sing! I will be back in NZ to sing with the Christchurch Symphony Orchestra as well as a new Opera written by Janet Jennings and Whiti Ihimaera in early 2018. I am looking forward to spending time with family and excited to start the New Year off with a bang! Warmest Christmas wishes to the Foundation and those of you who so generously support young singers.



I'm singing in the rain! Cabaret concert, with Craig Terry on piano, and IMA singers

Carmen – Grange Festival

KIERAN RAYNER

I am now in my final year at the Royal College of Music International Opera School, and my fourth year in the UK - the time has really flown by! I was delighted to be awarded an Encouragement Grant this year by the Kiri Te Kanawa Foundation. These funds are enabling me to attend external auditions, have additional coachings, and prepare to begin a career when I leave the Royal College next year. I've had an exciting six months since my last update. The RCMIOS summer opera was a French double bill: Chabrier's *Une Education Manquee*, and Poulenc's *Les Mamelles de Tiresias*. I was featured prominently, double cast with fellow KTK Foundation singer Julien van Mellaerts in three roles(!): A drunken academic, a self-important director, and the chauvinistic husband who turns into a woman and ends up having 40,050 children! It was enormous fun - I relished the opportunity to perform these three very different characters.

Mid-year I attended the prestigious Internationale Meistersinger Akademie in Bavaria, Germany, a wonderful month of learning and performing. There were several concerts, including two opera galas (one with the Nürnberger Symphoniker orchestra), a Liederabend song recital, a studio recording session, and a cabaret concert to finish (I performed Singin' in the Rain, and even got to showcase some tap dancing!)

I have sung in two competitions in the last two weeks: my debut recital at the Wigmore Hall in the final of the Maureen Lehane Vocal Awards, for which I was awarded 3rd prize; and I won the Czech Song Prize at the Emmy Destinn Vocal Awards (a competition specialising in Czech music). Currently I am in production week of the next RCMIOS opera, *The Cunning Little Vixen*, in which I play the Forester. This is the first time in my career I've ever reprised a role (having done the Forester with British Youth Opera in 2015), and it is wonderful to have the chance to deepen and improve my relationship with the character and Janacek's glorious music. Coming up next at the RCM in March is Britten's *A Midsummer Night's Dream*, in which I will play Demetrius. That will be my final opera at the RCM before taking up a contract with Garsington Opera as an Alvarez Young Artist, playing a small role in Strauss's *Capriccio*, and covering the main baritone role in their newly commissioned modern opera, *The Skating Rink* by David Sawer.

I am so grateful for the Foundation's continued support as I venture into the profession - it means such a lot to me, and makes an enormous difference.

OLIVER SEWELL

At the end of August I moved to Philadelphia to start at the Academy of Vocal Arts. The past two months at the Academy of Vocal Arts have been fantastic. The other six new resident artists and I hit the ground running preparing a program for the "New Artist Recital" which took place in the second week. During that time I also had rehearsals for *Il Trovatore* with Maestro Macatsoris, daily language classes and two or three coachings a day with the exceptional coaching staff. After the first month at AVA I had to zip back to New Zealand to perform Beethoven's 9th in Christchurch with the CSO. Since returning to AVA I have been non-stop with staging and performances of *Il Trovatore*, preparing Alfredo in *La Traviata*, Brighella in *Ariadne auf Naxos* both for next year, and also Britten's *Les Illuminations*. But most significantly, my new teacher Bill Schuman and I have made some amazing progress already. I am feeling extremely excited about the repertoire, approach and plan that we are working on together.

PHILLIP RHODES

2017 where has it gone? I feel like it is barely half-way through despite hearing Bing Crosby Christmas carols in the local supermarket!

I am fortunate to be able to say, that 2017 has been a very busy year. It started with 2 roles, 'Mizgir' from 'Snegurochka' and 'the father/Peter' from 'Hansel and Gretel'. These were two wonderful operas that brought new challenges and wonderful learning opportunities. Then it was back to London for the Grange Festival to join the cast of *Carmen* singing the role of 'Escamillo', the festival was a truly memorable experience and one I would recommend to singers and audiences alike.

Commitments then took me back up north to rehearse *I Pagliacci*, and *Cavalleria Rusticana* singing 'Silvio' and 'Alfio'. I had pegged this for the Major Challenge of the year and never lost sight of the difficulties the contract could throw up, with the roles being very different - Fachs, Silvio being Lyric and Alfio considered Dramatic. With 29 performances, it was important to stay fit and rested for the weeks ahead. With only 10 days rest between the *Carmen* and *Cav* and *Pag* performances, it seemed important to make time to rest, mentally, vocally and physically, however the reality of the operatic world for most is, rest time is likely to actually fast become Audition time, particularly when you are trying to fill gaps in the diary years ahead of time.

Currently I have my head in the score of 'Un Ballo in Maschera' working to memorise 'Renato'. For me, despite being truly excited about the role, this is the 'boring, on your own, self-disciplined' stage, and despite it being one of the smallest parts of the job, at times it can feel especially challenging! I wish you all a Merry Christmas and best wishes for the New Year.





Andri Róbertsson as Superintendent Budd (in *Albert Herring*)

ANDRI RÓBERTSSON

Icelandic bass Andri Róbertsson has been a Harewood Artist at English National Opera since 2016. He reports My first role at ENO was Angelotti in *Tosca* which was followed by the role of Ceprano in *Rigoletto* earlier this year. In March I sang two concerts - Bach's *St Matthew Passion* at the Sage Gateshead, and Bach's *Mass in B Minor*. In April I travelled abroad and went to Lille where I performed a recital at the Opera Lille with the pianist Edwige Herchenroder. We created a Lieder programme called 'Of Love and Death' and premiered it at Festival d'Aix en Provence in 2016 and are planning to take it to more places. Then I sang in *Trauernacht* at the Bolshoi Theatre in Moscow with Festival d'Aix on tour. In the summer I took on the role of Superintendent Budd in *Albert Herring* by Britten at the Grange Festival in Hampshire, a brand new festival. In the middle of that I sang a one off performance as Angelotti in *Tosca* at the Llangollen Festival, featuring Bryn Terfel as Scarpia. In July my wife gave birth to our first child, a little girl, that we have named Hilda Rose Andradóttir-Róbertsson - that's definitely the highlight of the year for me! In September I sang three concerts of Bach and Telemann with the Café Zimmermann baroque ensemble in France and covered the role of Don Basilio in *Barber of Seville* at ENO. Right now I'm just back from the Faroe Islands where I sang two concerts of the *St John Passion*! I wish the Foundation and its supporters every best wish for Christmas and 2018.

BIANCA ANDREW

I performed my final opera at the Guidhall School of Music in July, and since then I have been embracing the often nerve-wracking reality of freelance life after graduation! I have had some wonderful opportunities to perform over the autumn - in a song recital at Wigmore Hall for Samling's annual showcase, and in gala concerts for Clonter Opera. In October, I was one of 42 singers selected internationally to compete in *Neue Stimmen* - one of the world's most prestigious singing competitions, held in Germany. This was a real insight into the European opera industry and a special opportunity to meet performers from many different countries. Whilst I felt that I'd really given it my best in the first round audition, I wasn't selected to continue on to the semi-final. However, a couple of weeks later when I was back in London and feeling a bit low about my singing, I received an invitation from Oper Frankfurt to come and join their Opernstudio for 2017/18! Talk about every cloud having a silver lining! This came as a complete surprise to me and it has taken a while to get my head around it - but I am now working for one of the top German opera houses and I will make my debut on their main stage in March as Countess Ceprano in Verdi's *Rigoletto*. Everyone here is very kind and welcoming, and I have already found an excellent café that serves New Zealand-standard flat whites just around the corner from the opera house! I'm now focusing on learning German as quickly as I can, finding an apartment in Frankfurt and preparing music for the coming season. As well as my work in the Opernstudio, I'll be performing in the *Schubert und die Musik der Moderne Lieder* competition in Austria next February, and in May I'm returning to New Zealand in a tour of 20th Century chamber music with Alex Ross and STROMA. I look forward to sharing my new adventures in Germany with the Kiri Te Kanawa Foundation, and I thank them sincerely for their continued support.



Dottore Grenvil - Anthony Schneider

ANTHONY SCHNEIDER

The last few months have been absolutely packed! After finishing up with *Tosca* at Wolf Trap Opera, my wife and I had to cull and move everything we'd accumulated for the past four years in Philadelphia in order to move to Houston. Then we sent the moving truck on its way, and drove the 2400 kilometre distance, stopping to explore some iconic US cities along the way: Atlanta (pictured in *Gone with the Wind*) and New Orleans, famed for its vibrant and diverse musical scene, as well as its chicory coffee and beignets!

We settled in over a couple of weeks, and I got to work with some coaching and lessons in our beautiful Wortham Theater in downtown Houston... when suddenly we were hit by hurricane Harvey. An absolutely ludicrous amount of water poured down over Houston, which meant that work was cancelled for ten days, and it was discovered that our theater, rehearsal space, offices and language studios were completely flooded, as they were all located in the same building. The company then proceeded to produce a miracle by creating a theater inside a massive convention center in the heart of the city, where we were able to produce both *La traviata* and *Giulio Cesare* on the same dates that were initially planned! I was involved in both of these shows, singing the roles of Dottore Grenvil in the former and Curio in the latter.

Being in two shows simultaneously is quite something! At the same time, there were a half dozen auditions happening, and two of them were a plane flight away. These efforts luckily paid off, and I'll be joining Santa Fe Opera next summer singing Truffaldino in *Ariadne auf Naxos*; I also received a Career Grant from the Sullivan Foundation!

All in all, it's been a busy whirlwind (pun absolutely intended) of a season start, and I can now look forward to the respite that the Thanksgiving holiday brings.



BESIM MIZHIQI FOR NEUE STIMMEN



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, their families and the young singers that we are privileged to work with and support

May the joy and peace of Christmas be with you throughout this wonderful season and may 2018 bring you continuing good health and happiness

Kiri

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.

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 will be held in secure circumstances by the Kiri Te Kanawa Foundation and used to communicate with you about the Foundation's events, 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.

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