



THE UNIVERSITY OF
WAIKATO
Te Whare Wānanga o Waikato



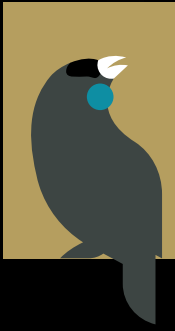
TE PAE KŌKAKO
TANZOS
THE AOTEAROA NEW ZEALAND OPERA STUDIO

TANZOS



in recital

WITH PIANIST, DR. JONATHAN DUNLOP
1PM | WEDNESDAY 29 APRIL
DR JOHN GALLAGHER CONCERT CHAMBER, UOW



TE PAE KŌKAKO TANZOS

THE AOTEAROA NEW ZEALAND OPERA STUDIO

Based at The University of Waikato, **Te Pae Kōkako - The Aotearoa New Zealand Opera Studio (TANZOS)** is a unique 18-month immersive opera training programme here in Aotearoa New Zealand preparing up to six exceptionally promising singers for a professional vocal career.

TANZOS is the only national opera studio providing a full-time international-level programme. It encompasses the long-held vision of Dame Malvina Major and is available regardless of circumstances as each student is funded by donor-gifted scholarships.



“I feel that my life’s work has culminated in this programme right here in New Zealand. I dreamed of this twenty years ago.”

- Dame Malvina Major

The TANZOS Programme

TANZOS is New Zealand’s **national opera studio**, developing distinctive, world-class artists.

In a supportive and inclusive environment, singers bring their artistry into intensive, holistic career-focused training with focus on vocal technique, repertoire, stagecraft, languages, performance psychology, resilience and physical training.

With just six singers per year and donor-funded scholarships, the programme offers exceptional individual support and assistance with pathways to the international opera industry.

Through partnerships with leading organisations—including The Royal Ballet and Opera (London), Opera Australia, and New Zealand organisations—singers gain access to world-class coaching, residencies, and global networks.



Our 2025/26 Cohort (from left): Faamanu Fonoti-Fuimaono, Niamh Bentley, Tomairangi Henare, Sarah Mileham, Edward Smith (Associate Artist)

TANZOS so far...

After three years of the programme, we have learned that TANZOS is a vital pathway, a beacon for this art form and a nurturing environment for our singers. Some of our alumni have so far:

- been the first New Zealanders to enter major international young artist programmes directly from study in New Zealand, including the Jette Parker Artist Programme at The Royal Ballet and Opera, UK; The National Opera Studio, UK; and Fondazione Mascarade Opera, Italy
- won places at prestigious international institutions, such as The Royal College of Music UK, Curtis Institute of Music in Philadelphia, and The Royal Academy in London, with one then progressing to The Wilhelmsen Opera Studio for Young Singers in Norway
- performed as soloists to huge acclaim around New Zealand and the Pacific and sung principal roles with New Zealand Opera, Festival Opera, British Youth Opera, among others
- won international competitions in Australia and New Zealand, including the Sydney Eisteddfod, NZ Aria and IFAC Handa Australian Singing Competition



“I think its vital to have a programme like this in New Zealand because it’s a training ground - it’s a safe environment for them to explore, to develop, and then have the confidence to then go out and conquer the rest of the world.

- David Gowland, Artistic Director of the Jette Parker Artist Programme , The Royal Opera, London

“There’s been huge growth in the most profound ways - as people, as artists, as creatives, in the way and how they sing and what they sing. They have their soul in their sound now - it is at a different level from when they came.”

- Nikki Li Hartliep, TANZOS Head Vocal Teacher, International Voice Teacher



“Through the TANZOS programme, I have grown as a performer and as a person. The really big change for me is consistency”

- Emmanuel Fonoti-Fuimaono, Tenor, 2023 TANZOS Artist

2025-26 Jette Parker Artist at The Royal Opera, London, Winner of Sydney Eisteddfod 2023

“I’m incredibly grateful for my time at TANZOS. The dedication from the coaches helped me grow as both a singer and an artist. I’m proud to be part of such a supportive community, one I’ll carry with me wherever I go.”

- Cecilia Zhang, Mezzo-soprano, 2023 TANZOS Artist

2026 Wilhelmsen Young Artist at Den Norske Opera, Norway



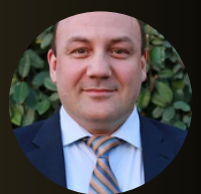
“TANZOS shaped my voice, strengthened my discipline, and helped me grow into a more confident, grounded artist and person.”

- Ridge Ponini, Tenor, 2024-2025 TANZOS Artist

2026 Artist at the National Opera Studio London; Runner up in Sydney Eisteddfod 2025

“You might be ready but you never find that ‘door’. A programme like this gives the opportunity to a singer to know where the door is”.

- Jack LiVigni, International Voice Teacher and Professor of Voice at Curtis Institute of Music, Philadelphia USA,



Programme

'Cinque... dieci... venti' (*Le nozze di Figaro*) - Mozart

Sarah Mileham & Tomairangi Henare

'Quel guardo il cavaliere' (*Don Pasquale*) - Donizetti

Niamh Bentley

'Belle nuit, ô nuit d'amour' (*Les contes d'Hoffmann*) - Offenbach

Emma Jones & Szilvia Hernyak

'Au fond du temple saint' (*Les pêcheurs de perles*) - Bizet

Jordan Fonoti-Fuimaono & Faamanu Fonoti-Fuimaono

'Sull'aria' (*Le nozze di Figaro*) - Mozart

Caitlin Roberts & Niamh Bentley

'Donne mie la fate a tanti' (*Così fan tutte*) - Mozart

Tomairangi Henare

'Une dame de haut parage' (*Le comte Ory*) - Rossini

Cadence Chung & Jordan Fonoti-Fuimaono

'Mein Sehnen, mein Wähnen' (*Die tote Stadt*) - Korngold

Faamanu Fonoti-Fuimaono

'Sous le dôme épais' (*Lakmé*) - Delibes

Emma Jones & Rose Aldridge

'Kogda by zhizn domashnim krugom' (*Eugene Onegin*) -

Tchaikovsky - Tomairangi Henare

'Si, mi chiamano Mimi' (*La bohème*) - Puccini

Sarah Mileham

Programme Notes

Wolfgang Amadeus Mozart (1756-1791): 'Cinque... dieci... venti' (*Le nozze di Figaro*)

Perhaps the best-known composer of the Classical period, Mozart is remembered for his prolific output across genres operatic, symphonic, concertante, chamber, and choral. Having started writing operas at the age of 11 (*Apollo et Hyacinthus*), his most beloved contributions to the repertoire came in his later years: his final opera, *Die Zauberflöte* (*The Magic Flute*), and his three operas on libretti by Da Ponte; *Le nozze di Figaro*, *Don Giovanni*, and *Così fan tutte*. Here, on the day of their wedding, Figaro and Susanna convene in what is to be their new chambers, gifted to them by their master, Count Almaviva. Figaro merrily goes about measuring the space for their new bridal bed while Susanna admires the bonnet she has made herself for their imminent nuptials.

Gaetano Donizetti (1797-1848): 'Quel guardo il cavaliere' (*Don Pasquale*)

Alongside his compatriots, Rossini and Bellini, Donizetti was part of the great triumvirate of 19th-century 'bel canto' composers. While most of his operas were 'tragedia lirica' (lyrical tragedies, most famously *Lucia di Lammermoor*), his principal fame today lies in his comic operas, particularly *Don Pasquale* and *L'elisir d'amore*. In this *scena*, we are introduced to the heroine of *Don Pasquale*, Norina. She is reading an old romance novel about a love-smitten knight and recites a passage from the text where the knight is so utterly pierced by a lady's glance that he falls to his knees and promises to be hers alone. With a laugh, Norina dismisses such sentimentality and outlines her own tricks for winning over an amorous suitor, championing the magic of a well-timed tear or demure smile!

Jacques Offenbach (1819-1880): 'Belle nuit, ô nuit d'amour' (*Les contes d'Hoffmann*)

German-born French composer, Jacques Offenbach, was the great father of the French *opérette*, producing over 100 works for Paris audiences during the mid-19th century. While a number of his operettas remain in the repertoire, most notably *Orphée aux enfers* with its celebrated can-can, his principal work for modern audiences is his incomplete opera, *Les contes d'Hoffmann*. The 'opéra fantastique' centres on a fictionalised E.T.A. Hoffmann recounting the stories of his three great loves. The third act presents his love affair with Giulietta, a Venetian courtesan seducing Hoffmann at the behest of Captain Dapertutto, who has promised her a diamond if she can steal his reflection. The act opens with one of the opera's most celebrated moments, the barcarolle 'Belle nuit, ô nuit d'amour'. Sung by Giulietta and Nicklausse, on its surface the music is calm and ethereal, but in its gently rolling nature is a touch of the hypnotic and a foreshadowing of the sinister web in which Hoffmann will soon find himself.

Georges Bizet (1838-1875): 'Au fond du temple saint' (*Les pêcheurs de perles*)

Despite his short life, French composer Georges Bizet left an indelible mark on the operatic repertoire with his beloved final work, *Carmen*. Though most of his other works have since fallen out of the repertoire, his opera *Les pêcheurs de perles* (*The Pearl-Fishers*) has experienced a revival in popularity in the past 100 years, owing in large part to the famous duet for tenor and baritone, 'Au fond du temple saint'. Set in Ceylon (modern-day Sri Lanka), the opera centres on two fishermen, Nadir and Zurga, who are reunited after many years apart. Left alone, the two reminisce about a time when their friendship was nearly destroyed by their mutual love for a Brahmin priestess. To protect their friendship, the men made a vow not to pursue the mysterious woman, which they reaffirm in this duet, one of opera's most famous musical moments.

Wolfgang Amadeus Mozart (1756-1791) : 'Sull'aria' (Le nozze di Figaro)

Returning to Figaro and Susanna's wedding day, things have taken a turn for the worse. Count Almaviva has been making advances towards Susanna and plans on exercising his 'droit du seigneur', the feudal right of a lord to bed a servant girl on her wedding night. Desperate to thwart the Count's plans, Susanna has teamed up with the Countess, herself upset by her husband's infidelity and abandonment of her. Susanna has made a false promise to meet Almaviva in the garden later that night following the wedding ceremony. She races to the Countess' room to tell her of the scheme and the two women begin to compose their pièce de résistance: a love letter from Susanna to the Count confirming Susanna's assignation with him that night (an assignation that the Countess will carry out in disguise!).

Wolfgang Amadeus Mozart (1756-1791) : 'Donne mie la fate a tanti' (Cosi fan tutte)

In order to win a bet in regards to the fidelity of their fiancées, Ferrando and Guglielmo have disguised themselves as Albanians and set about wooing each other's partner. Things initially look good for the pair as they are each rebuffed, but, urged on by the maid, Despina, the two ladies agree that a little flirtation will do no harm (and help them fill in the time before their fiancés return!). Things come to a head when Guglielmo successfully woos Dorabella, returning to his friend with a medallion featuring Ferrando's portrait within. Ferrando is enraged that Dorabella would give way so quickly, a sentiment that Guglielmo sympathises with in this aria, while struggling to contain his smugness in regards to his own faithful fiancée.

Gioachino Rossini (1792-1868) : 'Une dame de haut parage' (Le comte Ory)

Bridging the Classical and Romantic eras, Rossini remains one of opera's most adored composers. Like his successor, Donizetti, most of his output consists of serious works such as *Tancredi*, *Semiramide*, and *Guillaume Tell*, while his principal fame today rests on his comic works, *Il barbiere di Siviglia*, *La Cenerentola*, and *Le comte Ory*. In this lively duet, the opera's eponymous count is in disguise as a hermit and plotting a means of seducing the local countess, Adèle. He comes across his own pageboy, Isolier, who fails to recognise his master and confides to Ory that he too loves the countess and plans to sneak into the castle disguised as a female pilgrim. Isolier tries to enlist the hermit in the advancement of his suit and, while Ory likes the idea, he decides to use it for his own ends!

Erich Wolfgang Korngold (1897-1957) : 'Mein Sehnen, mein Wähnen' (Die tote Stadt)

Korngold was an Austrian composer and conductor, whose flight from Europe in the 1930s saw him settle in the USA where he became one of the most celebrated and influential film composers of the century. Besides his film scores, Korngold's most enduring work is his opera, *Die tote Stadt*, which premiered when the composer was only 23. The opera's theme of psychological torment brought on by excessive grief and its hyper-Romantic sound world made it a great hit in post-WWI Europe; a legacy which continues to this day. 'Mein Sehnen, mein Wähnen' is sung by Fritz the Pierrot in the opera's extended second-act dream sequence. A troupe of performers have appeared in lantern-lit boats, all eagerly awaiting the arrival of the prima ballerina, Marietta. Upon her arrival, Marietta requests that Fritz entertain everyone with a song. Fritz obliges, singing a song of nostalgia, reminiscing on the love he lost, the homeland he left, and the trials of a performer's life.

Léo Delibes (1836-1891) : 'Sous le dôme épais' (Lakmé)

Like Bizet's *Les pêcheurs de perles*, Delibes' opera, *Lakmé*, retains its place in the operatic canon predominantly on the merit of a famous duet, 'Sous le dôme épais', better known as the Flower Duet. *Lakmé* centres on the tragic love affair of the eponymous Brahmin priestess with English army officer, Gérald, in India during the time of the British Raj. The opera's most famous moment, the Flower Duet, is sung by the titular heroine of the opera and her maidservant, Mallika, as they leave a Hindu temple and sit by a river. All is bliss until Lakmé is seized by anxiety for her father, a Brahmin priest who, in defiance of British colonial rule, continues to practice his religion. Mallika eases Lakmé's fears by encouraging her to join her in picking flowers, unwittingly leading her to encounter Gérald and setting in motion the tragic events to come.

Pyotr Ilyich Tchaikovsky (1840-1893) : 'Kogda by zhizn domashnim krugom' (Eugene Onegin)

Perhaps the first Russian composer to garner a lasting international reputation, Tchaikovsky's output continues to be widely performed and celebrated throughout the world, most notably through his ballets, *Swan Lake* and *The Nutcracker*, and his 1812 and *Romeo and Juliet* overtures. He also wrote eleven operas, the most famous being his rendering of Pushkin's verse novel, *Eugene Onegin*. The story centres on its eponymous antihero and his rejection of the young Tatyana. Five years after the rejection, the two meet each other again, Tatyana now a worldly and wealthy woman while Onegin is haunted by the death of a friend whom he killed in a duel. Onegin realises his mistake in rejecting her but is too late to win her back. In Onegin's first-act aria, 'Kogda by zhizn domashnim krugom', we see him reply to the young Tatyana's love letter to him. With politeness and brotherly affection, he tells her that, while he is touched by her sincerity, he cannot return her feelings, claiming that he is not a man who loves easily and that he is ill-suited to marital life.

Giacomo Puccini (1858-1924) : 'Si, mi chiamano Mimi' (La bohème)

Verdi's great successor in Italian opera, Giacomo Puccini was one of the principal proponents of the realistic, 'verismo' style of opera that emerged at the end of the 19th century. While renowned for such works as *Tosca*, *Madama Butterfly*, and the unfinished *Turandot*, his most frequently performed work is the perennial favourite, *La bohème*. The opera's plot is set in motion when the seamstress, Mimi, knocks at the door of the poet Rodolfo's garret. Her candle has blown out and she has come in the hope he may be able to relight it for her. Rodolfo obliges, but, as Mimi turns to leave, it goes out again and, in attempting to relight it once more, Rodolfo blows his own candle out. Mimi now realises she has dropped her key, and together they search the darkened room. But, when their hands meet, the search is forgotten. Rodolfo tells her all about his life as a poet while, in this aria, Mimi explains the simple pleasures of her life; the lilies and roses she embroiders, the prayers she says in her little white room, and the beautiful sunrises that stream through her window.

Artist Biographies

ROSE ALDRIDGE MEZZO-SOPRANO

Rose Aldridge is a proud Cook Island/Samoan mezzo-soprano currently studying at Te Pae Kōkako - The Aotearoa New Zealand Opera Studio (TANZOS) and is supported by the Dame Malvina Major Foundation Opera Grant. She has also been a recipient of the Moyra Todd Foundation Scholarship and the Mona Ross Excellence in Singing Award for 2025. Rose completed her undergraduate studies at Te Kōkī - The New Zealand School of Music under the tutelage of Dr Margaret Medlyn and Rosel Labone. During her studies, Rose has been a part of various NZ Opera and Wellington Opera choruses, including *Le comte Ory* (2024), *Tosca* (2024), *La bohème* (2025) and *Un ballo in Maschera* (2025). She was a part of the chorus for the NZSM's staging of Massenet's *Cendrillon* in 2024 and played Dido in '*Part(y)ing is Such Sweet Sorrow*' in 2025. Rose also sang as a soloist for the Dawn Ceremony and National Service on Anzac Day in Wellington, 2025. Rose recently received the 'Robin Dumbell Memorial Cup' for Most Potential at the Hutt Valley Performing Arts Competitions for 2025 and competed in the Lockwood New Zealand Aria Competition, receiving the 'Mike Steiner Interior Design Junior Award' and 'Kōwhai Award for Highest Mark in the New Zealand Composer Class' for 2024. Rose looks forward to developing her voice at TANZOS and overseas travel in the future.



NIAMH BENTLEY SOPRANO

Niamh Bentley is a 25-year-old soprano from Hawke's Bay. Her journey into opera and classical singing began in 2016 when she joined the opera youth initiative Project Prima Volta, which sparked her passion for the art form. Niamh is a graduate of the University of Waikato Conservatorium of Music, where she completed both her Bachelor of Music and, more recently, her Master of Music under the mentorship of Kristin Darragh and Francis Cowan. Early in her career, she made notable debuts, including performing the role of the Queen of the Night in Festival Opera NZ's production of *Die Zauberflöte* by Mozart. In 2019, she portrayed Olympia in the University of Waikato's production of *The Tales of Hoffmann*, and in 2022, she performed the role of Lauretta in Puccini's *Gianni Schicchi* at the University of Waikato Conservatorium of Music. In addition to her musical pursuits, Niamh has a passion for visual art. In 2021, she combined both interests in her exhibition *Wings Unfolded* at the David Lloyd Art Gallery, exploring themes of nature through art and singing. In mid-2024, she opened another exhibition at The Meteor Gallery and Theatre, reflecting on her experiences during Cyclone Gabrielle. Niamh attended the New Zealand Opera School from 2023 to 2026. In 2024, she was awarded the Merle Higgie Award for Most Potential, and earlier this year, she received the Bryan Wyness Spirit of the School Award. Niamh is currently thriving as a Te Pae Kōkako - The Aotearoa New Zealand Opera Studio (TANZOS) Artist under the tutelage of Nikki Li Hartliep, and is supported by the Dame Malvina Major Foundation.



CADENCE CHUNG MEZZO-SOPRANO

Cadence Chung is a mezzo-soprano studying at Te Pae Kōkako - The Aotearoa New Zealand Opera Studio (TANZOS), supported by a Te Pae Kōkako Opera Grant. She has a Bachelor of Music with First Class Honours from the New Zealand School of Music, and also attended the prestigious New Zealand Opera School in 2025 and 2026. Cadence has received numerous prizes and had success in national competitions, including receiving the highest marks in the Under 21 category of the Wellington Vocal Competition two years in a row, and reaching the finals of the 2025 Wellington Vocal Competition and 2026 Nicholas Tarling Aria Competition. She has performed in the choruses of NZ Opera, Wellington Opera, and Days Bay Opera. Her work as a concert soloist includes performances for Stroma New Music Ensemble, Parliament, the Goethe-Institut, the NZ Choral Federation, and the Napier Civic Choir. Cadence has also curated shows and concerts in which she performed her own compositions, including a full-length original musical and several original song cycles. The release of her poetry book, *Mad Diva* (Otago University Press, 2025), was accompanied by a nationwide tour in which Cadence performed both poetry and arias. A strong and energetic performer, Cadence has played Hänsel (*Hänsel und Gretel*), Cherubino (*Le nozze di Figaro*), and Urbain (*Les Huguenots*) in opera scenes and galas, as well as the title role in Ravel's *L'enfant et les sortilèges* in the New Zealand School of Music's 2025 production at the Hannah Playhouse.



FAAMANU FONOTI-FUIMAONO BARITONE

Faamanu is a proud Samoan-Kiwi baritone from Flaxmere, Hastings. He is currently completing a Master in Advanced Opera Studies under the tutelage of Nikki Li Hartliep as a member of Te Pae Kōkako - The Aotearoa New Zealand Opera Studio (TANZOS) at the University of Waikato, supported by a Te Pae Kōkako Opera Grant. Faamanu has performed in many major operatic productions, including New Zealand Opera's production of *Rigoletto* (2024), Festival Opera's productions of *La traviata* (2019), *Carmen* (2018), *Madama Butterfly* (2017), and *La bohème* (2016). He sang the role of Harasta in *The Cunning Little Vixen* (2022), and performed as Simone in the University of Waikato's production of *Gianni Schicchi* by Giacomo Puccini. He was also part of the ensemble for New Zealand Opera's production of *Orfeo ed Euridice* by Gluck. In 2023, Faamanu toured with New Zealand Opera's Opera in Schools programme, performing *The Sleeping Beauty* by Respighi. He returned again in 2025 to tour *The Elixir of Love* by Gaetano Donizetti, performing to more than 10,000 students across the country. In 2025, Faamanu was a finalist in the North Shore Becroft Aria Competition and the New Zealand Aria Competition. Faamanu is looking forward to many exciting engagements in 2026, including his solo debut with the Christchurch Symphony Orchestra performing *Lieder eines fahrenden Gesellen* by Gustav Mahler. In September, he will move to London to further his studies at the prestigious Royal College of Music, after being offered a place accompanied by a full-tuition scholarship.



TOMAIRANGI HENARE

BARITONE

Raised in Nūhaka, Tomairangi Henare's journey with singing began at a very young age through his involvement with kapahaka at his local primary school. It was as a teenager that his love of opera began with the Hawke's Bay youth initiative Project Prima Volta. There, Tomairangi received his first singing lessons. He sang as a chorus member from the age of 15 in Festival Opera choruses including *Carmen*, *Madame Butterfly*, *Cavalleria rusticana* and *I Pagliacci*. He also debuted his first opera roles with Festival Opera and Project Prima Volta singing as Polyphemus (*Acis and Galatea*, Handel) and Marchesi (*La traviata*, Verdi). In 2019, he went on to study at Te Kōki - NZ School of Music as the recipient of the Deane Endowment Trust Scholarship. His roles include; Pandolfe (*Cendrillon*, Massenet), Pasek (*The Cunning Little Vixen*, Janáček), Aeneas (*Dido and Aeneas*, Purcell) and Simone (*Gianni Schicchi*, Puccini). He has worked as a touring artist for Chamber Music New Zealand's Regional Tour in 2022 and has sung in oratorio works such as Handel's *Messiah*, Haydn's *Seasons* and *Lord Nelson Mass*, and Mozart's *Requiem*. Tomairangi was a touring artist for *NZ Opera in Schools: Elixir of Love* in 2024 and 2025 and was also a soloist in the world premiere of Dame Gillian Whitehead's *Journey to Mataatua Whare: The House that Came Home* in 2025. Tomairangi is now finishing his studies at Te Pae Kōkako - The Aotearoa New Zealand Opera Studio (TANZOS), where he has been supported by a Te Pae Kōkako Opera Grant.



SZILVIA HERNYAK

MEZZO-SOPRANO

Szilvia Hernyak is a current student of Te Pae Kōkako - The Aotearoa New Zealand Opera Studio (TANZOS), supported by a Te Pae Kōkako Opera Grant. They are a graduate of both the New Zealand School of Music in Wellington and Waikato University, where they completed a PGDip degree in Music majoring in Classical Voice. Recent projects include oratorio works with Handel Consort and Quire, Cantando Choir, and Napier Civic Choir, as well as singing Third Lady in a concert version of *The Magic Flute* with Festival Opera and the NZSO. Szilvia has participated in the New Zealand Opera School in 2024 and, in 2023, was a chorus member for both New Zealand Opera and Wellington Opera for their 2022 and 2023 seasons, and assistant director of both NZSM's Opera Scenes in 2022, and Festival Opera's *The Magic Flute* in 2021.



EMMA JONES

SOPRANO

Emma Jones is a 23-year-old soprano from Invercargill. Emma is a 2026/27 Artist with Te Pae Kōkako - The Aotearoa New Zealand Opera Studio (TANZOS), under the tutelage of Nikki Li Hartliep, where she is supported by the Dame Malvina Major Foundation Opera Grant. In 2025, she completed her Master of Music with First Class Honours at the University of Waikato under the tutelage of Ks Emma Pearson. Emma attended the 2025 and 2026 New Zealand Opera School, where she was awarded the Merle Higgie Opera Prize for Potential (2025). She has been successful in competitions throughout New Zealand, including winning the 2025 Dame Malvina Major Foundation Waikato University Aria Competition and receiving the Most Promising Award at the 2025 Nicholas Tarling Aria Competition. Emma was also selected as a finalist in the 2025 Coombes Johnston BMW New Zealand Aria Competition. A regular performer across Waikato and Auckland, Emma has appeared as a soprano soloist in the Opera in the Strand concert; Handel's *Jephtha* (Iphis); Mendelssohn's Symphony No. 2 (*Lobgesang*) with Bach Musica NZ in the Auckland Town Hall; Rutter's *Mass of the Children*; and Fauré's *Requiem*. In the 2025 University of Waikato Opera Scenes Showcase she performed as Micaëla in Bizet's *Carmen* (Act III). Emma has received University of Waikato Music Blues Awards for five consecutive years and was named Creative and Performing Arts Person of the Year in 2024 and 2025. She also received a Sir Edmund Hillary Medal in 2025 for excellence in a Creative field.



SARAH MILEHAM

SOPRANO

Sarah Mileham is a 23-year-old soprano from Tauranga, and now based in Hamilton. In 2023, she finished her Bachelor of Music in Classical Performance at the New Zealand School of Music, Victoria University of Wellington, under the tuition of Jenny Wollerman. She completed her Bachelor of Music with First Class Honours at Waikato University with Anna Leese in 2024. Sarah is now studying at Te Pae Kōkako - The Aotearoa New Zealand Opera Studio (TANZOS), learning from Nikki Li Hartliep. She is supported by the Dame Malvina Major Foundation Opera Grant. In 2024, Sarah made her debut with NZ Opera singing 'Maria Bertram' in *Mansfield Park* by Jonathan Dove, and 'Countess Ceprano' in Verdi's *Rigoletto*. She also sang the role of 'Adina' in Donizetti's *The Elixir of Love* NZO Schools Tour in 2024/2025. She is looking forward to appearing as 'Barbarina' in NZ Opera's 2026 *Le nozze di Figaro*. Most recently, Sarah has been awarded first at the 2025 Coombes Johnston BMW New Zealand Aria, the Ōtautahi Aria, the Wellington Aria and the Southland Aria. She has previously won the Nicholas Tarling Aria, and the DMMF Waikato Aria. Sarah has been a member of the New Zealand Opera School from 2023-2026. In 2024, she was awarded the Merle Higgie Opera Prize for Potential. In 2026, Sarah was awarded the Dame Sister Mary Leo Foundation Award. Sarah is looking forward to further training overseas.



CAITLIN ROBERTS

SOPRANO

Caitlin Roberts is a 25-year-old soprano who grew up between the Rangitikei District and Hawke's Bay. Her passion for opera began with her involvement in Project Prima Volta, a youth opera initiative which led to her involvement as a chorus member in multiple productions for Festival Opera between 2015 to 2020. She is studying at Te Pae Kōkako - The Aotearoa New Zealand Opera Studio (TANZOS) under the tutelage of Nikki Li Hartliep, where she is supported by the Freemasons Foundation Opera Grant. Caitlin is an alumna of the New Zealand School of Music—Te Kōki, at Victoria University of Wellington, graduating with a conjoint degree of a Bachelor of Music and a Bachelor of Arts. She is also an alumna of the University of Waikato Conservatorium of Music where she completed a Bachelor of Music with First Class Honours and a Master of Music under the tutelage of Dr. Anna Leese and Catrin Johnsson. Previous concert engagements have included soloist appearances with the New Zealand Symphony Orchestra, Kāpiti Chorale, Project Prima Volta and Napier Civic Choir. She was the 2021 recipient of the Kapiti Chorale Award in Vocal Performance and was included on the Dean's List for Academic Excellence for three years consecutively; 2019, 2020 and 2021. She was awarded second at the University of Waikato Aria Competition in 2025 and recently attended the New Zealand Opera School in 2026.



JORDAN FONOTI-FUIMAONO TENOR (TANZOS GUEST ALUMNUS)

Jordan Fonoti-Fuimaono (Malie/Samatau/Salani) is a Sāmoan tenor from Flaxmere. His journey with classical singing began in 2014 when he joined the Project Prima Volta opera youth initiative based in Hawke's Bay. Jordan is now a graduate of Te Whare Wānanga o Waikato Conservatorium of Music; gaining a Bachelor of Music with Honours (First Class) and a Master of Music (First Class). He most recently gained a second Master of Music in Advanced Opera Studies with Te Pae Kōkako: The Aotearoa New Zealand Opera Studio (TANZOS) and, even after study, is still under the tutelage of Japanese-American soprano, Nikki Li Hartliep. He had a jam packed 18 months, performing roles such as: Rinuccio (*Gianni Schicchi*), Roasting Swan (*Carmina Burana*), Nemorino (*The Elixir of Love* - reduced), Tenor (*Messiah*), Tenor (Rossini's *Petite Messe Solennelle*), Tenor (*ANZACS: A Generation Lost in Legend*). Competition success includes: North Shore Aria (winner), Jim Stevenson Tenor Scholarship (winner), Christchurch Aria (runner-up), the New Zealand Aria (third prize) and Dunedin Aria Competition (finalist). Jordan joins the Christchurch Symphony Orchestra now a second time after debuting in their 2025 season in the Lamb and Hayward Curator Series performance, singing Britten's *Serenade for Tenor, Horn and Strings*.



DR. JONATHAN DUNLOP TANZOS ASSOCIATE ARTIST RÉPÉTITEUR

Dr. Jonathan Dunlop is a multi-keyboard specialist, conductor, répétiteur, and composer whose work spans performance, education, and research. He completed a Bachelor of Music in Piano Performance at the University of Auckland, where he was first introduced to early keyboard instruments. During this time, he developed a strong foundation in historical performance practice and stylistic awareness, studying instruments such as the harpsichord, clavichord, and fortepiano. In 2018, Jonathan completed a Master's degree at the University of Auckland and went on to complete a Doctor of Musical Arts at the University of Waikato, studying under Katherine Austin, Dr Rachael Griffiths-Hughes, and the late Professor Martin Lodge. His research and performance interests focus on 17th-, 18th-, and 19th-century keyboard repertoire, with particular expertise in historically informed performance on period instruments. He has worked with ensembles throughout Auckland and Waikato, performing on a wide range of early keyboards, including chamber organ. Following the completion of his doctoral studies, Jonathan became the Associate Artist Répétiteur for the TANZOS programme at the University of Waikato. His recent professional highlights include the completion of his doctorate and successful nationwide tours with New Zealand Opera as a répétiteur and keyboard specialist. In addition to his freelance and academic work, Jonathan is the Principal Organist at St Paul's Collegiate School, Hamilton, where he is also active as a choir director and accompanist. He is currently the conductor of the Franklin Community Choir in Pukekohe. As a composer, Jonathan has entered works in regional and tertiary-level competitions, receiving numerous awards.



FOR YOUR DIARY:



UNIVERSITY OF WAIKATO CONSERVATORIUM LUNCHTIME RECITAL SERIES:

Wednesday 6th May 1pm: A Moment for Song

Location: Dr John Gallagher Concert Chamber, Gallagher Academy of Performing Arts

Entry: \$15 Free for Staff and Students (with current student ID)

Take a midday pause and be uplifted by the timeless beauty of Art Song, performed by distinguished teachers and associates of the Waikato Conservatorium of Music. This intimate concert features works by celebrated composers, where poetry is brought to life in song. Witness the delicate interplay of voice and piano up close and let each piece of music transport you across eras and borders into its own miniature world.

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To make a donation, please visit www.tanzos.org/support OR contact us at tepaekokako@waikato.ac.nz

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