

A SERENADE

RING IN THE SUMMER WITH OPERA FAVOURITES
WITH TE PAE KŌKAKO TANZOS ARTISTS
AND PIANIST PETER LOCKWOOD

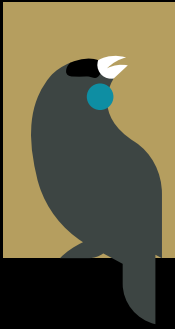
TO SUMMER



SATURDAY 23 NOVEMBER | 7PM
DR JOHN GALLAGHER CONCERT CHAMBER
UNIVERSITY OF WAIKATO, HAMILTON



TE PAE KŌKAKO
TANZOS
THE AOTEAROA NEW ZEALAND OPERA STUDIO



TE PAE KŌKAKO TANZOS

THE AOTEAROA NEW ZEALAND OPERA STUDIO

Te Pae Kokako - 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.



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 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 OR contact TANZOS Director, Madeleine Pierard at tanzos@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, or email tanzos@waikato.ac.nz

Programme

Duet: 'Au fond du temple saint' (*Les pêcheurs de perles*) - Bizet (RP, SM)

'Amour... Ah! Lève-toi, soleil' (*Roméo et Juliette*) - Gounod (JFF)

'O sainte médaille... Avant de quitter ces lieux' (*Faust*) - Gounod (SM)

'Instant charmant... En fermant les yeux' (*Manon*) - Massenet (RP)

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

Lonely house (*Street Scene*) - Weill (JFF)

'Die beiden Grenadiere' (*Romanzen und Balladen Op. 49 no. 1*) - Schumann (SMcK)

'Zueignung' (*8 Gedichte aus 'Letzte Blätter' Op. 10, no. 1*) - R. Strauss (RP)

'The girl in 14G' - Tesori (JJ)

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

Duet: 'La donna è un animale stravagante... Venti scudi' (*L'elisir d'amore*) - Donizetti (JFF, SM)

'Je suis seul... Ah! Fuyez, douce image' (*Manon*) - Massenet (RP)

'Ninfe! Silfi!... Sul fil d'un soffio etesio' (*Falstaff*) - Verdi (JJ)

Duet: 'Nannetta! Taci... Labbra di foco' (*Falstaff*) - Verdi (JJ, JFF)

'Padre mio! Mio figlio!... Di Provenza il mar, il suol' (*La traviata*) - Verdi (SM)

Quartet: 'Un di, se ben rammentomi... Bella figlia dell'amore' (*Rigoletto*) - Verdi (JJ, RP, SM and mezzo-soprano, Grace Burt)

'Ah, mes amis, quel jour de fête... Pour mon âme' (*La fille du regiment*) - Donizetti (JFF)

Johann Strauss II (1825-1899)

'Im Feuerstrom der Reben' (*Die Fledermaus*) - J. Strauss II (Tutti with mezzo-soprano, Grace Burt)

Programme Notes

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

Generally known as "The Pearl Fishers' Duet", 'Au fond du temple saint' is one of the best-known numbers in Western opera.

Nadir has returned to the shores of Ceylon, where his friend Zurga has just been elected Fisher King. They remember how they first fell in love with the veiled priestess of Brahma when they saw her passing through the adoring crowd; they swear that they will not allow her to come between them and to remain friends until death. Bizet is responsible for some of the most iconic melodies in opera and this duet from *Les pêcheurs de perles* (The Pearl Fishers) is one of his most inspired. - **Ridge Ponini, Samuel McKeever**

Charles Gounod (1818-1893) : 'Amour... Ah! Lève-toi, soleil' (*Roméo et Juliette*)

Charles Gounod was one of the foremost French composers of opera in the 19th century, although only two of his works are currently performed outside France: *Roméo et Juliette*, based on Shakespeare's tragedy, and *Faust*, which follows Goethe's adaptation of the German legend in which a dissatisfied scholar sells his soul to the devil. Gounod was a master of expressing youthful emotion and today's opera audiences can still be seduced by his melodies.

Juliet appears on a balcony above the gardens of the Capulet palace in act 2 of the opera; Romeo, spellbound, compares her radiance to the sun that is soon to rise. - **Jordan Fonoti-Fuimaono**

Charles Gounod (1818-1893) : 'O sainte médaille... Avant de quitter ces lieux' (*Faust*)

One of the most famous arias from *Faust* —, and of the baritone repertoire — 'Avant de quitter ces lieux' was not included in Gounod's original score. Charles Santley, the baritone who appeared in the London premiere of the opera, then sung in English, had complained that he had no real aria as such; Gounod then composed this aria, based on a theme from the overture, to an English text; the French version sung here was swiftly incorporated into the original score.

Valentin, the brother of Marguerite, prays that his sister will remain safe while he is away at war. He looks on an amulet that Marguerite gave him as talisman; he is her only remaining relative and, concerned about leaving her here alone, prays that God will keep her safe from harm. - **Samuel McKeever**

Jules Massenet (1842-1912): 'Instant charmant... En fermant les yeux' (*Manon*)

Jules Massenet was the most prolific French opera composer of the Belle Epoque. Three of his more than 25 operas are widely performed today, these being *Werther*, *Thaïs*, and *Manon*.

Manon, the story of a young woman and her various suitors, was first performed at the Opéra Comique in Paris in 1884; it was an immediate success and is still popular today. Based on Abbé Prévost's 1731 novel *L'Histoire du Chevalier des Grieux et de Manon Lescaut*, Massenet's *Manon* is a work of elegance and wit, highly emotional and yet never lapsing into melodrama.

The young and beautiful Manon is sent by her family to live in a convent. Fate intervenes in a town where two roads meet in the countryside and she is swept off to true love – swiftly followed by a life of luxury and indulgence in upper-class Paris – before ending her life, ill and on her way to exile, in the arms of her true love. 'En fermant les yeux' is sung to Manon by her lover, Des Grieux, relating his dream that someday he will own a country house surrounded by beautiful flowers and songbirds where he and Manon will be happy together. - **Ridge Ponini**

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

Susannah is a moving and tragic opera based on a retelling of the Biblical story of Susannah and the Elders (Daniel XIII); it is set in rural Tennessee and was written in response to the McCarthyism current at the time of its composition.

Susannah is a young woman who has grown up in a small mountain town; her exceptional youthful beauty first attracts unfortunate attention and then causes her to become hated. Her initial joy in life is gradually perverted and then destroyed by others. In this aria she gazes at the night sky and sings of her hopes and dreams of a life beyond her hometown. Carlisle Floyd was known as the 'Father of American Opera' and was one of the greatest American composers of opera in the 20th century. - **Jasmine Jessen**

Kurt Weill (1900-1950): 'Lonely house' (Street Scene)

A family is pushed to breaking point on a stifling summer's day in New York. Frank is angry at a world that is changing too quickly, his daughter Rose longs for a better life away from the squalor of the city, while his unhappy wife Anna struggles with a terrible secret that could tear them all apart. The heat builds, tension erupts into violence and their lives are changed forever. Sam Kaplan, a teenager, sings of his intense loneliness in 'Lonely House', one of the work's most famous numbers.

Street Scene was named Best Original Score at the first Tony Awards in 1947. Weill's score blends opera with the music of golden-age Broadway. Soaring arias and duets rub shoulders with jazz and the jitterbug, and Puccini shakes hands with Gershwin. - **Jordan Fonoti-Fuimaono**

Robert Schumann (1810-1856): 'Die beiden Grenadiere' (Romanzen und Balladen Vol II Op. 49 no. 1)

Robert Schumann finally married his longtime love Clara Wieck in 1840, following a long legal battle with her father, Schumann's former teacher, who had threatened to disinherit Clara. During the year that followed, Robert dedicated himself almost exclusively to art song, producing so many works that it is known among music historians as his *Liederjahr*, his 'Year of Song.' More than half of Schumann's more than 300 songs were composed in this single year.

Heinrich Heine wrote the poem 'Die beiden Grenadiere' after witnessing French prisoners of war returning home from the disastrous campaign against Russia by Napoleon Bonaparte (the emperor mentioned in the text). Heine was a staunch supporter of the French Revolution and had been deeply dismayed by Napoleon's defeat. Schumann uses an extensive musical quotation from *La Marseillaise* to set the last part of the poem, as the wounded grenadier pledges himself to serve Napoleon even after death, before succumbing to his wounds in his friend's arms. - **Samuel McKeever**

Richard Strauss (1864 – 1949): 'Zueignung' (8 Gedichte aus 'Letzte Blätter' Op. 10, no. 1)

Richard Strauss found a profound satisfaction in writing for voices. His wife Pauline de Ahna had enjoyed an important career as an operatic soprano, and their relationship certainly accounted, to some extent, for Strauss's devotion to the soprano voice. Beyond that, however, was a seemingly innate and profoundly sensitive appreciation of beautiful voices and a thorough understanding of how to present them to best advantage.

"Zueignung" (Dedication) opens Strauss's op. 10, his first set of published songs to texts by Hermann von Gilm (1812-1864). "Zueignung," however, was the only text by the Tyrolean poet that was not taken from *Letzte Blätter* but from a collection entitled *Frühling* (Spring). Strauss came across the poems in a volume of poetry dated 1864 that his composer friend Ludwig Thuille had found in Innsbruck. The songs were composed in 1885 and were dedicated to Heinrich Vogl, principal tenor at the Munich Court Opera, who had expressed his admiration for them to the young composer. The poet first expresses his sorrow that his love is not with him and then offers gratitude for the love that gives them such joy. - **Ridge Ponini**

Jeanine Tesori (1961-): *The girl in 14G*

The Girl in 14G was written for the American actress and singer Kristen Chenoweth. Chenoweth wrote in her autobiography *A Little Bit Wicked* (2008) that she wanted her first album to have a 1930s vibe, sharing a story of when she first moved to New York City and lived in an apartment with a cellist directly below her and a soprano right above her. When they wanted to practice their music, they would bang on the ceiling or the floor to get each other to shut up. The narrator first arrives in the seemingly peaceful Apartment 14G but gets distracted by an opera wannabe below in 13G and a jazz singer above in 15G. For the remainder of her stay, it was nonstop noise.

Jeanine Tesori, first known as Jeanine Levenson, is an American composer and musical arranger best known for her work in the theatre. She is the most prolific and honoured female theatrical composer in history, with five Broadway musicals and six Tony Award nominations. - **Jasmine Jessen**

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

Gaetano Donizetti (1797-1848): 'La donna è un animale stravagante... Venti scudi' (L'elisir d'amore)

Gaetano Donizetti composed over sixty operas, from historical dramas and tragedies such as *Anna Bolena* and *Lucia di Lammermoor* to lighter works such as his much-loved comedy *L'elisir d'amore* (The Elixir of Love). The plot revolves around a love triangle between Nemorino, a poor peasant, the wealthy and beautiful Adina, whom he secretly loves, and Belcore, a self-important army sergeant. Dismayed that Adina does not love him, Nemorino visits a travelling quack doctor and hears about a love potion – which is simply a bottle of red wine. Adina plays with Nemorino's feelings by saying that she will marry Belcore; Nemorino believes that his only hope is to buy the love potion, but he has no money. Belcore, seeing an opportunity to get rid of his rival, persuades him to join the departing army regiment in return for a cash advance. - **Jordan Fonoti-Fuimaono and Samuel McKeever**

Jules Massenet (1842-1912): 'Je suis seul... Ah! Fuyez, douce image' (Manon)

Des Grieux's Act 3 aria "Ah! Fuyez, douce image" describes the haunting memory of his beloved Manon. Manon has abandoned him for a life of dissolute luxury, and he prays to God to make him forget her, as his thoughts of her only bring him pain and longing. - **Ridge Ponini**

Giuseppe Verdi (1813-1901): 'Ninfe! Silfi!... Sul fil d'un soffio etesio' (Falstaff)

Falstaff was Verdi's last opera, written for his own pleasure when he was 79 years old and with neither commission nor performance in mind. The joy and beauty contained in this aria are proof of this. The opera centres around Sir John Falstaff, who hatches a plan to court two wealthy married women. The women (Alice Ford and Meg Page) catch on to his plan and teach him a lesson with the help of the Fords' teenage daughter, Nannetta. Falstaff's grand plan falls apart and he gets what he deserves by the end of the opera. Nannetta sings "Sul fil d'un soffio etesio" ("On the breath of a fragrant breeze,") while disguised as the Queen of the Fairies to haunt Falstaff in the forest in Act 3. - **Jasmine Jessen**

Giuseppe Verdi (1813-1901): 'Nannetta! Taci... Labbra di foco' (Falstaff)

Nannetta is unhappy because her father is forcing her to marry old Dr Caius – and she wants to marry Fenton, her true love. Nannetta's father objects strongly to young Fenton, so the two must conduct their playful love affair in secret, singing this lyrical and playful duet.. - **Jasmine Jessen, Jordan Fonini-Fuimaono**

Giuseppe Verdi (1813-1901): 'Padre mio! Mio figlio!... Di Provenza il mar, il suo!' (La traviata)

Giuseppe Verdi's *La traviata* is one of the most popular operas in the repertoire, and revolves around the Parisian demi-mondaine Violetta Valéry, who has a tumultuous love affair with the young, idealistic bourgeois Alfredo Germont before her untimely death of tuberculosis. The opera is an adaptation of the novel *La Dame aux Camélias* by Alexandre Dumas the younger, which itself was loosely based on Dumas' own love affair with the courtesan Marie Duplessis.

Alfredo receives a letter from Violetta informing him that she has decided to leave him and return to her life as a courtesan. Alfredo's father, Giorgio Germont, arrives and attempts to comfort him with an invitation to return to their family estate in Provence; Alfredo, however, does not know that it was his father who pressured Violetta to leave him in order to preserve their family's reputation. - **Samuel McKeever**

Giuseppe Verdi (1813-1901): 'Un di, se ben rammentomi... Bella figlia dell'amore' (Rigoletto)

Verdi's inspiration for *Rigoletto* was Victor Hugo's 1832 play, *Le Roi s'amuse* (1832). The plot revolves around the licentious Duke of Mantua, Rigoletto, his hunch-backed court jester, and Gilda, Rigoletto's daughter. The opera's original title *La maledizione* refers to a curse placed on both the Duke and Rigoletto by the Count Monterone, whose daughter the Duke had seduced with Rigoletto's encouragement. The curse is fulfilled when Gilda falls in love with the Duke and sacrifices her life to save him from an assassin her father has hired. The Act 3 quartet "Bella figlia dell'amore" (Beautiful daughter of love) is sung by Rigoletto, Gilda, the Duke and Maddalena. Rigoletto warns his daughter about the Duke, while Maddalena tries to lure the Duke to the tavern where her brother plans to kill him. - **Jasmine Jessen, Grace Burt, Ridge Ponini, Samuel McKeever**

Gaetano Donizetti (1797-1848): 'Ah, mes amis, quel jour de fête... Pour mon âme' (La fille du regiment)

In 1840, Paris was buzzing to the sound of a new masterpiece by Gaetano Donizetti: *La Fille du régiment*. This comic opera celebrates the glories of France and quickly became a popular success partly because of the aria "Ah! mes amis, quel jour de fête!", which requires the tenor to sing no fewer than eight high Cs. Tonio, a young Tyrolean soldier had saved Marie, the regiment's canteen girl, from an accident in the mountains and has fallen in love with her; he has joined the regiment to be closer to her.- **Jordan Fonoti-Fuimaono**

Johann Strauss II (1825-1899): 'Im Feuerstrom der Reben' (Die Fledermaus)

Cheers! Johann Strauss II, the Waltz King, wrote an ode to champagne in his operetta *Die Fledermaus*: Prince Orlofsky toasts the king of wines at a highly decadent party. "Long live King Champagne the First!" sing the partygoers while the golden liquid is poured generously. - **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 studied at Te Kōkī New Zealand School of Music in 202. 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). In 2025, he sings the title role in *Gianni Schicchi* for Festival Opera



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.





PETER LOCKWOOD MUSIC DIRECTOR AND PIANIST

Peter Lockwood, vocal coach and concert accompanist, is one of New Zealand's highest ranking music professionals currently working in Europe. Born in Petone, he went on to study in London at the Royal College of Music and the National Opera Studio. He was then appointed to the music staffs of Scottish Opera (1982) and Belgian National Opera (1983) before joining the music staff of Dutch National Opera in 1993; he continues to work with a who's who of singers, conductors and stage directors of the opera world. He appears regularly on radio and television and also works with young singers and répétiteurs in Europe and Great Britain. He has also been a jury member for competitions and conservatory examinations in Europe and in New Zealand (NZ Aria). His recordings include two CDs of transcriptions of operatic excerpts for two pianos (Opera 4 Hands Vols. 1 & 2) with Julian Reynolds and a CD of Saint-Saëns' *Le Carnaval des Animaux* as well as a CD of songs by Finzi, Vaughan Williams and Britten (*Oh Fair To See*) with tenor Donald Kaasch. He is directly involved with Dutch National Opera's Young Artist Programme and has also mentored young New Zealand singers in collaboration with the Kiri Te Kanawa Foundation.

JOHN G DAVIES STAGE DIRECTOR

John studied the art of acting at Toi Whakaari- The New Zealand Drama School. He went on to perform for 10 years with Red Mole Enterprises in New Zealand, Mexico, the U.S.A and England. In 1984 he made the first of four study trips to the Kongoh Noh Theatre in Kyoto and has subsequently presented four original Noh Plays as director of the New Zealand Noh Theatre Company. He worked as Assistant Director for NBR New Zealand Opera before becoming a Theatre Studies lecturer at the University of Waikato. From 2002 he worked in partnership with local composers writing libretto and directing original opera productions. In 2010 he was appointed Curriculum Leader of the undergraduate degree in Acting for Stage and Screen at Unitec. Since 2020 he has returned to freelance work as a director of opera, tutor, writer and performer.

<https://www.johngdavies.nz/>



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2024 SCHOLARSHIPS

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