



The newsletter of the Kiri Te Kanawa Foundation



Issue 6 - FULL ON FIRST THREE YEARS FOR THE FOUNDATION

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

In this newsletter you will read about an exciting Foundation project that will have long term benefits for talented New Zealand singers and musicians, learn about the Foundation's first 3 years, catchup on previous Foundation grant recipients, meet a new trustee, read about the Foundation's funding policy and procedures and much more..

DAME KIRI AND FOUNDATION FIRMLY BEHIND INITIATIVE TO EASE THE WAY FOR NEW ZEALAND'S SINGING TALENT



A ground-breaking new support initiative by the Kiri Te Kanawa Foundation is set to reap benefits for young New Zealand singers aiming at successful careers on the world stage.

In a departure from its traditional support concept for the singers themselves, the Foundation has taken the innovative step of sending well-known professional opera singer and teacher Jenny Wollerman on a fact finding mission to the UK for 3 months to visit the various schools of music, observe their operations, meet the key people and generally become familiar with the standards required from new students. The focus of the project would be to gain subjective knowledge, about quality and about atmosphere, and (importantly) about reputation and industry ranking (rather than to acquire objective knowledge about entry criteria, scholarships etc much of which are available via the

web). On her return to NZ Jenny would share her knowledge and experiences with NZ teachers and their pupils who may be considering furthering their music education with a view to a professional career - through a series of Foundation sponsored seminars and personal contacts.

Jenny Wollerman is one of New Zealand's most exciting up and coming singing teachers. The project has drawn strong support, not only from the Kiri Te Kanawa Foundation, but from a wide range of organisations and individuals involved with music including the heads of NZ School of Music and NBR NZ Opera, the Senior Voice Lecturers at Otago and Auckland Universities and the Artistic Administrator of the Lexus Song Quest and International Festival of the Arts.

Not only will the Foundation organise and fund the project, including Jenny's travel (with the support of Air New Zealand), Dame Kiri herself has agreed to create a programme for Jenny by opening as many doors as possible through the many contacts she has built up over the years to enable her to meet with as many relevant people as possible, to visit the various schools of music, observing lessons and classes, performances and master classes and perhaps interviewing current students and emerging young professionals about their experiences so that she can observe and understand what young singers should be prepared for in endeavouring to further



their training and careers abroad.

Dame Kiri said from the UK that she was delighted that the project was proceeding, “which is exactly the sort of thing I see as urgently needed to support these young singers who strive for success in the extremely competitive world of music.

“I have found in working with a number of these young singers in England through my work under the auspices of my Foundation that they often arrive not fully prepared for their time here.

“They have limited knowledge about what is expected of them in the advanced training institutions, have little in the way of contacts and very little idea of who the teachers and coaches are or which ones they might apply to work with.

“There are few people on hand in New Zealand who can advise them on these crucial matters who are truly up to date with the current situation in the UK or can provide them with the contacts and network support the singers would benefit from.”

Dame Kiri said it was important that there is someone “on the ground” in New Zealand who is working regularly with such singers and who can advise them and their teachers to ensure they are better prepared before they leave New Zealand.

“This is exactly where Jenny’s involvement will be so beneficial.”

Dame Kiri said she was pleased that the Foundation trustees had enthusiastically endorsed the project and even though an initial approach for support funding from Creative NZ fell on deaf ears the Foundation had made the commitment to go ahead and Jenny is now making plans to be in the UK from mid March 2007.

“The costs total \$47,000 but we have reduced these by Jenny staying with me in London, a sponsorship from Air New Zealand and support from Jenny’s employer, the NZ School of Music. This still leaves \$26,000 which the Foundation has agreed to underwrite because they know how important this project is and are confident of being able to recoup some of these expenses through personal donations and support from other trusts.

We invite Friends of the Foundation and readers of Aria to support this worthwhile project by sending a donation - big or small - to the Foundation at PO Box 28656, Remuera, Auckland. Donations by creditcard can also be accepted - please email details to foundation@kiritekanawa.org. All gifts to the Foundation are tax deductible within the allowances set out in the current NZ tax legislation. All donations will be acknowledged by receipt and gifts over \$500 will receive a copy of Dame Kiri’s latest album ‘Kiri Sings Karl’ (Kiri Te Kanawa /Karl Jenkins) which have been made available by EMI Classics.

- Jenny Wollerman is based at the NZ School of Music (Victoria and Massey Universities) and has teaching roles both there and with the NZ National Singing School. In 2005 she trained both the winner and runner-up in the Lexus Song Quest. In the same year she became a tutor of the PWC Dame Malvina Emerging Artists programme.



FOUNDATION MAKING A DIFFERENCE SAYS DELIGHTED DAME KIRI



Dame Kiri Te Kanawa is well aware of the challenges facing talented young people who aspire to an international career. She had to work hard to pay her way, and to create opportunities for herself. But her early career opportunities were also assisted by the financial support she received from a range of philanthropic sources in New Zealand, enabling her to move to London to learn from the best teachers in the world.

Dame Kiri and the Kiri Te Kanawa Foundation are committed to ensuring talented young New Zealanders have the same opportunities. While classical music is Dame Kiri's first musical love, she has always had a keen interest in all forms and styles of musical expression.

The Foundation's three year's have been enormously successful, with outstanding corporate support from UBS, Rolex, ASBank and a number of individuals, several fundraising events and Gala Concerts which to date have collectively helped raise over \$2 million dollars towards the Foundation's trust fund. The first three recipients of Foundation grants were named. They were Dunedin-born soprano Ana James, young conductor Kerry Jago, and pianist Kirsten Simpson. We will catch-up with them later in this newsletter.

Other highlights included:

- The opportunity to work with the Dame Malvina Major Foundation in the support provided to Kirsten Simpson. At the time Dame Kiri said we had always envisaged the Kiri Te Kanawa Foundation working co-operatively with a range of similar organisations, and it is a joy for me to have Dame Malvina's Foundation as a partner in this wonderful support project.
- The contact made by Dame Kiri with NZ singing teachers (through personal meetings and letters) to explain the Foundation's objectives and to canvass their support in helping to identify talented NZ singers and musicians worthy of the Foundation's support..
- Two Gala Concerts - with Dame Kiri's very special guests - Dame Malvina Major and Frederica von Stade - which together raised over \$500,000.
- The opportunity for Dame Kiri to mentor talented young New Zealand music students in London.

For her part, Dame Kiri says she is delighted with the progress the Foundation has made in a short time.

"The Foundation is making a difference -it has taken on its own life. There are endless singers and musicians coming forward and asking for help. There are not enough hours in the day for me to keep up, but I love every second of it."

GALA CONCERT'S YOUNG STAR SOPRANO LIGHTS UP COVENT GARDEN

The Gala Concert held in the Michael Fowler Centre earlier this year was a memorable musical occasion but it also provided an opportunity to showcase two remarkable young singers and to raise significant funds for the Kiri Te Kanawa Foundation.

The concert raised \$200,000 towards the Foundation's trust fund and featured Dame Kiri (with the New Zealand Symphony Orchestra under the baton of James Judd) and her special guest and great friend Frederica von Stade making her first visit to New Zealand. They were joined by two outstanding young singers, New Zealand soprano Anna Leese and Korean baritone Seung-Wook Seong. The Foundation was delighted to learn recently about Anna's success in the Covent Garden production of *La bohème*. Here is how Richard Morrison (London Times) reviewed the production and Anna's performance as Musetta

"There can't be many opera-lovers left in the world who haven't seen John Copley's 1974 production of La bohème, now revived (by the man himself) for the 20th time, and still looking a good bet to outrun The Mousetrap. But there are excellent reasons to give it a second, or even a 52nd, glance.



Age has withered neither Julia Trevelyan Oman's superbly authentic Parisian sets nor the unpretentious and often heartbreaking storytelling that is the essence of Copley's ultra-realist staging. Indeed, the more one sees of fancy-pants Bohèmes that relocate the action to some "edgy" modern setting, the more one appreciates the dramatic coherence of grounding the piece firmly in the time and place that Puccini's music fits like a glove.

Not that every move in Copley's production is handed down like holy writ. This time around there was some entertaining new business in the Cafe Momus, where Anna Leese's vibrant Musetta teasingly delivered her show-stopping waltz between knocking in billiard balls, cutely fingering the cue tip and giving the bannisters a wistful grope. The young New Zealander stepped in only at the last moment, when Nuccia Focile was injured in rehearsal. But I have rarely seen a substitute seize her chance more exuberantly. With her diamond-clear voice and natural comic timing she seemed born to play this part.

Leese is one potential star in the making. Another is the Russian bass Alexander Vinogradov, making his Royal Opera debut as Colline - and clearly a class above his fellow bohemians. He looks about 14, but there's nothing pubescent about his voice, which is velvet-smooth yet thrillingly incisive.

I can't be quite so enthusiastic about the American soprano Katie Van Kooten, singing her first Mimì. She produced some exciting bursts of sound but also too many phrases that hovered just below pitch. Perhaps nerves took their toll - her acting also seemed diffident, particularly when set beside Marcelo Alvarez's ardent Rodolfo. The Argentine tenor may have his pinched-tone moments, but he puts so much heart into his performance that it is impossible not to warm to him. In the pit the Swiss conductor Philippe Jordan had a mixed evening accompanying tricky arias with style and subtlety but then letting the ensemble slip in the Cafe Momus choruses. Oh well, after a mere 32 years you can't expect everything to run smoothly."

Postscript: Anna graduated from the Royal College of Music in July with a post graduate diploma in advanced opera studies. She was awarded the Queen Elizabeth Rose Bowl (also previously awarded to Jonathan Lemalu). Well done Anna and best wishes for continuing successes!



EXCITING INTERNATIONAL PROGRESS FOR FOUNDATION GRANT RECIPIENTS



Ana James was the inaugural recipient of a Kiri Te Kanawa Foundation grant and at the time of the announcement described it as 'an enormous thrill and an important achievement both in terms of profile and in opening up a range of options as far as putting my name in front of important people, particularly in the United Kingdom'.

Ana capped this initial success in 2005 by winning one of the five places (from 200 applicants) on the prestigious Jette Parker Young Artist Programme at the Royal Opera Covent Garden. She made her Royal Opera debut as Barbarina/Le Nozze di Figaro. She reprised this role in revival earlier this year. Other roles this season include Elisa/Il Re Pastore, Une Soeur/Cyrano de Bergerac, Woodbird(cover)/Siegfried, Susanna(cover)/Le Nozze di Figaro, Tytania(cover)/A Midsummer Night's Dream, Norina(cover)/Don Pasquale.

Engagements in 2006/2007 include; Croyble/Thais, Frasquita/Carmen, Serpina/La Serva Padrona, Marzelline/Fidelio(cover), Dalinda/Orlando(cover), and Serpetta/La Finta Giardiniera(cover) all for Royal Opera House.

Ana is now represented by IMG Artists and you can visit her website and read recent reviews at www.imgartists.com





Kerry Jago was the second recipient of the Foundation grant. He told Aria that he has now completed the practical part of his conducting degree at the Hochschule für Musik und Theater Hannover and is currently working on his dissertation in order to complete the qualification.

Following his appearance with the Christchurch Symphony last year, Kerry returned to Germany to conduct a series of concerts in the remainder of the European winter. These included Mozart's D minor piano concerto with young Australian soloist Raymond Yong, Elgar's Cello concerto with the German cellist Jorin Jordan and Tchaikovsky's sixth symphony ("Pathétique"). He also conducted Chopin's second piano concerto and Beethoven's "Coriolan" overture to full

houses in Hanover for his final exam, for which he was awarded the top mark.

The European summer saw another round of successful concerts for Kerry with his orchestras in Marburg and Hanover, with whom he performed, among other things, Mozart's G minor symphony (No.40) and Mendelssohn's Scottish symphony (No.3). He is now also directing the Jugendsinfonieorchester Kassel, performing Beethoven's seventh symphony in their autumn programme, and is becoming involved with the Wilhelmshavener Vokalensemble. His schedule for the latter months of 2006 included programmes of baroque and renaissance music with performances in Marburg and Nordstemmen.



Kirsten Simpson was the third recipient of a Foundation grant in partnership with the Dame Malvina Major Foundation. Earlier this year Kirsten graduated from the Royal College of Music with an advanced postgraduate diploma in piano accompaniment. After graduation she tutored a group of 8-12 year olds for an RCM summer music school as part of the RCM Higher Education Programme. She described this as very fulfilling and a lot of improvisation was involved. She then flew to Iceland to rehearse a flute and piano recital with an Icelandic flutist for the Summer Festival in Malta. Then she was off to Malta to perform in the Sir Temi Zammit Hall.

Kirsten recently returned from a two and a half week course in Italy: the Solti Accademia di Bel Canto. She described this as a wonderful experience during which she was very fortunate to receive master classes from opera singer, Mirella Freni. The other tutors were pianist and vocal coach, Jonathan Papp, Emanuela Ferrari from the Royal Academy of Music and Paolo Specca-Italian baritone and head of the vocal faculty at the Pescara Conservatoire. Kirsten

was the pianist for master classes with Paulo Specca so she received a lot of sight-reading experience and the opportunity to work with each of the singers.

In the latter stages of 2006 she returned to New Zealand to accompany Dame Malvina Major and Sir Howard Morrison for a NZ tour. This month she performs in Christchurch at the Dame Malvina Major Foundation Concert, at a concert in Tauranga and winds up the year with a concert at the Music Centre of Christchurch with a New Zealand cellist, Rebecca Turner.

2007 will see her return to London to receive private lessons from Roger Vignoles, John Blakely and Gordon Fergus-Thompson. She also hopes to find sponsorship to take some courses in French, German and Italian at the Imperial College of London and the Goethe Institute.

LEAVE A LEGACY TO REFLECT YOUR LOVE OF MUSIC

It's often said that we are put on this earth "to live, to love, to learn and to leave a legacy". What better way to leave a legacy for music than by making a bequest in your will to the Kiri Te Kanawa Foundation. The Foundation was recently delighted to receive a letter from Marguerite Hurford in Dorset (England) in which she confirmed that she had made arrangements in her will for the Foundation to receive significant funds from the sale of her home. Marguerite obviously has a love of music, and has followed Dame Kiri's career for many years. She has decided to leave her legacy in the form of a contribution towards the ongoing work of the Foundation.



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 need such as a music scholarship for a talented singer, musician or conductor identified by the trustees as meeting all the required criteria.

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.

NEW TRUSTEE JOINS FOUNDATION



The Kiri Te Kanawa Foundation was pleased to recently welcome Rodney Macann as a new Trustee. Rodney was one of an outstanding generation of singers including Dame Kiri and Dame Malvina Major that left New Zealand in the 1960s to pursue international singing careers.

Rodney made major debuts in New York, London and Berlin (1969/70). He was then based in the UK until 1990. His principal bass-baritone roles were at Covent Garden, the English National Opera and many international venues. He also made many recordings and videos.

After returning to New Zealand in 1990 he continued singing major roles with Opera companies and Orchestras in New Zealand and Australia.

About the same time he became leader of the ministry team for the Wellington Central Baptist Church and has recently commenced a four year appointment as National

Leader of the New Zealand Baptists.

Rodney told Aria "I'm strongly drawn to the Kiri Te Kanawa Foundation because of my affection and admiration of Kiri and others in the Foundation and because at this stage of life I find great satisfaction in being able to contribute to situations where there is a culture of encouragement which enables young people to thrive as performers and people. I reckon that by now (occasionally the hard way) I've learned a thing or two which could be useful."

HOW WE AIM TO RECOGNISE AND SUPPORT TALENTED YOUNG PEOPLE - THE FOUNDATION'S POLICY AND PROCEDURES EXPLAINED

Over 100 young singers and musicians have sought the Foundation's support since it was launched in 2003. Most of these aspiring young musicians were initially unaware of the Foundation's objectives and policy towards funding and other support. We thought it might be useful to set out these details in Aria.

The Foundation aims to assist outstanding New Zealand musicians and singers to develop international careers at the highest level. The entire thrust of our work is to recognize and support young people who have what it takes to achieve world-class status in an extremely competitive environment.



The Foundation believes that the recipe for career success in the performing arts is 20% inspiration and 80% perspiration so whilst our main objective is to identify young New Zealanders with outstanding talent they must also demonstrate that they have outstanding focus, drive and initiative.

The Foundation offers two broad types of support: Mentoring; advice, influential introductions and other means of encouragement; Funding for specific and agreed use, as negotiated with each recipient.

The Foundation does not accept unsolicited applications from individuals. Indeed there is no application process as such. Rather we hope that candidates suitable for consideration will be identified and recommended by teachers of music and singing, who are uniquely qualified to act as informal 'talent scouts', bringing to the Foundation's attention the names of young singers and musicians with outstanding talent and career potential.

Here is how the process is actually managed:

Initial recommendations are received from teachers, coaches and suitably qualified mentors, outlining why they believe that the candidate is worthy of support, and what support is needed.

Recommendations are then sought from an informal national network of assessors comprising practitioners who are known to the Foundation and who are qualified to make an initial assessment. If necessary, an assessor will confer with the recommending teacher, and make an independent assessment of the candidate.

Based on the strength of the teacher's or the assessor's recommendation, the Foundation will talk to the candidate regarding their plans and needs. At this time, if the Foundation believes it can provide useful support to the candidate, an 'application' will be completed by the candidate with the assistance of the Foundation, and will be put to the Trustees for approval.

SUPPORT THOSE WHO SUPPORT US

The Foundation has been fortunate to be able to attract a small group of high profile sponsors who have enthusiastically lent their corporate name and contributed significant funds and resources to ensure the long term achievement of the Foundation's aims.

We sincerely thank the following sponsors for their support and respectfully suggest they are worthy of your support as well:

- Major sponsors – UBS & Rolex
- Foundation bankers – ASBank
- Foundation Accountants – Paul Harrop & Co
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- Public Relations Consultant – Star Public Relations
- EMI Music
- Air New Zealand

INVEST IN THE FUTURE OF OUTSTANDING YOUNG NEW ZEALAND SINGERS AND MUSICIANS

The Foundation offers a range of opportunities to support its work. A 12 page brochure is available on request with details of specific support packages with various benefits available. The Foundation welcomes donations of any size and these may be sent by cheque (to the address shown at the end of this newsletter) or by credit card - email the Foundation for details.

Finally. Keeping in touch

We will keep in touch and keep you in touch about the Kiri Te Kanawa Foundation and its activities. Your next issue of Aria will be sent soon and will feature more exciting news and views about the Foundation.

And we can keep others up to date too.

- If you would like us to mail material about the Foundation to you, please ask. Be sure to include your contact details in your email to the Foundation.
- To add members of your family or friends to our e-mail database please let us know
- However, if you do not wish to receive further editions of this newsletter, please let us know.



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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.

If you do not wish to receive further newsletters from the Foundation please advise us by sending an email to foundation@kiritekanawa.org.

For more information please visit our website at www.kiritekanawa.org.

