

*Kia Ora* Foundation



THE DAME MALVINA MAJOR FOUNDATION



SAN FRANCISCO  
**OPERA**

Grand Finale Concert  
Pacific Opera Programme

September 8, 2011



Jack Mann Auditorium  
University of Canterbury  
Christchurch

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## **ABOUT KIA ORA FOUNDATION**

Since 1997, Kia Ora Foundation, a US non-profit organisation set up by Ms. Annette Campbell-White, a New Zealander resident in the United States, has funded scholarships for educational purposes for New Zealand students. The Foundation offers scholarships in musical performance, which are administered by the Te Pokai Tara-Universities New Zealand (TPTUNZ), formerly known as the New Zealand Vice Chancellors' Committee, (NZVCC). In addition, the Foundation has endowed an undergraduate Scholarship in applied sciences at the University of Otago in Dunedin.

The chief scholarship is the Patricia Pratt Scholarship in Musical Performance, which was established in memory of Annette Campbell-White's mother, who was a talented pianist. The purpose of the scholarship is to assist outstanding New Zealand musical performers – both vocal and instrumental - who have completed an honours degree in musical performance, preferably in New Zealand, to continue their music development at a renowned international music school or conservatory. The scholarship is awarded for classical musical performance including vocal and instrumental performance and conducting.

In recent years, the Foundation has begun to explore new directions for provision of financial support for further activities, which could benefit the development of music education in New Zealand. Pacific Opera Programme (POP) was founded by the Board of Directors of the Foundation as a direct result of this initial stimulus. This is a new programme, established in 2010, intended to take place, if successful, as a biennial event. It has been created in conjunction with the Dame Malvina Major Foundation (DMMF). Kia Ora is proud to be able to sponsor the first leaders of this international programme, who are Sheri Greenawald, an internationally known soprano, who is now head of the San Francisco Opera Center, and Mark Morash, Music Director of the San Francisco Opera Centre.

[www.kiaora.org](http://www.kiaora.org)

## **ABOUT THE DAME MALVINA MAJOR FOUNDATION**

The Dame Malvina Major Foundation was established in 1991 and the 21st anniversary will be proudly celebrated in 2011. The Foundation aims to provide educational and training opportunities specifically designed to assist and develop the skills of young New Zealanders associated with the performing arts, and to support young New Zealanders of outstanding ability and development potential in preparing for professional careers.

By offering performance experience with Dame Malvina and other performers and practitioners, the Foundation provides a comprehensive form of advanced training for the greatest number of potential young New Zealand stars. The Foundation supports emerging artists in many ways through programmes such as the PwC NBR New Zealand Opera Dame Malvina Major Young Artist and Emerging Artists programme, where up to six young performers are chosen each year for a unique opportunity to work with professionals in the opera industry to develop the skills required to prepare for a career in opera.

Several prizes and scholarships are awarded including the first prize in the New Zealand Aria and Nelson and Wellington competitions. Exceptional talent is assisted through the Sir Howard Morrison Vocal Scholarship and the Mina Foley Scholarship for a singer to return to New Zealand to perform in an opera season.

The Pacific Opera Programme is a new development and the Foundation is delighted to join with Kia Ora Foundation in providing this unique experience in Christchurch for young opera performers from throughout New Zealand.

[www.damemalvinamajorfoundation.org](http://www.damemalvinamajorfoundation.org)

## NOTE OF WELCOME TO THE YOUNG ARTISTS



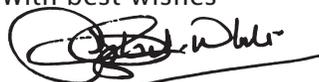
It gives me great pleasure, on behalf of the Board of Directors of Kia Ora Foundation, to welcome this talented group of emerging artists to the first Pacific Opera Programme. We hope that what you will learn in the coming days and the insights that you will gain into your craft will stay with you for years to come and help you as you seek to navigate the obstacles that face any young artist struggling to make a career in the challenging world of music performance.

On the success of this first programme rests the decision to create POP as a true biennial event for young artists, so we hope that you will let us know – both during the week of study and in the days that follow – whether it has been useful for you and worthwhile to be here for this week in Christchurch.

We are thrilled and happy that Sheri Greenawald and Mark Morash have donated a week of their valuable time to come to New Zealand to lead this week's programme. The San Francisco Opera artists' programmes are among the leading programmes for emerging singers in the United States, and many leading performers on world stages of today have at one time or another come through either or both of the Merola summer programme or the Adler programme for resident artist training at the San Francisco Opera Center.

We hope that everyone will benefit from POP – not only the young artists who are here to learn and train, but also, our visitors from San Francisco, who have come to Christchurch despite its earthquakes and shifting sands. And we hope that our audiences for the coaching sessions and the grand finale concert will feel the special thrill that comes from being part of the emerging artist experience. Over and above that – we hope that everyone will leave here having feeling that the whole experience has been fun and worthwhile.

With best wishes<sup>^</sup>



Annette Campbell-White  
President, Kia Ora Foundation

## MESSAGE FROM DAME MALVINA



I am thrilled that we are combining with Kia Ora Foundation to bring to Christchurch at this time Sheri Greenawald and Mark Morash, the prestigious Directors of the San Francisco Opera Centre, to give coaching to 16 of our most talented emerging New Zealand opera singers and accompanists. It will be a unique experience for them to have such individual coaching and advice so early in their careers here in New Zealand.

The Pacific Opera Programme (POP) is a happy collaboration with Kia Ora Foundation. After my visits to young artists' programmes in the USA and Europe, I had increasingly felt it important that our young singers have international exposure early in their training, so I am particularly delighted to see this programme come to fruition here in Christchurch.

It is timely to have such an event here after all the recent disruption and chaos in people's lives here in Canterbury. POP is an event that will be enjoyable, educational and cultural, and we are glad that it is proceeding as planned. Many sporting and cultural events have been postponed or relocated and it is with thanks to Kia Ora Foundation and the San Francisco Opera Center that they have continued to support holding this Pacific Opera Programme in Christchurch.

Many people have come together to make the week a success and I wish to thank our hard working DMMF Christchurch Regional Committee, Huntley Lodge where we are all accommodated and where the sessions take place and I thank especially the University of Canterbury who have been most generous in their welcome and assistance with putting on our final concert.

I give a warm welcome to all the young artists and hope that they will all take away with them a rewarding experience.



Dame Malvina Major, GNZM, DBE

## DISTINGUISHED FACULTY



**Sheri Greenawald**, San Francisco Opera Center Director, has had a distinguished international operatic singing career as a soprano, noted in particular for her enormous range of roles. She has sung leading roles with (among others) San Francisco Opera, the Metropolitan Opera, Lyric Opera of Chicago, Venice's La Fenice, the Munich State Opera, Paris's Châtelet Theater, Welsh National Opera, Seattle Opera Company, Houston Grand Opera, the Netherlands Opera, Santa Fe Opera, Los Angeles Opera, Naples's Teatro San Carlos and Opera Theatre of St. Louis. She has worked with most of opera's great conductors and directors, and she is featured on several recordings, including singing the role of Birdie in Blitzstein's *Regina* conducted by John Mauceri and recorded on Decca. A graduate

of the University of Northern Iowa, Greenawald completed the Professional Studies Program at the Juilliard School of Music and has received a Rockefeller Grant, NEA Grant, and was Seattle Opera Association's Artist of the Year in 1998. She has taught privately, was a visiting artist at the University of Charleston, an Artist in Residence at the University of Northern Iowa, was the vocal coach of the Santa Fe Apprentice Program in 1999 and opera director for the program in 2000, and has given master classes the Opera Theatre of St. Louis. She was engaged in 2000/2001 as a professor of voice and opera at the Boston Conservatory, with a full vocal studio, coursework on English and American Song Repertory, and directed for the Opera Studio.

Since May 2002, she has been the Director of the Opera Center for the San Francisco Opera, and Artistic Director for the Merola Opera Program, both of which are distinguished young artist training programs.



**Mark Morash** is a conductor and pianist originally from Halifax, Canada. He currently serves as the director of musical studies for San Francisco Opera Center. He has also led productions and concerts with the Merola Opera Program and Western Opera Theater. In recent years, Morash has also led performances of *Rigoletto* with Opera Colorado as well as *Don Giovanni* and *The Turn of the Screw* for the Lincoln Theater in Yountville, California. His work with the San Francisco Opera Center has included such varied repertoire as *Così fan tutte*, *Die Fledermaus*, *The Merry Wives of Windsor*, Donizetti's *Rita*, Pasatieri's *The Seagull*, Pergolesi's *La Serva Padrona* and Ibert's *Angélique*. As a collaborative pianist, Morash's performances have taken him throughout North America, Japan and Russia. He has collaborated with such

renowned artists as Michael Schade, Tracy Dahl and Sheri Greenawald, and he has accompanied numerous emerging singers in San Francisco Opera's esteemed Schwabacher Debut Recitals. Morash has also been involved with the Opera Center of Pittsburgh Opera, Wolf Trap Opera, the Banff Centre, and Hawaii Opera Theater and is a former faculty member of the University of Toronto.

## PROGRAMME PARTICIPANTS

### CARLEEN EBBS, soprano



Carleen completed her training at the Cardiff International Academy of Voice in 2010 where she studied with Dennis O'Neill. Prior to this, Carleen gained a Masters of Music with Distinction at the Guildhall School of Music and Drama, London, and also studied at Victoria University of Wellington. Based in London, Carleen continues to work with teachers Dennis O'Neill and Sally Silver.

This UK summer Carleen is covering the role of Gilda from Verdi's *Rigoletto* (singing Countess Ceprano and The Page) and performing Morgana in *Alcina* at The Arcola Theatre London.

Last summer Carleen performed the role of Madama Gilda from Donizetti's first opera, *L'ajo nell'imbarazzo* conducted by Simone Bernardini with members of the Berlin Philharmonic for the Barga Opera Festival, Italy.

Carleen was one of five finalists in the 2011 London Handel Competition, and performed in concert with Laurence Cummings and the London Handel Orchestra. A keen Oratorio singer, Carleen has been selected to sing seven performances of Handel's *Messiah* in the UK in late 2011.

### AMINA EDRIS, soprano



Egyptian born, Amina immigrated to Christchurch with her family at the age of 10. She is currently studying towards a Bachelor of Music in Performance Voice at the University of Canterbury under the tutelage of Dame Malvina Major. She made her operatic debut as Serpina in Pergolesi's *La Serva Padrona* in the 2010 University of Canterbury Platform Arts Festival. She will complete her degree in 2011 and hopes to further her studies at post-graduate level.

### ELISABETH HANNA, soprano



Elisabeth was awarded a Bachelor of Music degree with Honours majoring in performance voice in 2010 from the University of Canterbury and has been under the tutelage of Dame Malvina Major for the past six years. She performed the role of Mrs Nolan in *The Medium* by Menotti, part of the University of Canterbury Platform Festival. She was a chorus member for Southern Opera's production of *Carmen* in 2007.

### POLLY OTT, coloratura soprano



In 2009 Polly completed a Bachelor of Music degree with First Class Honours from the University of Canterbury, majoring in performance voice under the tuition of Dame Malvina Major. She was awarded the New Zealand Opera School Prize in the finals of the New Zealand Aria competition 2010 and was a 2009/2010 PwC Dame Malvina Major Emerging Artist for NBR New Zealand Opera. This included performing the First Bridesmaid and being in the chorus, as well as understudy of Barbarina and shadow cover of Susanna in *The Marriage of Figaro*. She was a finalist in the 2009 Lexus Song Quest. Polly is currently auditioning to study for a Master of Music in opera in Austria or Germany.

### **XING XING, soprano**



From Chongqing, China, Xing Xing came to Wellington in 2003 to study. She completed a Bachelor of Music in Vocal Performance in 2007, and is undertaking a Postgraduate Diploma in Music (New Zealand School of Music) while finishing her BCA degree in 2011 (Victoria University). Competition successes include winner of Sealord Aria Competition and Audience Favourite Prize 2010, recital class winner Napier Performing Arts Competitions 2008 and 2010. She is a member of the NBR New Zealand Opera Chorus since 2007, is a PwC Dame Malvina Major Emerging Artist and recently won the Circle 100 Scholarship.

### **BIANCA ANDREW, mezzo soprano**



Bianca has recently completed her Bachelor of Music at the New Zealand School of Music in Wellington where she is studying towards a Post Graduate Diploma in Music under the tuition of Margaret Medlyn. She performed the role of Ino in the 2009 NZSM production of Handel's *Semele* and will perform Oberon in *A Midsummer Night's Dream* by Britten. For Day's Bay Opera in Wellington she took the roles of Cherubino in *The Marriage of Figaro* and Modestina in Rossini's *The Journey to Rheims*. A recent role was Anna in Weill's *The Seven Deadly Sins* for Opera/Fabula.

### **ELISABETH HARRIS, mezzo soprano**



Elisabeth is currently in the final year of her BMus majoring in Performance Voice with Vernon Midgley. For the past 17 years she has had considerable stage experience in various choirs, shows, operas, musicals, competitions and dramas. She developed her love for opera, singing both supporting and lead roles with Canterbury Opera Youth. Other highlights include extensive chorus work in Canterbury Opera, Southern Opera and Showbiz productions. Elisabeth is a conductor and musical director of a choir; has won the *Sheilah Winn Shakespeare Music Composition Competition*; obtained Grade 8 Piano; her ATCL in Speech and Drama; has completed a BA with a Double Major in History and English and in 2010 won the Recital section of the Sealord Aria in Nelson, subsequently being nominated for the New Zealand Young Performer of the Year Awards. Elisabeth has just finished performing in a Repertory Theatre production of *Hamlet*, in which she played the role of Ophelia.

### **STEPHEN DIAZ, counter tenor**



Recently appointed a 2011/2012 PwC Dame Malvina Major Emerging Artist with NBR New Zealand Opera, Stephen is currently completing a Bachelor of Music in Vocal Performance at the University of Auckland. Stephen has appeared in several recitals for Opera Factory, and has been a member of the Auckland Youth Choir (2006-2008) and Auckland Chamber Choir (2008-2010). In 2011, Stephen covered Arsamene in NBR New Zealand Opera's production of *Xerxes* and will join the Chapman Tripp Opera Chorus for *Cavalleria Rusticana & Pagliacci*.

### **CAMERON BARCLAY, tenor**



Cameron is a 2010/2011 PwC Dame Malvina Major Emerging Artist for NBR New Zealand Opera and has a Bachelor of Music and a Bachelor of Arts from the University of Auckland. Based in Auckland, Cameron has appeared as a soloist with many choral ensembles and for Opera Factory. He is a member of the NBR New Zealand Opera Chapman Tripp Opera Chorus and is understudying the role of Beppe in that company's production of *Pagliacci*.

### **ANDREW GRENON, tenor**



From Christchurch, Andrew studied at Canterbury University and graduated with a Bachelor of Music with Honours in 2006. He was a PwC Dame Malvina Major Emerging Artist of NBR New Zealand Opera in 2009/2010 and understudied Triquet in Eugene Onegin and Curzio and Basilio in *The Marriage of Figaro* as well as performing as a member of the Chapman Tripp Opera Chorus. Recent performances include Bach's *St Matthew's Passion* with the Orpheus Choir and Vector Wellington Orchestra and Handel's *Messiah* with the Christchurch City Choir and the Christchurch Symphony Orchestra.

### **DARREN PENE PATI, tenor**



Samoan-born Pene is in his final year of study for BMus(Hons)/BA at the University of Auckland where his teachers are Patricia Wright and Rosemary Barnes. He won the prestigious New Zealand Aria receiving also the 'Most Promising Voice' award and won the Performing Arts Competition Society 'Young Performer of the Year' award in Invercargill. He was one of eight finalists in the prestigious MacDonalds Aria in Sydney. Performances include Britten's *Serenade* with the Auckland Chamber Orchestra, the tenor solo in Rossini's *Stabat Mater* with the Hamilton Civic choir and a leading role in the University of Auckland's production of Carl Orff's *Carmina Burana*.

### **OLIVER SEWELL, tenor**



Oliver is a student at the University of Canterbury and a Godley Scholar with the Christchurch Cathedral Choir. He has been a soloist with the Nelson and Christchurch Symphony Orchestras, has performed the tenor arias for Bach's *St John Passion* with the City of Dunedin Choir and the Southern Sinfonia and the role of Uriel in Haydn's *Creation* with the Napier Civic Choir. He took a lead role in the one act opera *Une éducation manquée* for the Platform Arts Festival in 2010. He recently spent a month in Oxford, singing at Christ Church Cathedral.

### **MOSES MACKAY, bass baritone**



Moses graduated from Auckland University in 2010 with a Bachelor of Music Performance and is embarking on Honours in 2011. He has been a member of Chapman Tripp Opera Chorus in NBR New Zealand Opera's productions of *The Marriage of Figaro* by Mozart, *Xerxes* by Handel and *Macbeth* by Verdi when he performed the role of Assassin/Servant. In 2010 Moses appeared in the University of Auckland's production of Dorothy Buchanan's *Woman at the Store* and he was soloist in Schumann's *Mass in C minor* with Bach Musica. He is a 2011/2012 PWC Dame Malvina Major Emerging Artist.

### **ANTHONY SCHNEIDER, bass baritone**



Anthony has just completed his BMus at the University of Auckland, under Te Oti Rakena and Carmel Carroll. He has had coachings with Richard Liu, Robert Wiremu, Dean Sky-Lucas, Rosemary Barnes and Frances Wilson. Recent highlights include a role as the Apparition in *Macbeth* with NBR New Zealand Opera, a role in the world premiere of the student opera *The Electrical Eclipse* by Celeste Oram, and solos with Ensemble Polymnia, Bach Musica, Pakuranga and South Auckland Choral Societies, and the North Shore Harmony Club. This year he won the Becroft Aria and Sydney Eisteddfod Opera Awards competitions.

### **DAVID KELLY, pianist**



After studying at the University of Canterbury, David was a PwC Dame Malvina Major Emerging Artist for NBR New Zealand Opera, followed by a period with Australian Opera Studio in Perth, Western Australia, where he was repetiteur for several opera productions. Since returning to New Zealand he has been active as an accompanist and coach, including work at the University of Auckland, the NZ Opera School in Whanganui and NBR New Zealand Opera and has performed with the Auckland Chamber Orchestra. For NBR New Zealand Opera he has been principal repetiteur for Mozart's *The Magic Flute*, Donizetti's *Don Pasquale*, Tchaikovsky's *Eugene Onegin*, Verdi's *Macbeth* and Handel's *Xerxes* as well as chorus repetiteur for *L'Italiana in Algeri* (Rossini) and *Le Nozze di Figaro* (Mozart).

### **KIRSTEN SIMPSON, pianist**



Kirsten graduated from the University of Canterbury with a MMus in performance piano and then studied at the Royal College of Music in London where she was a finalist for the RCM concerto competition and was awarded two distinctions for piano accompaniment. Kirsten graduated with a PGDip and PGDip.adv in Performance. Her many engagements included work as a staff accompanist at the RCM, Aldeburgh Young Musicians, Britten-Pears and English Chamber Opera and the Solti Te Kanawa Accademia Di Bel Canto in Italy. She has performed at the Wigmore Hall, the Purcell Room, St James's Piccadilly and St John's Smith Square in London. In New Zealand she has accompanied Dame Malvina Major for three tours and for her CD *Dame Malvina Major - My Life in Song*, the Queenstown Violin Summer School, the Dunedin Singing Competitions and the Gisborne International Music Competition. In 2012 Kirsten will be an official accompanist for the NZ Cello Festival and Competition. She will also tour with the group ALTO for Chamber Music NZ. Future projects include a CD recording with Anna Leese and also ALTO.