

# THE BONE FEEDER



COMMISSIONED BY AUCKLAND ARTS FESTIVAL  
PRESENTED IN ASSOCIATION WITH NEW ZEALAND OPERA

COMPOSER GARETH FARR  
LIBRETTIST RENEE LIANG  
CONDUCTOR PETER SCHOLES  
DIRECTOR SARA BRODIE

FREE PROGRAMME



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IN ASSOCIATION WITH

# NZ OPERA

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WITH SUPPORT FROM



# THE BONE FEEDER

COMMISSIONED & PRODUCED BY AUCKLAND ARTS FESTIVAL  
PRESENTED IN ASSOCIATION WITH NEW ZEALAND OPERA

ASB WATERFRONT THEATRE

THURSDAY 23 MARCH – SATURDAY 25 MARCH, 8.00PM  
SUNDAY 26 MARCH, 6.30PM  
1 HOUR 15 MINS WITH NO INTERVAL

POST-SHOW TALK FRIDAY 24 MARCH

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## NAU MAI, HAERE MAI, KI TE AHUREI TOI Ō TAMAKI WELCOME TO AUCKLAND ARTS FESTIVAL 2017

Great artists cause controversy, start revolutions and little by little change the world. Festivals like ours are a catalyst for change creating opportunities for artists to communicate with audiences and audiences to respond to artists' work. Throughout the Festival you will find small threads that deal with our world today. We hope that the work in the Festival can make you think, laugh, scream a little and perhaps even cry.

It has been a long journey for the opera *The Bone Feeder* to get from an idea to the stage. A number of years ago I saw Renee Liang's play. I liked the surreal nature of it and thought it would make an interesting opera with its story in different worlds. I approached Renee, and was delighted she agreed to consider writing the libretto, which is an enormous step for a playwright. And so began the journey. Gareth Farr agreed to compose and Sara Brodie to direct and these three formed the creative back bone for this work. We all had no idea at the time of the complexities we were undertaking – an opera with music that needed to be composed for three languages, one of which is tonal, and for Western, Chinese and Māori instruments. Congratulations to Gareth, Renee, Sara, the whole creative team and performance team and Line Producer Dolina Wehipeihana who have achieved a miracle. This opera is a world first – and David and I are extremely proud that the Auckland Arts Festival commissioned and produced it. Kia kaha to the whole team for your performances.

The Festival's CEO David Inns (my partner and collaborator of many years), our Board and staff, hope you have a fabulous Festival. We hope that you enjoy the beauty and complexity of the art presented and value its importance in our society.  
Join the revolution.

***Carla van Zon, David Inns and the Festival Team***

WITH THANKS TO

FUJI XEROX 

**COMPOSER**

GARETH FARR

**LIBRETTIST**

RENEE LIANG

**CONDUCTOR**

PETER SCHOLES

**DIRECTOR**

SARA BRODIE

**MŌTEATEA**

HONE HURIHANGANUI

**TRANSLATORS**

HONE HURIHANGANUI

HENRY LIU

**DRAMATURGICAL MENTOR**

GEOFF CHAPPLE

**SET DESIGNER**

JOHN VERRY

**COSTUME DESIGNER**

ELIZABETH WHITING

**LIGHTING DESIGNER**

JANE HAKARAIA

**AUDIO-VISUAL DESIGNER**

CHARLEY DRAPER

**CICADA AND FERRYMAN MOTIF DESIGN**

JAMES WEBSTER

**ASSISTANT DIRECTOR**

KARARAINA WALKER

**PRODUCTION MANAGER**

BONNIE BURRILL

**PROPS**

BECKY EHLERS

**STAGE MANAGER**

LUCIE CAMP

**WE WOULD LIKE TO ACKNOWLEDGE THE FOLLOWING PEOPLE FOR THEIR SUPPORT AND CONTRIBUTION TO THE CREATION AND DEVELOPMENT OF *THE BONE FEEDER*:** Chelsea Dolman, Dilys Fong, Fiona Li, Helen Kim, Kararaina Walker, Sarah Court, David Wallace, Clinton Fung, Michael Potts, Samuel Park, Ashley Brown, Charley Davenport, Fiona McCabe, James Webster, Julian Wong, Justine Cormack, Nicholas Ng, Rebecca Celebuski, Tristan Carter, Xi Yao Chen, Rhys Hingston, Lachlan Craig, Luka Ventor, Rob Mocaraka, Robert Tucker, Bruce Greenfield, Imogen Thirlwall, Marian Hawke, Audrey and Peter Chan, Liu Shueng Wong, Geoff Chapple, Thomas Press, Nore Martin, Peter Martin, Waimihi Hotere, Whaiora Hotere, Jack Gray, Iris Cheng, Lu Ju Fang, Jane Clarke, Allen and Christina Liang, Evelyn Liang Kan, Jonathan Kan, Yu Ying, Richard Leung, Debbie Sew Hoy and family, Wong Liu Shueng, Wong Kwei Hing, Wilson Wong, Mrs Lo, Gao Ping, Lau Lai, Yu Zhi Kui, Leo Xu, Huang Yaqiong, Te Rarawa and Te Roroa as the iwi upon whose lands the bones now rest, and who have welcomed the Chinese seeking connection with their ancestors.

## MUSICIANS

CELLO  
**ASHLEY BROWN**

MARIMBA  
**REBECCA CELEBUSKI**

GUZHENG  
**XI YAO CHEN**

VIOLIN  
**JUSTINE CORMACK**

ERHU  
**DR NICHOLAS NG**

TAONGA PUORO  
**JAMES WEBSTER**

DIZI  
**JULIAN RENLONG WONG**

## CAST

KWAN  
**JAEMOO KIM**

BEN  
**HENRY CHOO**

THE FERRYMAN  
**TE OTI RAKENA**

MINERS  
SING SONG DAN: **CLINTON FUNG**  
DOCTOR SAM: **WILLIAM KING**  
BUNGALOW WANG: **DAVID HWANG**

WEIWEI  
**XING XING**

LOUISA  
**CHELSEA DOLMAN**

FEMALE ENSEMBLE  
**SARAH COURT, DILYS FONG (CANTONESE SOLOIST), HELEN KIM, KARARAINA WALKER**

CICADA DANCER  
**JULIAN RENLONG WONG**

*Performances of THE BONE FEEDER on Thursday 23 March and Friday 24 March are being recorded by Radio New Zealand.*

## HISTORICAL BACKGROUND

On October 26, 1902, the steamship SS Ventnor left Wellington bound for China with 499 coffins containing exhumed Chinese bodies.

Chinese had by then been in New Zealand for a half century, but considered themselves 'sojourners' - only here to work and send money home for their families. Most hailed from three villages in China's southern Guangdong (Canton) province. They believed that if they did not return home, they would become hungry ghosts, unable to care for their families nor be cared for in turn.

Subscription societies like Chong Shin Tong were set up, collecting money for those unlucky enough to die in New Zealand, so eventually their remains could be returned. The SS Ventnor was the second such 'coffin ship'. It never reached its goal: the ship struck a rock at Cape Egmont, sinking as it limped towards Hokianga Harbour. 13 lives were lost.

Over time, the distinctive coffins floated ashore, to be found by Te Roroa and Te Rarawa iwi. Local oral history tells the secret of bones found and kept safe until their families came for them.

In 2013, this at last came true when a delegation of Chinese, the descendants and kin of those lost, travelled North to thank the iwi for their guardianship. The Bai san ceremony was performed in order to 'feed the bones' and finally satisfy those hungry ghosts.

### **CORPSES IN JARS** *The Advertiser, Adelaide: Sat 1 Nov, 1902.*

"Dear me," said Mr. Quong Tart, Sydney's principal Chinaman, on Tuesday when informed of the disaster in the steamer Ventnor, by the wreck of which confined corpses of 500 Chinese were recently lost. "Chinamen will regard that in a very serious light." "Do you know...that it has cost the Chinese people in New Zealand some thousands of pounds to fix up for the return of those remains to China. The Chinese community generally will feel deeply grieved, not so much for the loss of money, but for the loss of the remains. It is a custom among Chinese to preserve the remains of their people. In China, after a body has been buried, say, for about three years, the grave is re-opened. Of course, there are only the bones left. These are carefully cleaned, and placed in a large jar - in a sitting posture, as near as they can get. If the family be rich, the jar will be very costly; if the family be poor, well, the jar will not be so gorgeous, anyway, a jar of some sort is obtained. It is sealed down, then taken to a place - a happy place - and left there. The members of the family visit that place a couple of times a year, and rejoice - they say they are all there together again and are glad. In English countries people are careful about looking after the graves of their departed loved ones and tend very carefully the flower beds at the grave. In China it is different. They preserve the remains, as explained, and have a happy time with them about twice a year. I dare say there are thousands affected by the disaster. When that news gets round there will be sorrow all over China. Wherever there are Chinamen there will be the greatest grief. Chinamen are, not ungrateful towards one another, and I have no doubt the question, of raising the ship, or recovering the coffins, will be discussed. It is not a matter of cost, for I have no doubt that subscription lists will be opened, and a lot of money raised to assist the ship-owners or underwriters, or the Chinese themselves might get a diver to work. As I said, it's a very serious matter with the Chinese... If the remains can be recovered, you may depend upon it, a big effort will be put forward to do so."

[nla.gov.au/nla.news-article4893790](http://nla.gov.au/nla.news-article4893790)

**THE BONE FEEDER LIBRETTO** is available for download from the **Auckland Arts Festival website: [aaf.co.nz](http://aaf.co.nz)**. Copies also available in the foyer for tonight's performance.

## FROM THE COMPOSER GARETH FARR

I have spent the 20 something years of my career to date dreaming of writing an opera, and striving for new and interesting ways to combine the music of different cultures. When both dreams materialised in a commission from the Auckland Arts Festival as *The Bone Feeder* I was beyond thrilled.

2016 was a year of discovering the classical instruments of China - my past ethnomusicological experience having been restricted mostly to Indonesia - and I have totally fallen in love with them and the rich repertoire of music and drama that they have led me to.

The orchestra in tonight's performance consists of three Western classical instruments; the violin, the cello, and the marimba - three Chinese classical instruments; the dizi (flute), the erhu (fiddle), and the guzheng (zither); and Taonga Pūoro (Māori traditional instruments) all played by New Zealand's top experts in each. This is a unique combination that for me is the musical analogy of the entwined cultures in Renee's wonderful story.



## FROM THE LIBRETTIST RENEE LIANG

In every time and culture, people have used words and music to tell the important stories. Stories to remember. Stories that tell who we are.

*The Bone Feeder* gives voice to the thousands of voiceless Chinese who came to Aotearoa in the late 1800s and early 1900s. As writer, I imagined what it would

have been like to be torn between cultures, unsure of language, tradition, even who to love or trust. It wasn't hard. These are what migrants experience now. I thank the Festival for allowing me to use Cantonese, Māori and English, the language of the people whose real-life history inspired this piece. I also applaud them for appropriate ethnic casting, and hope it will set a precedent for future mainstage works.

I couldn't have written this work without the support of the Chinese community, especially Liu Shueng Wong and the Sew Hoy family.

Well aware that I was a novice librettist, Carla van Zon and her team surrounded me with support, especially my brilliant collaborator, Gareth; Sara whose instinct for story and theme kept me honest; and Geoff Chapple who was extraordinarily generous with his mentorship. I was also fortunate to collaborate with Hone Hurihanganui and Henry Liu, who gently guided me through translations into Māori and Cantonese respectively.

I'd like to acknowledge the actors, directors and designers who have shepherded my play through its three incarnations, helping me shape characters and theme. Finally, thank you to all the singers and musicians who were so generous with their talent through the opera development period, and who gently welcomed me into the operatic community.

It means so much to me, and my community, to have our story represented in a major work at the Auckland Arts Festival. That this is at last recognised as a New Zealand story has surely made those hungry ghosts smile and filled their bellies with love.

## **FROM THE DIRECTOR SARA BRODIE**

The genesis of *The Bone Feeder* is an incredible slice of New Zealand history, which was totally unknown to me prior to starting work on turning Renee Liang's play into an opera. Uncovering the details and strands of story along the way has been a tender journey, laced with a sense of both loss and preservation. The carriage and cargo of the Ventnor was unique. The individuals it carried (with the exception of Choy Sew Hoy) are still mysteriously nameless. Perhaps, this is a sign of respect or sign of the times in which it sailed. On visiting the Hokianga it seems the Chinese miners of New Zealand form their own iwi, now held by tangata whenua and landscape in loving hands. This is perhaps the message of the opera – an acknowledgement of how far we have journeyed and how far we have yet to sail. It has been a pleasure piecing together the work with the many individuals who have helped us along the way, who I take this opportunity to thank for their patience, faith and generosity.



**COMPOSER**

**GARETH FARR**

Gareth Farr was born in Wellington, New Zealand. He began his studies in composition and percussion at the University of Auckland in 1986. The experience of hearing a visiting gamelan orchestra

in 1988 prompted his return to Wellington to attend Victoria University, where the characteristic rhythms and textures of the Indonesian ensemble rapidly became the hallmarks of his own composition.

Farr continued with postgraduate study in composition and percussion at the Eastman School of Music in Rochester, New York, where his teachers included Samuel Adler and Christopher Rouse.

In 1993, at the age of 25, Farr was appointed composer-in-residence by Chamber Music NZ, the youngest ever composer to hold that position.

The inclusion of four of his works at the 1996 New Zealand International Festival of the Arts kick-started his career as a dedicated freelance composer. Since then, his music has been commissioned for high-profile events including the 50th anniversary of the New Zealand Symphony Orchestra, the opening of the Museum of New Zealand, the 2000 and 2008 Olympic Games, the Rugby World Cup opening ceremony in 2011, and the 2015 Edinburgh International Festival. In April 2015, his Concerto for Piano and Orchestra was performed and broadcast by the BBC Philharmonic in Manchester, UK. Gareth composed the scores for two Auckland Arts Festival 2016 shows: *Marama* and *Duck, Death and the Tulip*.

In 2006 Gareth was awarded the Order of New Zealand Merit, for his services to music and entertainment, in 2010 he was awarded the prestigious NZ Arts Laureate Award, and in 2014 he was awarded the Distinguished Alumni Award from The University of Auckland.

His specialist instrument is the clarinet which he studied with George Hopkins, Alan Hacker and Thea King and with Ken Wilson at the University of Auckland. He was prize winner in the 1987 International Gaudeamus Interpreters Competition held in Rotterdam. He was principal clarinet with the Auckland Philharmonia Orchestra and has been guest artist with the New Zealand String Quartet and with all the professional NZ orchestra.

As a composer he has written film scores and had works commissioned by the NZSO, STROMA, the Royal New Zealand Ballet, APO, CadeNZa, CMNZ, the Auckland Wind Quintet, Patrick Power, Gareth Farr and for Radio New Zealand drama productions. His composition *Islands li* represented New Zealand in the 1993 UNESCO International Rostrum of Composers.

His latest crossover project is with the London Orion Orchestra at Abbey Road Studios in London for a Decca release of Pink Floyd's *Wish You Were Here*.

He has lectured in clarinet, conducting, chamber music and electronic music at Auckland and Waikato Universities.



**LIBRETTIST RENEE LIANG**

Renee, a second-generation Chinese Kiwi, is a poet, playwright, paediatrician, medical researcher and fiction writer.

Renee writes in many genres including short and long fiction, poetry, theatre,

non fiction, blogging and arts journalism. She has also collaborated on visual arts works, film and music, produced and directed theatre works, worked as a dramaturge and taught creative writing.

She organises community arts events such as New Kiwi Women Write, a writing workshop series for migrant women in association with Auckland Council. She blogs for The Big Idea, a website linking NZ's arts community. Renee has written, produced and nationally toured six plays: *Lantern* (2008), *The Bone Feeder* (2010), *The First Asian AB* (2012), *Under The Same Moon* (2015), *Bubblelands* (2015) and *The Quiet Room* (2015). *The Two Farting Sisters*, a children's play in collaboration with devising theatre company Petit Workshop, also toured in 2015. Renee is currently working on a musical.

Renee is a full time paediatrician, and is part of the core research group for Growing Up In NZ, a major longitudinal study of NZ children.

Renee was named a Sir Peter Blake



**CONDUCTOR**

**PETER SCHOLES**

Peter Scholes studied conducting with Juan Matteucci and has conducted all the professional New Zealand Orchestras as well as the London Philharmonic Orchestra, the London

Symphony Orchestra and the Prague Symphony Orchestra. He was musical director of the Auckland Sinfonietta and is currently musical director of the Auckland Chamber.



Emerging Leader in 2010. She won the Royal Society Manhire Prize in Science Writing for Creative Non-Fiction in 2012. Her play *The Quiet Room* was shortlisted for the Adam Play Award in 2013, won the teen section of Playmarket's Plays For The Young in 2014, and SWANZ award for Best Play in 2016. *Under The Same Moon* was a finalist in the SWANZ Best Play Awards in 2015.



**DIRECTOR SARA BRODIE**

Sara is a New Zealand Arts Laureate whose work spans opera, theatre, dance, and musical theatre.

She has most recently directed the premiere of the opera *Iris Dreaming* (Adam Chamber Music Festival, Nelson, Grimebourne

Festival, London); *The Winter's Tale* (Massey University); and *The Curious Incident of the Dog in the Night-time* for Auckland Theatre Company.

Opera credits include: *The Magic Flute*, Don Giovanni, *The Operaball* (New Zealand Opera), *Nixon in China* (Auckland Arts Festival, NZO, APO), *Ainadamar* (New Zealand Arts Festival), the premiere of *Hohepa* (New Zealand Opera & NZ Arts Festival), *A Midsummer Night's Dream* (NZ School of Music), *Fatal Desire* (Asia Pacific Arts Festival) and *Agrippina* (her ninth production for Opera in a Day's Bay Garden). Much of her directing work has included the integration of movement, music and theatre, such as; *Gao Shan Lui Shui* (High Mountain Flowing Water) which premiered in New Zealand prior to performances in Beijing, China in 2014 and the *Kreutzer* (STAB, Auckland and Christchurch Arts Festivals). Diverse projects range from creating *Fault Lines*, a dance-theatre production about earthquakes with the Leshan Song and Dance Company of Sichuan, China for the Melbourne and Christchurch Arts Festival's (which has toured to Montreal, Fujian province and Australia) to *Tracing Hamlet* – a community based immersive deconstruction of Hamlet (Wanaka Festival of Colour, Erupt Festival Taupo).

She has an MA in Theatre from Victoria University and specialises in Laban Movement Analysis.



**SET DESIGNER**

**JOHN VERRYT**

John Verryt has enjoyed an extensive career designing for live performance in all disciplines, working with many of New Zealand's foremost companies, directors, choreographers, musicians, designers, dancers and actors.



**COSTUME DESIGNER**

**ELIZABETH WHITING**

Elizabeth Whiting has designed costumes for The New Zealand Opera, Auckland Theatre Company, The Silo, Court Theatre, Red Leap and Okareka Dance, Black

Grace, Douglas Wright Dance, Michael Parmenter, Atimira and Shona McCullagh and the Royal New Zealand Ballet.

Elizabeth has designed the costumes for The World of Wearable Art core show in Wellington. In 2010 she won the Chapman Tripp Costume Design Award for *The Arrival* (Red Leap). She represented New Zealand at the Prague Design Quadrennial in 2003 with her costumes for *Falstaff*, and again in 2007 with a team of designers who created the exhibition *Blow*. Her designs for *Marriage of Figaro* have just been seen in Seattle and had a great reception. Her Tosca costumes will be seen in Perth this year.



**LIGHTING DESIGNER**

**JANE HAKARAIA**

Ngāti Kapumanawawhiti, Ngāti Raukawa, Ngāti Toa Rangatira, Te Āti Awa, Ngāti Pakeha.

Jane Hakaraia is a freelance theatre and TV designer. Most of her work is lighting related. She has worked with Bullet Heart Club, Silo Theatre, Massive Company and Auckland Theatre Company among many others. Her latest designs include the set and lighting for *My Party Song* for Blue Bach Productions and Māori TV, garden designer for Summer in the Square at Auckland Live and lighting Playground Collective's *Rime of the Modern Mariner*, and *Cellfish* at the Auckland Arts Festival 2017.



**AUDIO-VISUAL DESIGNER**

**CHARLEY DRAPER**

Charley Draper is a performance designer working predominately in audio-visual design and film. He has produced audio-visual designs for New Zealand theatre companies and

festivals including NZ Festival, Toi Whakaari: NZ Drama School, Capital E: National Theatre for Children and has assisted on designs for Lux Light Festival and World of Wearable Arts.

He produces his own research based multimedia work centered on the notion of sampling. His works explore sampling's cultural history and development through to the saturated distortion, manipulation and re-contextualization culture that currently exists and is constantly evolving today.

He regularly produces independent short film and music video projects, working as a director, cinematographer and editor.

As well as working as a freelance designer Charley currently works for Massey University Wellington as a Multimedia Technician. He is a 2015 graduate of the Bachelor of Design (Stage and Screen) at Toi Whakaari: New Zealand Drama School.



**REPETITEUR GRACE FRANCIS**

25-year-old Grace Francis began learning the piano at the age of 4. She made two professional concerto debuts in 2012, playing piano with Bach Musica and harpsichord with the Age of Discovery Orchestra. Grace

was the 2010 National Young Performer of the Year and a National Concerto Competition finalist, and has also performed with the Auckland Philharmonia, Nelson Symphony, Auckland Youth, Manawatu Sinfonia, Aotea Youth, and Southern Sinfonia orchestras. More recently, she was a semi-finalist in the Wallace National Piano Competition in both 2015 and 2013, and won the University of Auckland's Drake Medal for outstanding academic writing in 2014.

Grace has a great love of collaborative music, which currently manifests in her work as a repetiteur and coach for five school choirs, New Zealand Opera and Opera Factory, and as Assistant Musical Director of GALS and the Auckland Youth Choir.



**REPETITEUR GEMMA LEE**

Born in South Korea and raised in New Zealand, Gemma is a collaborative pianist based in Auckland. She holds a Master of Music with First Class Honours from the University of Auckland and is the recipient of the 2011

Pettman/ROSL International Chamber Music Scholarship. Gemma has worked with many international talents including oboist Gordon Hunt for the NZ Double Reed Society and writer Janice Galloway for the 2013 Auckland Writers Festival. In 2014, she gave the world premiere of *Rangitoto* for solo piano by Helen Bowater at the CANZ Composers Conference, and the Austrian premiere of *Luz Ultima* for triple choir and piano by David Hamilton at the Musikverein. Gemma was the first Pettman/DARE Scholar for Music Education in 2015, resulting in a 10-month internship at Opera North in Leeds.



## MUSICIANS



### CELLO

#### ASHLEY BROWN

In his student years, Ashley won the Young Musicians Competition, National Concerto Competition and Young Achievers Award plus prizes at the Adam International Cello

Competition, Gisborne International Music Competition and the ROSL Music Competition in London. His academic history includes the Master of Music (Canterbury), Artist Diploma (Yale) and Doctor of Musical Arts (Auckland), plus cello lecturer positions at the universities of Waikato, Canterbury and Auckland. He was a member of the Turnovsky Trio and Principal Cellist of the Auckland Philharmonia. These days, Ashley keeps a busy schedule of solo and ensemble recitals, concertos and recording and enjoys close collaborative relationships with musicians across the spectrum of genres. He plays the 1762 William Forster "Liberte" cello.



### MARIMBA

#### REBECCA CELEBUSKI

Hailing from the mighty Gurnee, Illinois, Rebecca began playing percussion at age 11 in order to annoy her parents. She quickly fell in love with the instrument through the many wind bands,

orchestras and marching bands of her youth and went on to earn a Bachelor's Degree (Hons) from the Royal College of Music and a Master of Arts from the Royal Academy of Music, London.

Rebecca works regularly with the Auckland Philharmonia Orchestra and the New Zealand Symphony Orchestra and performs in the Antipodes Percussion Trio, part of the APO Schools' Partnership programme.



### GUZHENG

#### XI YAO CHEN

Xi Yao Chen (Yao) was born and raised in a well-known traditional Chinese musical family in Beijing, China. His grandfather was a famous composer and Gu-Zheng master, as well as one of the

founders of the China Central Conservatory of Music in Beijing.

Yao arrived in New Zealand to study in 2002, finished his study at Wintec in 2011, gaining Wintec's first ever Master of Arts (with Distinction) by an international student. He is now a teacher and performer of solo Gu-Zheng and piano. He currently works at Wintec as a music tutor and he was a guest professor at Beijing Contemporary Music Academy in 2015.

In July 2011, Yao was granted a work-to-residence visa under the Talent (Arts, Culture and Sports) category by New Zealand Immigration. He has now officially immigrated to New Zealand under the "Exceptional Talent" Category - the first Chinese Gu-Zheng specialist musician to be recognised by the New Zealand Government.

Yao has great hopes to become the first cultural ambassador to represent Chinese culture in New Zealand.



### VIOLIN

#### JUSTINE CORMACK

Justine is the violinist of the highly regarded and internationally successful NZTrio. Prior to her NZTrio commitments, Justine developed a notable orchestral career, first as Sub-

Principal 1st Violinist in the New Zealand Symphony Orchestra, and culminating in her position as Concertmaster of the Auckland Philharmonia.

She appears regularly as a recitalist, concerto soloist, recording artist and adjudicator, with some recent highlights being her involvement on the international judging panels of the Michael Hill International Violin Competition, and the release of a Douglas Lilburn Duos recording with pianist Michael Houston.

A graduate of the University of Canterbury, Justine also holds a Master of Music degree (San Francisco Conservatory) and a Doctorate of Musical Arts (State University of New York at Stony Brook). She has taught violin at Wellington's Victoria University and held a position as violin lecturer at The University of Auckland.

Justine plays an 1868 J B Vuillaume violin.



#### ERHU

**DR NICHOLAS NG**

Dr Nicholas Ng is a composer/performer and researcher who has appeared at Sydney Opera House, Merkin Concert Hall and at festivals such as Kunstenfestivaldesarts, Melbourne International Arts

Festival, OzAsia Festival, and Push Festival.

Heard on ABC radio and published by Orpheus Music, Nicholas has written for The Song Company, The Australian Voices, Melbourne Symphony Orchestra, Chronology Arts, Art Gallery of NSW, Queensland Art Gallery, QL2 Dance, Griffin Theatre and Performance 4a.

Nicholas co-established the Australian National University Chinese Music Ensemble (2003) and curated the festival ENCOUNTERS: China (2010). He teaches erhu at Sydney Conservatorium of Music in the Chinese Music Ensemble. Recent theatrical productions include *Descendants of the Dragon*, *Slow Boat* and *The Serpent's Table*.



#### TAONGA PŪORO

**JAMES WEBSTER**

James is of Māori and European descent and affiliates to Tainui, Te Arawa and Pākeha. Based in Kapanga, Coromandel Town, he is the owner and operator of Tahaa, Tāmoko Studio and

Māori Arts.

James is a freelance multi-disciplined artist, working in the fields of carving (bone, stone and wood), painting and other mixed-media creations.

In the last 20 years one of his greatest passions has been the making and playing of Taonga Pūoro (Māori musical instruments). Taonga Pūoro, like Te Reo Māori, reflect the natural sounds and rhythms of nature and the environment. The instruments have whakapapa (genealogies) and pūrakau (origin stories) pertaining to the many families of instruments and the individual varieties of instruments associated with Taonga Pūoro.



#### DIZI

**JULIAN RENLONG WONG**

Julian Renlong Wong is a multi-disciplinary artist based in Sydney, with a background in Chinese and European musical traditions, contemporary dance, martial arts and Feldenkrais.

Australian born, his family comes from Wenzhou, in Zhejiang Province, China.

Current projects include Rhiannon Newton's *Bodied Assemblies* (dance), Anna Yen's *Slow Boat* (theatre), the Koski Project (site-specific music and dance theatre), and Web of Ways (teaching and retreats).

## HOKIANGA, October 29

The steamer Ventnor, which left Wellington for Hongkong on Sunday, foundered off the Hokianga Bar last night at about a quarter to nine.

*The Auckland Star of 30 October 1902 -  
Papers Past*

### WITH THANKS TO NZ OPERA STAFF

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**Stuart Maunder**

Artist Contract Manager

**Jessica Duirs**

Artist Planning Coordinator

**Katie Flood**

Chorus Manager

**Glenn Meade**

Technical Coordinator

**Hemi Wi-Piti**

Head of Marketing & Communications

**Charlotte Rosier**

## CAST



### **KWAN JAEWOO KIM**

Born in Korea, Jaewoo moved to Australia in 1990 to study at the Queensland Conservatorium. He completed his Bachelor of Music and post-graduate diploma at the Canberra School of Music, and was the winner of Opera Foundation's Metropolitan Opera Award and the McDonalds Aria in 2000. He was a member of Opera Australia's Young Artists Program in 1998 and a principal artist from 2000-2006.

From 2007-2012 Jaewoo was based in the UK where his roles included the Italian Singer (*Der Rosenkavalier*) and Edgardo (*Lucia di Lammermoor*) for English National Opera; Lensky (*Eugene Onegin*) for English Touring Opera; Duke (*Rigoletto*) for Opera Holland Park; Tamino (*The Magic Flute*) for Lyric Opera Productions, Dublin; and Alfredo (*La traviata*).

Concerts include *The Dream of Gerontius* with London Mozart Players at the Barbican.

Highlights since Jaewoo's move to Sydney include *Messiah* with Tasmanian Symphony Orchestra, Verdi's *Requiem* for Sydney Interservice Choral Festival, Count Almaviva in Opera Queensland's *The Adventures of Figaro*, and in *The Barber of Seville*, Spirit of Christmas for the Queensland Performing Arts Centre, Opera Favourites in Korea, and in New Zealand, Ottavio (*Don Giovanni*) for NBR New Zealand Opera and Mendelssohn's *Symphony no. 2* for Auckland Choral Society.



### **BEN HENRY CHOO**

Regarded as one of Australia's finest lyric coloratura tenors, Henry originally trained as a pianist, violinist and boy soprano. He achieved an Associate Diploma in Singing and furthered his operatic studies at the Melba Conservatorium and the Australian National Academy of Music.

Major Opera roles include Nemorino (*L'elisir D'amore*), Tamino (*The Magic Flute*), Acis (*Acis and Galatea*), Almaviva (*Il barbiere di Siviglia*), Ferrando (*Così fan tutte*), Nadir (*The Pearl and Italian Singer* (*Der Rosenkavalier*)).

Henry has worked with the Symphony Orchestras of Melbourne, Sydney, Tasmania, Darwin, New Zealand, Christchurch, the Hong Kong Philharmonic, Orchestra Victoria, Sydney Philharmonia, Australia Ensemble and Auckland Bach Musica.

**For more information, please visit Henry's official website at <http://www.henrychoo.com/>**



### **THE FERRYMAN**

#### **TE OTI RAKENA**

Te Oti is an American-trained singer. He studied at New England Conservatory in Boston with master teacher Edward Zambara. He received his doctorate in vocal studies from the

University of Texas at Austin and undertook three years' post-doctoral study in Germany.

Te Oti is an active performer and researcher. He is known for his willingness to sing across the vocal genres and in diverse performance contexts. Since returning to New Zealand, he has reestablished his performing career alongside his teaching position at the University of Auckland. He is currently the Associate Dean Māori and Pacific for the Faculty of Creative Arts and Industries and Coordinator of Vocal Studies in the School of Music. In 2012 he performed in the world premiere of Eve de Castro-Robinson's *Len Lye the opera*. He followed this with a performance of Mahler's *Songs of the Wayfarer*, and participated in the Auckland Philharmonia mentoring scheme, Sing with Te Oti, where young singers auditioned to sing with Te Oti and the orchestra. In 2016 he was the baritone soloist in *Carmina Burana* with the Auckland Choral Society and premiered David Hamilton's work *Erebus* with the same organisation.

As a researcher, he has published widely in the area of studio pedagogy and community music. He is the first indigenous academic to be appointed as a commissioner on the Community Music Activities research commission of the International Music Society of Music Educators. He has participated in research initiatives aimed at improving the quality of education for Māori and Pacific Island music students in the tertiary sector. He has won two Excellence in Equity awards for this work and in 2010 received an Excellence in Teaching Award for the implementation of innovative teaching practices in the area of vocal studies. His students have included

several high profile New Zealand singers including 2014 Adler Fellow at San Francisco Opera, Hadleigh Adams, Moses Mackay of Sol3 Mio, and 2016 Lexus Song Quest winner Benson Wilson.

Te Oti's iwi affiliations are Ngāpuhi, Ngāti Ruanui, and Kāi Tahu.



**SING SONG DAN**  
**CLINTON FUNG**

Clinton Fung is a Malaysian Baritone who is currently studying under the tutelage of Dame Malvina Major. He previously gained his Bachelor of Music from the University of Otago majoring in Classical

Voice Performance with Judy Bellingham (MNZM).

Clinton is a member of the Freemasons New Zealand Opera Chorus, 2014 National Young Performer of the Year Award Nominee and recipient of the 2016 Wallace Cooperation University of Waikato Blues Award. Clinton's operatic roles include: Papageno (*Die Zaubeflöte*, University of Otago), Waikato (*This Other Eden*, Otago Arts Festival), Dulcamara (*Elixir of Love*, NZ Opera schools tour), and Figaro (*Le nozze di Figaro*, University of Waikato).



**DOCTOR SAM WILLIAM KING**  
Will King is a Wellington based Baritone who is currently in his third year studying Classical Voice at the NZSM School of Music under the tutelage of James Clayton. His roles include Lorenzo in Bellini's *I Capuleti e I Montecchi*,

Zaretsky in Tchaikovsky's *Eugene Onegin*, and Valens in a staged production of Handel's *Theodora*, all of which he performed with Days Bay Opera. He has also been part of the 2015 NZSM double bill of Purcell's *Dido and Aeneas* and Ravel's *L'Enfant et les sortilèges*, and played roles in 2016's opera scenes entitled *Collisions*. Will has also been an active member of the NZ Youth Choir since 2014.



**BUNGALOW WANG**  
**DAVID HWANG**  
Korean tenor, David (Jakyen) Hwang, graduated from Sangmyung University in Seoul where he studied vocal music. He has sung with the Korean National Opera Chorus (*Aida*, *Un ballo in maschera*, *Pagliacci*, *The Magic Flute*), the Festival Opera

and the Aquinas Choir (Grand Prix 2002). After he married, David and his wife moved to New Zealand where he has performed as a soloist with the North Shore 100 Voices choir, and has sung with Auckland Choral. A qualified piano tuner by day, David also conducts the Korean Society "Zion" Choir in Auckland, and is a current member of the Freemasons New Zealand Opera Chorus.

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**WEIWEI XING XING**  
Xing Xing is from Chongqing, China. She has studied and lived in New Zealand, Germany and Czech Republic.

She is known as a versatile cross-over singer and has given numerous recitals across the globe. Recent concerts include concert tours with orchestras and the acclaimed pianist Richard Pohl in Prague and other cities of the Czech Republic (2014/2015); as well as many performances in Germany and China. Her stage roles include both opera and musical theatre parts (*Miss Saigon*, *Xerxes*, *Pagliacci*, *Die Zauberflöte*, *Fatal Desire*, *Ariadne auf Naxos*, *Der Rosenkavalier*, *Die Fledermaus*, *Hänsel und Gretel*, *Der Schauspieldirektor*). Her main expertise remains the art song repertoire, including German, Chinese, Czech, French, English and Spanish songs.

She has won the Sealord Aria Competition and Audience Favourite Prize in New Zealand (2010). She was awarded third prize at the International Vocal Competition in Czech Republic (2014).

She was twice awarded by the Dame Malvina Major Foundation with High Achiever Awards, invited to the PWC Dame Malvina Major Emerging Artist Programme in 2010/2011, and was chosen to be the sole Circle 100 Scholar by the New Zealand Opera Guild. After graduation at the New Zealand School of Music she continued her studies in Leipzig, Germany. She was awarded a scholarship by the Saxon government during her stay in Germany and subsequently obtained a German doctorate of Musical Arts.



**LOUISA CHELSEA DOLMAN**  
New Zealand based Soprano Chelsea Dolman holds a MMus in Performance Voice (Waikato) and was a 2014/15 Dame Malvina Major Emerging Artist with NZ Opera. She recently completed her studies with

Dame Malvina Major and received the Dame Sister Mary Leo Scholarship at the 2015 New Zealand Opera School.

She was a finalist in both the 2015 Sydney Eisteddfod McDonalds Aria and the 2014 NZ Aria Competition. She also gained 1st place in the 2016 IFAC Handa Napier Aria and 2nd place in both the Christchurch Aria (2013 & 2015) and the Waikato Aria (2013 & 2014). Operatic roles include First Lady (understudy): *The Magic Flute* (NZ Opera 2016), Kate Pinkerton: *Madama Butterfly* (NZ Opera 2015), Tisbe (understudy): *La Cenerentola* (NZ Opera 2015), Dr Bartola: *Barber of Seville* (NZ Opera's 'Opera in Schools' Tour) and Pamina: *Die Zauberflöte* (University of Waikato).



**FEMALE ENSEMBLE**

**SARAH COURT**

Sarah gained her Bachelor of Music at the University of Otago and Masters degree at the University of Waikato. She continued her musical education at the Prague Conservatoire under the

tutelage of Antonie Denygrova. Sarah recently graduated from the Queensland Conservatorium (Griffith University) with a Doctor of Musical Arts under the supervision of Lisa Gasten.

Sarah was an Emerging Artist with New Zealand Opera, a Dame Sister Mary Leo Foundation Scholar, a finalist in the New Zealand Aria, and a semi-finalist in the Lexus Song Quest.

Recent appearances include: alto soloist in Bach's *Easter* and *Resurrection* Oratorios with the Melbourne Bach Choir, the *Messiah* for Napier Civic Choir and a solo recital of new art song at the Queensland Conservatorium.

In 2016, Sarah toured China with the Australian International Opera Company, as 3rd Lady in *The Magic Flute*, performed the role of Mrs Malone in the world premiere of *Brass Poppies*, a co-production for New Zealand and Auckland Arts Festivals and NZO, she debuted with Sydney Philharmonia Choirs as the Alto soloist in their performance of *Israel in Egypt* and performed the Haydn *Harmoniemesse* for Napier Civic Choir.



**CANTONESE SOLOIST / FEMALE ENSEMBLE**

**DILYS FONG**  
Born in Auckland, Dilys Fong is a mezzo-soprano of Cantonese heritage. She frequently performs as a soloist with local choirs, and holds a BMus/BSc majoring in

Performance Voice and Physics. Coming from a choral background, Dilys began singing in the acclaimed Key Cygnatures choir, and is currently a member of the Freemasons New Zealand Opera Chorus and the Voices New Zealand Chamber Choir.



**FEMALE ENSEMBLE HELEN KIM**

Mezzo-soprano Helen Kim was born in South Korea, where she also studied opera. Following extensive performing, Helen opened a school of music in Seoul, becoming its music director. She created numerous

successful choirs and musical groups, and the school was subsequently awarded "Best School of the Year". Since immigrating with her family to New Zealand, Helen has continued both performing and conducting, working with the Christian Youth Choir, and is currently the conductor of the Korean Presbyterian Church of Auckland choir. Helen is a current member of the Freemasons New Zealand Opera Chorus.



**FEMALE ENSEMBLE**

**KARARAINA WALKER**

Kararina graduated as a Sir Edmund Hillary Scholar in 2011 receiving a Bachelor of Music with Honours from The University of Waikato.

A past student of New Zealand Opera School,

Kararina has furthered her skills and knowledge learning from accomplished director Sara Brodie while working as the Assistant Stage Craft Tutor at the New Zealand Opera School for the past 9 years, she also directed and choreographed Mozart's *Le Nozze di Figaro* for The University of Waikato's Postgraduate Certificate Opera Studies Course in 2016.

Of Te Whānua-ā-Apanui, Ngāti Porou, Te Whakatōhea, Spanish, French, Scottish, English and Irish descent, Kararina looks forward to working with students again when she directs them in 2017.

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