



TE PAE KŌKAKO  
**TANZOS**  
THE AOTEAROA NEW ZEALAND OPERA STUDIO



THE UNIVERSITY OF  
**WAIKATO**  
*Te Whare Wānanga o Waikato*

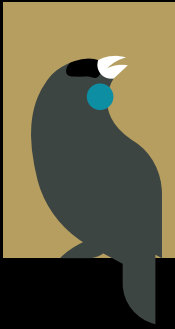
# TE PAE KŌKAKO TANZOS PRESENTS WINTER WARMERS



**A MATARIKI FEAST OF OPERA TO WARM THE SOUL**

TE PAE KŌKAKO TANZOS ARTISTS WITH PIANIST, FRANCIS COWAN  
THURSDAY 27 JUNE | 7:30PM | DR JOHN GALLAGHER CONCERT CHAMBER  
TE WHARE WĀNANGA O WAIKATO - THE UNIVERSITY OF WAIKATO, HAMILTON





# TE PAE KŌKAKO TANZOS

THE AOTEAROA NEW ZEALAND OPERA STUDIO

**Te Pae Kōkako - The Aotearoa New Zealand Opera Studio (TANZOS)** is a unique 18-month immersive programme here in NZ preparing up to six exceptionally promising singers for a professional vocal career.

**TANZOS** is the only national opera studio providing an 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 an intensive training programme** – a bridge between the university experience and the practical high-level performance standard needed for those who wish to pursue a professional opera career. Preparation includes:

- intensive vocal preparation (including coaching in style and language acquisition);
- role and audition preparation;
- opportunities for performances, recitals, concerts and auditions;
- masterclasses with world renowned tutors/coaches;
- introduction to international young artist programmes and conservatories, opera companies, international vocal competitions; etc.

**TANZOS partners with other key opera organisations both in New Zealand and abroad** to provide the only full-time programme in Aotearoa New Zealand offering the breadth of vocal training and the support required to give singers the best possible start for the global stage.



Our 2024 Cohort (from left): Taylor Wallbank\*, Jasmine Jessen, Samuel McKeever, Jordan Fonoti-Fuimaono, Ridge Ponini and Katherine Winitana\* (\*TANZOS Associate Artists)

# TANZOS so far...

After one year of the programme, we have learned that TANZOS is a vital pathway, a beacon for this art form and a nurturing environment for our young singers.



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

- Emmanuel Fonoti-Fuimaono, Tenor, 2023 TANZOS Artist  
*Winner of the Sydney Eisteddfod 2023, Winner of the IFAC Handa Australian Opera Competition 2023, Dame Kiri Te Kanawa Prize in the Lexus Song Quest, 2022*

**“The consistency in teaching, the quality and breadth of coaches brought in to the programme and the access to world-class artists are beyond what I had hoped for.”**

- Rhiannon Cooper, Soprano, 2023 TANZOS Artist  
*Winner of the 2023 DMMF Opera School Prize, Winner of the 2023 ODT Aria Competition*



**“I feel confident and know that I’ve got everything that I need to make the right decisions to get to the places I want to go”**

- Alfred Fonoti-Fuimaono, Baritone, 2023 TANZOS Artist  
*2024 Lexus Song Quest Semifinalist, Winner of the Donor Patrons' Award: + Stimme Leib und Seele Prize Prize at the 2023 Bel Canto Competition in Sydney*



**“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 than when they came.”**

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



**“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,

## Support TANZOS



**We rely on the support of our donors to continue to support our world-class programme. We invite those who wish to assist these wonderful artists to give in any capacity or to opt to sponsor an artist scholarship.**

**To make a donation, visit [www.tanzos.org/support](http://www.tanzos.org/support) OR contact TANZOS Director, Madeleine Pierard at [tepaekokako@waikato.ac.nz](mailto:tepaekokako@waikato.ac.nz)**

**Te Pae Kōkako – The Aotearoa New Zealand Opera Studio** is also dedicated to providing opportunities that will benefit the wider artistic community through accessible high-level masterclasses and performances for no cost to students and minors.

For enquiries, please contact us via our website, [tanzos.org](http://tanzos.org), or email [tepaekokako@waikato.ac.nz](mailto:tepaekokako@waikato.ac.nz)

# Programme

'Questa e quella' - *Rigoletto* - Verdi (TW)

'Meine Lippen, sie küssen so heiß' - *Giuditta* - Lehar (JJ)

'Some Enchanted Evening' - *South Pacific* - Rodgers/Hammerstein (SM)

'M'appari tutt'amor' - *Martha* - Flotow (RP)

'Ma llaman la primorosa' - *El Barbero de Sevilla* - Giménez (KW)

'Come gentil' / 'Tornami a dir' - *Don Pasquale* - Donizetti - (JFF, JJ)

'Quanto e bella' - *L'elisir d'amore* - Donizetti - (TW)

'Votre toast, je peux vous le rendre' - *Carmen* - Bizet - (SM)

INTERVAL - 20 MINUTES  
THE OPUS BAR IS OPEN DURING THE INTERVAL

'Almost like being in love' - *Brigadoon* - Loewe (JFF)

'Bring him home' - *Les Misérables* - Schönberg (RP)

'Ain't it a pretty night' - *Susannah* - Floyd (JJ)

'I want Magic' - *A Streetcar named Desire* - Previn (KW)

'Oh! n t'éveille pas' - *Jocelyn* - Benjamin Godard (RP)

'Vy tak pechalny ... Ya vas lyublyu' - *The Queen of Spades* - Tchaikovsky (SM)

Duet: 'Lippen schweigen' from *Merry Widow* - Lehar (JJ, RP)

Duet: Mimi/Rodolfo - 'O soave fanciulla' - *La Bohème* - Giacomo Puccini (KW, EFF - guest)

Ensemble: 'Libiamo ne lieti calici' ('Brindisi') - from *La Traviata*

## Programme Notes

**Aria: 'Questa e quella' - *Rigoletto* - Giuseppe Verdi (1813-1901)**

Verdi composed *Rigoletto* in 1851 with a libretto by Francesco Maria Piave (1810-1876). Verdi's motivation for the opera was based on Victor Hugo's 1832 French play, *Le Roi s'amuse* ("The king has a good time"), which describes a king who takes whatever he wants (which usually includes his subject's wives and daughters). *Rigoletto* is a tragic story by comparison, which revolves around the licentious Duke of Mantua, his hunch-backed court Jester Rigoletto, and Rigoletto's daughter, Gilda. *Rigoletto* is widely considered one of Verdi's most popular operas since its debut, due to its catchy tunes and lush orchestration, and "Questa o Quella" sung by the Duke of Mantua, is probably second only to the duke's other aria, 'La donna è mobile' in popularity! The aria opens the first act at a ball hosted by the Duke, and the aria translates to "This woman or that one." The aria displays his misogynistic attitude towards women, and describes his desire for pleasure with as many women as possible. He enjoys seducing the wives of his courtiers, disregarding their jealousy with rakish scorn. The aria also highlights the Duke's desire to seduce the Countess of Ceprano. – **Taylor Wallbank**

**Aria: 'Meine Lippen, sie küssen so heiß' - *Giuditta* - Franz Lehar (1870-1947)**

*Giuditta* is an operetta in five scenes by Franz Lehar. Giuditta leaves her husband Manuel after falling in love with the young army officer Octavio. The happy couple move to Africa but Octavio has to leave. Giuditta becomes a nightclub dancer where she sings Meine Lippen. In this aria Giuditta pretends to be clueless but knows exactly what to say and do to entice men.

Hungarian composer, Franz Lehar was best known for his operetta in the first half of the twentieth century. *Giuditta* premiered in 1934 at the Vienna State Opera, and although the director at the time wanted to prevent this as the State Opera urgently needed money, *Giuditta* brought in the highest revenue to date at the premiere. – **Jasmine Jessen**

**'Some Enchanted Evening' - *South Pacific* - Richard Rodgers (1902-1979), Text: Oscar Hammerstein II (1895-1960)**

Richard Rodgers is among the musical theatre world's most prolific composers, having written over 40 musicals for Broadway in addition to a staggering number of standalone songs. His partnership with lyricist Oscar Hammerstein II produced some of his best known works, including *Oklahoma*, *Carousel*, and *The Sound of Music*.

*South Pacific*, which premiered in 1949, is set on a fictional island in the South Pacific during the Second World War, and deals with themes of white Americans confronting and overcoming their own racial prejudices in a multicultural environment. 'Some Enchanted Evening' is sung by Emile, a French plantation owner, as he reminisces about falling in love with Nellie, an American naval nurse. The song became a major hit, and is often performed as a standalone concert piece. – **Samuel McKeever**

**Aria: 'M'appari tutt'amor' - Martha – Friedrich von Flotow (1812-1883)**

Flotow's opera, *Martha, oder Der Markt zu Richmond* (*Martha, or The Market at Richmond*) was adapted from his ballet, *Harriette, ou la servante de Greenwich*. The opera is French in style and the aria, 'M'appari' is the Italian version of Lionel's aria, made famous by Enrico Caruso in 1906 at The Met in NYC during a revival of *Martha*. Lady Harriet Durham, a maid-of-honour to Queen Anne, is so tired of Court life, and so sick of her many insipid admirers, she retires to the country. But boredom overtakes her so she decides to attend the fair at Richmond where girls hire themselves out as servants. For a laugh, she and her confidante Nancy masquerade as maidservants and to their frustration, they end up becoming maidservants to two farmers, Plunkett and Lionel. After meeting Lady Harriet the night before disguised as "Martha", Lionel sees her with the ladies-in-waiting for Queen Anne. He is struck again by her beauty and grieves that he will probably never be with her again. - **Ridge Ponini**

**Aria: 'Ma llaman la primorosa - El Barbero de Sevilla – Gerónimo Giménez (1854-1923)**

*El Barbero de Sevilla* is a one-act zarzuela, divided into three scenes, with a libretto by Guillermo Perrín y Vico and Miguel de Palacios and music by Gerónimo Giménez. It premiered at the Teatro de la Zarzuela in Madrid on February 5, 1901. The most famous aria from this zarzuela is by far 'Me llaman la primorosa'. Even today it still belongs to the traditional light concert repertoire. - **Katherine Winitana**

**Aria: 'Come gentil' and Duet: Tornami a dir che m'ami - Don Pasquale - Gaetano Donizetti (1797-1848)**

Donizetti and 'bel-canto' are like peanut butter and jam. As a prolific composer of Italian and French opera - amongst many other genre - he is responsible for the successful turn of the Romantic operatic era; post-Rossini and leading into Verdi. His opera were equally: theatrically dramatic, musically virtuosic as well as beautiful and (*Don Pasquale* in particular) cleverly humorous. Early on in the opera, when Ernesto is banished by his uncle Don Pasquale for not marrying the woman he set him out to, he is on the pursuit of the beautiful priestess, Norina. Whilst this is happening, Don Pasquale is furious and decides to produce an heir - despite his old age - so Ernesto does not get a penny from him. 'Come gentil' and 'Tornami a dir che m'ami' - both appear well into the third act, beginning with Ernesto's serenade as he awaits Norina's arrival to the garden. Then finally, Norina arrives and they express their love for one another in one of Donizetti's most beautifully written duet. - **Jordan Fonoti-Fuimaono and Jasmine Jessen**

**Aria: 'Quanto e bella' - L'elisir d'amore - Gaetano Donizetti (1797-1848)**

Written in haste over six weeks, *L'elisir d'amore* was the most popular opera in Italy between 1838 and 1848 and has remained continually in the international opera repertory. Today it is one of the most frequently performed of all Donizetti's operas. In the aria 'Quanto e bella', the beautiful landowner, Adina is sitting beneath a tree on her farm, reading a book. Her friend Giannetta and other peasants are resting nearby. Nemorino watches Adina from a distance, lamenting that he has nothing but love to offer her. Adina meanwhile taunts him with her indifference. - **Taylor Wallbank**

**Aria & Chorus: 'Votre toast, je peux vous le rendre' - Carmen - Georges Bizet (1838-1875)**

*Carmen* was Georges Bizet's final opera, premiering just a few months before his untimely death at age 36. *Carmen*'s initial Paris run received a mixed reception, and so Bizet did not live to see the enormous success to which the opera rose once it began being performed outside of France. Today, *Carmen* is one of the most popular operas in the repertoire. In this scene, the bullfighter Escamillo stops at a Seville tavern to greet an admiring crowd of soldiers and local women. He regales them with a flashy song about his exploits in the bullring: the excitement of the crowds, the charging of the bull, and the lover who watches from the sidelines. - **Samuel McKeever (with Katherine Winitana, Jasmine Jessen, Jordan Fonoti-Fuimaono, Ridge Ponini, Taylor Wallbank and Faamanu Fonoti-Fuimaono.**

## INTERVAL - 20 MINUTES

### THE OPUS BAR IS OPEN DURING THE INTERVAL

**Musical Theatre: 'Almost like being in love' - Brigadoon - Friedrich Loewe (1901-1988)**

Friederick Loewe was a well established German-born American composer of primarily Broadway musicals. His more notable musicals including: *My Fair Lady*, *Paint Your Wagon* and *Camelot*. The plot of Loewe's *Brigadoon* begins with two friends from American, Jeff and Tommy, who are hunting in Scotland. While getting lost on their first night out, they stumble across a mysterious village named Brigadoon that appears for one day every 100 years in order to preserve its special beauty and peace. Tommy sings this song as he can barely contain his love for Fiona, who is a young woman from Brigadoon. 'Almost like being in love' out of the context of the musical, has become an incredibly popular standard. - **Jordan Fonoti-Fuimaono**

**Musical Theatre: 'Bring him home' - Les Misérables - Claude-Michael Schönberg (1944-)**

From the hit musical *Les Misérables* based on the text by Victor Hugo. Set in early 19th-century France, *Les Misérables* is the story of Jean Valjean, a French peasant, and his desire for redemption, released from jail in 1815 after serving nineteen years for stealing a loaf of bread for his sister's starving child. Valjean decides to break his parole and start his life anew after a bishop inspires him with a tremendous act of mercy. But a police inspector named Javert refuses to let him escape justice and pursues him. Along the way, Valjean and a slew of characters are swept into a revolutionary period in France, where a group of young idealists attempt to overthrow the government at a street barricade in Paris. Jean Valjean begs God to save and return Marius, the young revolutionist, to his beloved Cosette, even if he must sacrifice his own life for Marius' safety. - **Ridge Ponini**



**Aria: 'Ain't it a pretty night' - *Susannah* - Carlisle Floyd (1926-2021)**

*Susannah* is a moving and tragic opera based on the story of Susannah and the elders. Susannah is a young woman who grew up in a small mountain town in Tennessee. She receives hatred when her youthful beauty attracts attention. Throughout the opera, Susannah goes from being a light-hearted young woman to someone who has been destroyed by others. In this aria she is looking up at the night sky with her friend, little bat. She sings of her hopes and dreams outside of her hometown. Carlisle Floyd was known as the "Father of American Opera", he was one of the greatest composers and librettists of opera in the 20th century. *Susannah* is a retelling of the Book of Susannah set in rural Tennessee, written in response to the McCarthyism rampant at the time of its composition - **Jasmine Jessen**

**Aria: 'I want Magic' - *A Streetcar Named Desire* - Andre Previn (1929-2019)**

Two American icons shared history when André Previn set Tennessee Williams' 1947 masterpiece, "A Streetcar Named Desire," to music as an opera in 1998. It centres around Blanche DuBois, a faded Southern belle forced by poverty to move into her sister Stella's New Orleans apartment. Blanche and Stella's husband, Stanley Kowalski, are in conflict from the beginning and the tension simmers throughout. And even the mild-mannered Mitch, who falls for Blanche, can't stop the final eruption. In 'I want magic', Blanche lays out her desire for a dream-self that bears little relation to mundanity and often-sordid reality of her life. - **Katherine Winitana**

**Aria: 'Oh! n t'éveille pas' - *Jocelyn* - Benjamin Godard (1849-1895)**

Benjamin Godard (1849- 1895) was a French violinist and Romantic-era composer of Jewish extraction he's best known for his opera *Jocelyn*. The opera was based on the poem by Alphonse de Lamartine, and this opera is remembered mostly for Godard's enduring composition, the sweet and tender Berceuse (lullaby) for tenor, which is known in English as 'Angels guard thee'. The aria speaks about a person who is praying for safety and the well-being of their loved one, asking the angels to guard them and keep them safe from harm. The poem also expresses a desire for the loved one to sleep peacefully and wake up to a better tomorrow. - **Ridge Ponini**

**Recit & Aria: 'Vy tak pechalny ... Ya vas lyublyu' - *The Queen of Spades* - Piotr Ilyich Tchaikovsky (1840-1893)**

*Pikovaya Dama*, popularly known either by its French title, *Pique Dame*, or translated into English as *The Queen of Spades*, is one of the most popular operas by Pyotr Ilyich Tchaikovsky, superseded only by *Eugene Onegin*. Like *Onegin*, it is based on a novel by the famous Russian poet Aleksandr Pushkin, though the opera takes some liberties with the plot, with text by his brother, Modest Tchaikovsky. At this stage of the plot, Lisa is engaged to marry Prince Yeletsky, but she is unhappy after falling in love with a stranger, Herman, who visited her late at night. Yeletsky, seeing that she appears troubled, takes her aside during a party. He reassures her of his love, and offers her the freedom to choose whether to remain engaged to him. - **Samuel McKeever**

**Duet: 'Lippen schweigen' - *Merry Widow* - Franz Lehar (1870-1947)**

Hanna Glawari, a very wealthy widow who has just arrived in Paris from Pontevedro, has been matchmade by the Pontevedrian ambassador, Baron Mirko Zeta, to marry Danilo Danilovitch - a womanizing aristocrat and the embassy secretary, so that her millions will stay in Pontevedro. The two have met and fallen in love before, but she was considered to be beneath him in social status. They reminisce about their love in the duet 'Lippen schweigen'. At this point, Hanna has attempted to save the reputation of the ambassador's wife, who has been pursued by Camille de Rossillon, a young Frenchman, by declaring she herself is engaged to Camille, but eventually reveals her ruse and ends up with her old flame, Danilo, after all. - **Jasmine Jessen and Ridge Ponini**

**Duet: Mimi/Rodolfo - 'O soave fanciulla' - *La Bohème* - Giacomo Puccini (1858-1924)**

Rodolfo's Bohemian roommates have left for the Café Momus to make merry after the musician Schaunard came in to some money. Before Rodolfo leaves, there is a knock at the door—the visitor is Mimi, a pretty neighbour, whose candle has gone out in the stairwell. As she enters the room, she suddenly feels faint. Rodolfo gives her a sip of wine, then helps her to the door and relights her candle. Mimi realizes that she lost her key when she fainted, and as the two search for it, both candles go out. Rodolfo finds the key and slips it into his pocket. In the moonlight, he takes Mimi's hand and tells her about his dreams ('Che gelida manina'). She recounts her life alone (Si, mi chiamano Mimi) in a lofty garret, embroidering flowers and waiting for the spring. Rodolfo's friends call from outside, telling him to join them. He responds that he is not alone and will be along shortly. Happy to have found each other ('O soave fanciulla'), Mimi and Rodolfo leave, arm in arm, for the café.

- **Katherine Winitana and guest, Emmanuel Fonoti-Fuimaono (2023 TANZOS artist)**

**Ensemble: 'Libiamo ne' lieti calici' ('Brindisi') - *La Traviata* - Giuseppe Verdi (1813-1901)**

Violetta Valéry knows that she will die soon, exhausted by her restless life as a courtesan. At a party she is introduced to Alfredo Germont, who has been fascinated by her for a long time. Rumour has it that he has been enquiring after her health every day. The guests are amused by this seemingly naïve and emotional attitude, and they ask Alfredo to propose a toast. He celebrates true love, and Violetta responds in praise of free love. -**Tutti**

**THE OPUS BAR WILL BE OPEN BRIEFLY FOLLOWING THE CONCERT.**

# Artist Biographies

## JORDAN FONOTI-FUIMAONO TENOR

Jordan Fonoti-Fuimaono is a Samoan tenor from Flaxmere in Hawkes' Bay. His singing journey began at church, school and then Hawkes' Bay-based opera youth initiative called Project Prima Volta. After 4 years in the programme gaining skills and memorable experiences; it sparked an interest for Jordan to continue singing at tertiary level at The University of Waikato, culminating in his tenure at Te Pae Kōkako TANZOS. Performance highlights for Jordan include performing in concerts and staged productions as a solo and ensemble singer for Wellington Opera, Festival Opera, New Zealand Opera, Marlborough Opera Festival, Auckland Opera Studio, Trust Waikato Symphony Orchestra, Auckland Philharmonia Orchestra, Napier Civic Choir and more. Competition success includes winning the South Auckland Vocal Competition in 2021, runner-up in the Hamilton Vocal Competition in 2023 and has been a finalist in the Lockwood New Zealand Aria, Wellington Aria and North Shore Aria Competitions.



## JASMINE JESSEN SOPRANO

Jasmine Jessen is a twenty-two year old soprano, who grew up in Nelson and Auckland. She began singing lessons in college and performed many roles in musicals with the Nelson Youth Theater. During her time at college she completed ABRSM exams till grade 8 for classical voice and violin. Jasmine completed her BMus in Classical voice performance at the New Zealand School of Music in Wellington under Dr. Jenny Wollerman. She was selected to attend the New Zealand Opera School in Whanganui in 2022 and 2024. Jasmine was recently a finalist in the New Zealand Lockwood aria competition and was awarded the John Bond Award for Most Promising Voice. In 2023 Jasmine performed the titular role in Massenet's *Cendrillon* with the NZSM. She has been a member of the Wellington Opera Chorus, performing in Verdi's *La Traviata* and Donizetti's *Lucia di Lamermoor*.



## SAMUEL McKEEVER BARITONE

Hastings-born baritone Samuel McKeever completed his BMus(Hons) - 1st class - at Te Kōi New Zealand School of Music in 2021. In 2023 he was the winner of the Wellington Aria Competition, and in 2022 he was awarded third prize in the finals of the Lockwood New Zealand Aria. Samuel is a Project Prima Volta graduate, and an alumnus of the New Zealand Opera School. In early 2024 he performed the role of Mercutio in Festival Opera's *Roméo et Juliette*. Samuel's stage history includes the roles of Papageno in *Die Zauberflöte* (Festival Opera/NZSO, 2023), Enrico (understudy) in *Lucia di Lammermoor* (Wellington Opera, 2023), Forester in *The Cunning Little Vixen* (FO, 2022), and the Marchese in *La traviata* (WO, 2022). Concert highlights include Verdi's *Requiem* (Napier Civic Choir, 2023), *St. John Passion* (Bach Musica NZ, 2023), Handel's *Samson* (BMNZ, 2022), Gareth Farr's *Terra Incognita* (Wellington Chamber Orchestra, 2022) and the NZSO's 'Broadway Matinee' concert in collaboration with Project Prima Volta (2021).



## RIDGE PONINI TENOR

Proud Cook Island tenor, Ridge Ponini completed his BMusHons at the University of Otago, majoring in classical voice performance under Judy Bellingham. In 2016 Ridge sang several roles in John Drummond's *War Hero* presented by Opera Otago. In 2017 Ridge was named the Most Promising Singer and received the Judges Choice Award in the Dame Malvina Major Foundation Aria award. In 2018, he was awarded the prize for the singer with the most potential in the McCormick Opera Award and fulfilled his long-held dream to return to Rarotonga as a guest artist for Opera in Rarotonga. In 2021 Ridge was awarded the Enari Iosefa Opera Award from Creative New Zealand. Ridge was also a semi finalist for the Lexus Prestigious song quest for 2022 and was a studio artist with New Zealand Opera in 2023. Ridge has been selected to attend the New Zealand Opera school for four consecutive years and was also part of New Zealand Operas schools tour cast that performed *Sleeping Beauty* for over 10,000 tamariki in 2023.



## TAYLOR WALLBANK - 2024 ASSOCIATE ARTIST TENOR

Taylor Wallbank first encountered opera through Project Prima Volta. He recently completed his Bachelor of Music (Hons) at The University of Waikato and is now a Te Pae Kōkako Scholarship Recipient at TANZOS, studying with Kristin Darragh. For Festival Opera, Taylor has sung Le Remendado (*Carmen*), Gastone (*La Traviata*) and Monostatos (*The Magic Flute*), which he will sing with the NZSO. In 2022, Taylor sang the role of Rinuccio in UoW's production of *Gianni Schicchi* to great acclaim. In 2022, Taylor won the DMM Waikato Aria Competition and in 2023, the Ronald Dallow Memorial Scholarship.



## KATHERINE WINITANA - 2024 ASSOCIATE ARTIST SOPRANO

Katherine Winitana was a Dame Malvina Major Foundation Studio Artist with NZ Opera in 2021. She has experience in a wide variety of music genres as a performer and composer. Katherine is a recipient of the Dame Malvina Major Award for her studies as a TANZOS Artist, under the tutelage of Nikki Li Hartliep. Katherine was a member of Project Prima Volta. For Festival Opera, she has sung Papagena and Pamina (*The Magic Flute*) and Annina (*La Traviata*) for Wellington Opera. Katherine is a Student Mentor for Project Prima Volta in Hawkes Bay. She was the winner of the Becroft Aria Competition in 2023, and a semi-finalist in the Lexus Song Quest 2022.



## FRANCIS COWAN - PIANO

HEAD OF COLLABORATIVE PIANO, UOW

Francis is a highly experienced teacher and pianist. Previous engagements have included numerous vocal and instrumental recitals at Waikato University, Hamilton Civic Choir concerts, Rotorua NZ Aria Competitions, Trinity College grade and diploma exams, NZ Opera School, Opera Waikato, Garden Opera Company, St Mary's Cathedral Concerts with Dame Malvina Major, Opera Factory and numerous school based events. In 2015 he was appointed full time Piano Accompanist for the University of Waikato Conservatorium of Music.



# Thank you to all our supporters

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Opera Grant

