

EDITION 9 SUMMER 2013

TRIUMPH FOR MELBA ALUMNI
2013: OUR SCHOLARS' JOURNEY
SEEKING THE NEXT MELBA
THE LAUNCH OF MELBA'S WILL

The Melba

Magazine of the Melba Opera Trust

2013 SCHOLAR REBECCA GULINELLO

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Dame Nellie Melba Opera Trust
ABN 96 424 419 725
Suite 501 434 St Kilda Road, Melbourne VIC 3004
Phone (03) 9867 4833 Facsimile (03) 9867 3364
www.melbaoperatrust.com.au

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A NOTE FROM THE
GENERAL MANAGER

THIS SUMMER EDITION PROVIDES A SNAPSHOT INTO THE EVENTFUL YEAR WE HAVE ONCE AGAIN ENJOYED AT THE MELBA OPERA TRUST.

It is with great pride that we continue to follow the successes of our alumni unfolding both nationally and internationally. Looking abroad: Siobhan Stagg’s operatic debut at Deutsche Oper Berlin and as a young artist at the Salzburg Festival; Lauren Fagan has been offered a position in the Glyndebourne chorus; Stacey Alleaume has travelled to Jesi, Italy to understudy the role of Nanetta in *Falstaff* for Teatro Pergolesi; Samuel Sakker is preparing to perform the role of Alfredo in *La traviata* with New Zealand Opera and Samuel Johnson is preparing for his position in the Cologne Opera ensemble as winner of the 2013 German Opera Scholarship with Opera Foundation Australia.

Closer to home we have enjoyed Nathan Lay’s performances with Victorian Opera, performances from Brenton Spiteri and Robert Barbaro in Opera Australia’s *Ring* cycle; the sold out Melbourne Recital Centre concert of Vaughan Williams’ *Songs of Travel* featuring Brenton Spiteri and Janet Todd and we look forward to hearing Hannah Dahlenburg as the Queen of the Night with Opera Australia. The triumphs continued in Australia’s pre-eminent vocal competitions – we reveal more on the following page.

Our cohort of Mentors continues to grow and we were particularly thrilled by the calibre of the internationally recognised expertise that was brought to bear in the 2013 program. Mentors included Susan Bullock, Bryn Terfel, Teddy Tahu-Rhodes, Peter Coleman-Wright, Covent Garden Director Andrew Sinclair and international conductor Marko Letonja along with ‘repeat performances’ from Yvonne Kenny AM, Cheryl Barker, Stuart Skelton, New York director Chuck Hudson and European repetiteur Semyon Rozin.

The opportunity for our scholars to work with these experienced artists in master class and private coaching’s is invaluable. Equally precious is the chance for scholars to learn from the career experiences of these Mentors, who generously share reflections from their own career paths and provide valuable insights to scholars understanding of the industry. To foster

this we have focused on providing more ‘industry discussions’ with our visiting artists — casual and free-ranging conversations between the scholars and mentor over lunch where frank questions can be asked and pearls of wisdom heard!

IN AUGUST WE WERE PROUD TO LAUNCH OUR SYDNEY PRESENCE BY PARTNERING WITH THE SYDNEY OPERA HOUSE TO PRESENT A PUBLIC MASTERCLASS WITH SUSAN BULLOCK AND MELBA SCHOLARS. IN DECEMBER WE RETURN TO SYDNEY FOR A VERY SPECIAL RECEPTION AT THE HISTORIC FAIRFAX HOME ELAINE TO LAUNCH A PRESTIGIOUS NEW VOCAL SCHOLARSHIP IN HONOUR OF THE LATE DAME HEATHER BEGG.

Other memorable moments include performances at Coombe with thanks to our patron The Hon. Saffron Foster; Melba scholars launching the Emerging Artists Concert Series at The Australian Club in Melbourne; the scholars concert series in the music room of Dr Patricia Armstrong-Grant OBE; our inaugural evening of opera at KPMG; an exquisite black-tie fundraising event for the Ruskin Opera Award at the historic Myer home Cranlana and indeed — each time Lady Southey AC so graciously welcomed us to Cranlana for our visiting artists master classes.

Of course as our programs continue to grow from strength to strength so too does the importance of building our financial base. This year we are grateful to be able to add the Lord Mayor’s Charitable Foundation to our list of philanthropic partners who have helped to make our programs possible. Our complete list is acknowledged on the back of this edition.

Over the last five years we have been working hard to ensure a robust, sustainable giving program which has been made possible thanks to you, our loyal supporters. In gratitude we have watched our ‘friends’ list grow to over 250 supporters and our annual giving/pledged support increase in parallel with our programs. We’ve been humbled by the extra-ordinary support of John & Elizabeth Wright-Smith when they became the first to fully endow a named scholarship to the Melba Opera Trust and we’ve shared wonderful times with others who are following in their footsteps.

To all of our benefactors who have continued to show their support this year, I offer my heartfelt thanks. It is a privilege to observe the growth and development that takes place in our scholars over the course of the scholarship year and it is the fruits of this generosity that make it possible. To others who may be considering making a gift to the Melba Opera Trust, we have just completed our audition process for 2014 scholarships and we have some incredible young artists ready to benefit from what the Melba Opera Trust — with your support — can provide.



2013 Scholars with Cheryl Barker at Cranlana

We have celebrated the growth of the Amelia Joscelyne Memorial Fund, the Dame Nellie Melba Opera Scholarship, the Ruskin Opera Award and the Mel & Nina Waters Award and finally — this year — we have successfully launched the ‘capstone’ of any responsible organisation striving for sustainability, our bequest program Melba’s Will. It is with great respect and admiration that I would like to acknowledge the generosity of Dr Patricia Armstrong-Grant who launched Melba’s Will with her intention to establish a named scholarship in perpetuity with the Melba Opera Trust. Dr Armstrong-Grant follows directly in the footsteps of Dame Nellie Melba herself whose bequest in 1931 shaped the Melba Opera Trust today. The embodiment of a legacy.

Finally, I would like to offer my appreciation and thanks to the Board and staff of the Melba Opera Trust who work so tirelessly to ensure the success of this program.

With every best wish to all of our ‘Melba family’ for a safe and happy festive season.

Amy McPartlan-Black
General Manager

ABOUT
MELBA OPERA TRUST

THE MELBA OPERA TRUST PREPARES AUSTRALIA’S MOST PROMISING YOUNG OPERA SINGERS WITH THE ARTISTIC DEVELOPMENT AS WELL AS BUSINESS AND INDUSTRY SKILLS TO UNDERPIN A PROFESSIONAL OPERATIC CAREER.

To do this, our scholars participate in three complementary programs:

- Our **Melba Scholarship Program** provides funding so that our singers can undertake individual study in vocal development, languages, stagecraft and professional development.
 - Our **Melba Artists Program** creates performance opportunities for our singers to put into practice what they are learning and to gain experience as freelance artists.
 - Our **Melba Mentor Program** focuses on ‘the business’ of singing, providing workshops and seminars with industry experts on topics such as legal, accounting, networking, negotiation, proposal writing, media training, time management and more. We also host a range of master classes with visiting artists, conductors, directors and repetiteurs.
- These programs provide a comprehensive approach to operatic development with an emphasis on excellence and producing polished young professionals.

Siobhan Stagg backstage during her professional debut at Deutsche Oper Berlin

TRIUMPH FOR MELBA ALUMNI

IN 2013 MELBA ALUMNI CONTINUE TO COMMAND ATTENTION, WINNING COVETED AWARDS AND ROLES IN AUSTRALIA AND AROUND THE WORLD. WHAT A YEAR!

AN OPERATIC DEBUT IN BERLIN

On 21 September Siobhan Stagg made her house debut at the Deutsche Oper Berlin singing the Rhinemaiden Woglinde in the first instalment of Wagner's *Ring*. During rehearsals Siobhan described the experience as "an honour to be part of Götz Friedrich's legendary production, conducted on this occasion by Sir Simon Rattle. It's been sold out for months and excitement is high! Such a dream to be working with this amazing team".

Siobhan reported that opening night was an incredible experience. She was very moved to discover her dressing room filled with flowers — a colourful and fragrant show of support from friends back home in Australia.

A MELBA TRIFECTA, NOT ONCE, BUT TWICE!

In a thrilling final of one of the nation's most prestigious awards, the Herald Sun Aria, Melba alumni again stole the stage! Stacey Alleaume took first place, Samuel Sakker was awarded second and third place went to Nathan Lay.

Melba Scholars, past and present, triumphed in the Australian Male Welsh Choir Singing Competition in September. Stacey Alleaume took first place, second place was awarded to current scholar, Rebecca Gulinello and third place to Melba alumnus Nathan Lay. Congratulations across the board!

MELBA DEVELOPS STRONG CONTENDERS

Continuing the Welsh winning theme, Siobhan Stagg was awarded first place in the 2013 Stuart Burrows International Voice Competition in Wales.

The judges and the audience were unanimous in announcing Nathan Lay as the winner of the 2013 Royal Melbourne Philharmonic Aria Final and the People's Choice Award. Congratulations also to Melba's Stephanie Gibson who was awarded second place.

Melba Scholar Brenton Spiteri and alumni Hannah Dahlenberg and Janet Todd reached the semi-finals of the Marianne Mathy Scholarship. Congratulations to all!

ALUMNI DEVELOPMENTS

It's been a busy year for Stacey Alleaume! After touring with the Opera Australia Oz Opera production of the *Barber of Seville*, Stacey flew to Jesi, Italy to understudy the role of Nannetta, from Verdi's *Falstaff*, at the Teatro Pergolesi. Stacey won the aforementioned Melbourne Male Welsh Choir 'Singer of the Year' Competition, the Herald Sun Aria and will soon be relocating to Sydney to take up a full-time contract in the Opera Australia chorus! What a year.

Hard work is also paying off for Hannah Dahlenberg who will sing the role of Queen of the Night for Opera Australia in the 2014 production of *The Magic Flute*. Hannah was also recently a finalist in the Marianne Mathy Singing Competition and is a finalist in Opera Foundation Australia's upcoming German Award.

Nathan Lay performed the role of the

King in Victorian Opera's production of *Puss in Boots*. Lauren recently sang the role of Mrs Coyle in Britten's *Owen Wingrave* as part of the Banff Summer Arts Festival and was reported as "exceptional" in a London review.

Lauren Fagan won the 2013 Patrick Libby Prize for most improved dramatic work at the Guildhall School of Music and Drama. She has since been busy in Canada, where she was accepted into The Banff Centre's Opera as Theatre program. Lauren recently sang the role of Mrs Coyle in Britten's *Owen Wingrave* as part of the Banff Summer Arts Festival. Lauren was offered a position in the chorus for the 2014 Glyndebourne Festival and chosen by the Head of Opera to represent Guildhall in the Bruce Millar/Gulliver Singing Prize in Glasgow next year.

Emily Edmonds received this glowing review for her performance in Sydney Chamber Opera's production of *Owen Wingrave* "...while we're concerned with allusions to spectres, Edmonds might be likened to a soprano poltergeist: hers is an instrument of, apparently, boundless potency, which goes beyond competence and control, to consummately enrapture." (Lloyd Bradford Syke, *Crikey*, 12 August 2013)

Samuel Sakker will perform in New Zealand Opera's *La traviata* next year while Samuel Johnson will take his place in the Cologne Opera ensemble in 2014 after winning Opera Foundation Australia's German Opera Scholarship!

HERALD SUN ARIA – ANOTHER TRIFECTA FOR THE MELBA!

IT WAS QUITE A MOMENT FOR THE OPERA TRUST AT THE RECENT 89TH HERALD SUN ARIA COMPETITION FINAL WHEN THE RESULTS WERE ANNOUNCED AND ALL THREE NAMES WERE THOSE OF OUR ALUMNI! SOPRANO STACEY ALLEAUME WAS DECLARED WINNER, WITH TENOR SAM SAKKER TAKING 2ND PLACE AND BARITONE NATHAN LAY EARNING THE ENCOURAGEMENT AWARD.

The Trust's Managing Director, Peter Garnick, was present in Hamer Hall on Tuesday 1 October:

"This was a gratifying outcome for these three singers, and a strong validation for the Trust's unique program. The guiding principle for all our activities, that a successful opera singer must be 'More than a Voice', was evident in the way these performers acquitted themselves on the night, with beautiful singing and highly impressive stagecraft. We are very proud of them."

For Stacey, "it was an absolute honour to win this prestigious award and to follow in the footsteps of Linda Thompson, who taught me for eight years, and others I greatly admire such as Dame Kiri Te Kanawa". Such competitions come with significant benefits, but also with challenges, as Stacey notes:

"It's very different to performing in concert. You're competing against other singers who may also be your friends, and you know the judges are listening very intently so they can provide constructive feedback. But this is great preparation for auditions, which are just as nerve-wracking!"

Stacey greatly values her time as a Melba Trust scholar for the opportunities provided to be "More than a Voice". She recognises the contribution it has made in assisting her to become the "more well-rounded, polished and mature performer" required to stand out in the crowd of exceptional local and international talent and achieve a successful opera singing career.

OUR SCHOLARS' JOURNEY: 2013 IN REVIEW

AFTER A STELLAR YEAR OF INCREDIBLE LEARNING AND GROWTH WE ASK EACH OF OUR 2013 MELBA SCHOLARS TO SHARE THEIR EXPERIENCE.



EMILY EDMONDS

Dame Nellie Melba Scholarship
Patrick & Vivian Gordon Award

Three most significant moments for you as an artist in 2013:

1. Performing the Australian premiere of a Britten opera
2. Being asked to sing Elgar's *Sea Pictures* with the Sydney Symphony Orchestra
3. Realising that I have the means to communicate stories and emotion, and that is more powerful than I could have imagined.

Describe your experience as a Melba Scholar in three words?

Learning. Growth. Support.

How have you changed since this time last year?

At the beginning of the year I wasn't sure what life as a young singer might look like – I wondered how it might feel to make my own way in the singing world, outside of an institution. I found I was a lot more courageous, independent, driven and in love with music than I could ever have imagined. This year has been so enlightening for me, as with the support of the Melba Opera Trust, I have been able to find my vocal and musical identity. As I discover how much more there is to learn I am ever more thrilled by what it means to be a singer – to be constantly challenged, to have a lifelong journey of learning, and to be surrounded by colleagues who strive to make beautiful music too. This year has shown me what life as a singer can hold, and I've taken the first big steps on that journey.

What advice would you give to an aspiring opera singer?

First and foremost, make beautiful music. As young singers we can often become so caught up in the technicality of the sounds we are making that we forget the purpose of what we are doing – to communicate. Figure out what it is you want to say, and then say it. Once you have the means to communicate something about the human story, work and work until you are the best you can be. I hope I'll be working towards that for my whole singing life.



REBECCA GULINELLO

Amelia Joscelyne Memorial Scholarship

Three most significant moments as an artist in 2013:

1. The involvement in various master classes which incorporated acting and movement, and developing that connection in chosen arias through the mentoring with various coaches such as Chuck Hudson.
2. Coming second in the Welsh Male Choir Competition, and putting skills learnt at various mentoring sessions with the Trust into practise at finals.
3. Meeting my scholarship donor, Mary-Jane and forming such great relationships within the Trust. Mary-Jane has seen and heard my development through the year, and she has been whole-heartedly involved in seeing my progress throughout 2013. The life-forging connections made within and outside of the Trust will start me off and see me through the entirety of my career! I am so grateful.

Describe your experience as a Melba Scholar in three words?

Emanating. World class. Monumental.

How have you changed since this time last year?

This time last year I could not even stand up in front of 30 people and speak confidently. Singing was never the problem. I can now say I am capable of doing that and bringing an audience into my creative space instead of forcibly bringing myself to the situation, which inevitably makes for an uncomfortable or apprehensive audience. I feel that I am so much more engaged in my singing, and that every nuance and phrase has so much more significance. I am definitely paying more attention to finer detail, and using my own creative individuality to ask 'why' a lot more.



BRENTON SPITERI

John & Elizabeth Wright-Smith Scholarship

Three most significant moments for you as an artist in 2013:

1. Performances with Victorian Opera and Melbourne Opera. These were my first performances as a soloist with two professional opera companies. I was a soloist in Victorian Opera's Gala Concert at the start of the year and played the role of Jaquino in Beethoven's *Fidelio* for Melbourne Opera. I had an amazing time, worked with some fantastic colleagues and learned a lot in both productions.
2. Making the final of the McDonald's Aria as part of the Sydney Eisteddfod. I had a fantastic time in Sydney this July competing in the McDonald's Aria and was honoured to make the final as part of a talented line up of singers.
3. Opera Australia's *Götterdämmerung*. This is the final opera of Wagner's *Ring* cycle which opened in Melbourne on the 25th November. I am singing in the chorus and am loving being part of the process. Watching the brilliant production team, principals and chorus bring this opera to life in rehearsals is inspiring.

Describe your experience as a Melba Scholar in three words?

Fun. Challenging. Inspiring.

How have you changed since this time last year?

I've gained a lot of experience in a variety of performance settings. I have also set a number of goals for the future.



PANAYIOTA KALATZIS

Ruskin Family Opera Award
Mel & Nina Waters Award

The Melba program has been the highlight of my musical development to date. I love what it has offered me and personally I have learnt a lot about myself as a person and as an artist and I owe that to being a part of this program.

You could only imagine how I felt when I was offered the Ruskin Family Opera Scholarship, over the moon is an understatement — I was thrilled and I continue to tell everyone about this experience.

Through meeting and working with Melba Alumni it is evident that the Trust has contributed a great deal to their successes and it continues to support them through their journey even after the program.

Opera is not an easy path to start especially when most of us are still at or have finished our university degrees and have professional performance experience. I was lucky to have landed this scholarship straight out of university which has helped me keep the ball rolling.

The structure of the program has allowed me to continue singing lessons; regular coaching; Italian, German and French tuition and working privately on body alignment and awareness through the Alexander technique.

In addition, performance experiences in and around Melbourne and master classes with some of the finest mentors.

Exposure plays a big part in becoming a better artist and this program has allowed me to share my talent. I would like to sincerely thank everyone who contributes to the Melba Opera Trust your support whether it be staff and especially the patrons we couldn't continue intense training towards being a better artist.

3. Appearing on three out of five albums nominated for best independent classical music release of the year.

Describe your experience as a Melba Scholar in three words?

Challenging. Fun. Revealing.

How have you changed since this time last year?

I now have more awareness, familiarity and experience in the extremely fine art of accompanying singers. My confidence in this field has increased, and I feel more at home in this role than most other roles as a pianist. Slowly but surely, my language skills, in the context of vocal coaching, are improving. My sessions with Sharolyn Kimmorley AM are helping me in my



CHRISTIAN GILLET

Beleura-Tallis Opera Scholarship

Three most significant moments for you as an artist in 2013:

1. Being a finalist in my first ever singing competition (Liederfest)
2. Getting the chance to sing for opera idols Cheryl Barker and Yvonne Kenny
3. Feeling as if my development is heading in the right direction

Describe your experience as a Melba Scholar in three words?

Inspirational. Motivational. Exciting.

How have you changed since this time last year?

Compared to this time last year, I feel that my confidence as a singer has improved enormously. Through the various activities in the Mentor and Melba Artists programs, I feel as if I have been given the chance to refine my craft to a level that has made me an artist who is more focused, determined and on a more structured path to achieve my dreams of being an professional opera singer.

What advice would you give to an aspiring opera singer?

Patience, Patience, Patience. I feel it is so easy to run straight out of the gate in this industry, but knowing your limits is extremely important. It is easy to compare your journey to those of your peer group, but each journey is incredibly personal. Each voice requires unique attention, and finding the right teachers and mentors is essential.

pianistic skills, especially in the art of orchestration at the keyboard. Overall, I feel I am getting closer to being the complete package.

What advice would you give to a pianist considering a career as a repetiteur?

Developing skills as a repetiteur allows a pianist to develop their skills as a musician in a variety of ways. To work with and accompany the human voice, an intimate understanding of singing style, and knowledge of the intricate art of how to accompany the voice, are vital. By studying and becoming acquainted with the glorious music in the operatic genre, a pianist's ability to play in an orchestral fashion can be developed, and applied to all areas of pianism to increase the colour palette and musical imagination.



AMIR FARID

Repetiteur Scholarship

Three most significant moments as an artist in 2013:

1. Recital with my wife, oboist Annabelle Badcock, by the Persian Gulf in Kuwait.
2. Observing, page turning, and playing for pianist Malcolm Martineau.

Rebecca Gulinello with Melba Mentor,
international conductor Marko Letonja



LEILAH FOX

Margaret Schofield Opera Scholarship

Three most significant moments for you as an artist in 2013:

1. My solo recital with the Wagner Society in Queensland
2. Being part of the Melba Scholar program
3. Finishing my Masters degree

Describe your experience as a Melba Scholar in three words?

Exciting. Inspirational. Developmental.

How have you changed since this time last year?

I am such a different person and artist since this time last year. I am more confident as a performer and a more knowledgeable, well-rounded artist and singer. I can achieve a lot more with confidence now and I am open to more opportunities and challenges now then I was before this program. The funds that allowed me to have lessons and extra coaching have made all the difference to me becoming a more versatile, well-rounded individual and singer.

What advice would you give to an aspiring opera singer?

It's something that cannot be achieved without true hunger, passion and drive. You have to be willing to make a lot of personal and financial sacrifices. If not, it will not happen for you. Stay focused and determined and keep training and learning. Have an open mind and have humility and acceptance for the outcomes that you experience. You are more than your voice and if you can put things into perspective you will have a better chance of making it for longer.



TIRIKI ONUS

Harold Blair Opera Scholarship

Three most significant moments for you as an artist in 2013:

1. Singing on Yorta Yorta country at the opening of the Shepparton Art Museum with my father's painting as the centrepiece of the exhibition.
2. Performing with other members of Short Black Opera for the International Council of Nurses in front of hundreds of delegates from eighty different countries.
3. Successfully applying for and winning a grant to create Willian and Mary; a one man show that will form part of the 2014 Melbourne Indigenous Arts Festival.

Describe your experience as a Melba Scholar in three words?

Challenging. Intense. Thought-provoking

How have you changed since this time last year?

Even though this is my second year as a Melba Scholar I feel that I have been able to take significant steps forward in refining and building my craft as a performer. This year I've had dozens of opportunities to perform for audiences and have relished the chance to try new things, to challenge myself to go a little further with my stagecraft, or to really get to grips with repertoire that I might have thought I already knew.

I have been tremendously fortunate to be able to continue my study with such an amazing teacher as Liane Keegan and I now feel as if I am truly beginning to sing with my own voice and am starting to feel more confident in trusting my own instrument which is what allows me to have so much more freedom to try new things and expand my performances.



ROBERT BARBARO

Opera Society Vocal Scholarship

Three most significant moments for you as an artist in 2013:

1. Yvonne Kenny saying during my performance of 'Una furtiva lagrima' during her master class: "I have goose bumps on the back of my head". That was a special compliment to receive (this was on my second attempt of the aria, after she had given me some advice);
2. In a solo concert of Italian opera in Warragul in July I received a standing ovation from the entire audience. That came at a time when I felt my understanding of my technique was finally clicking (it was a huge confidence boost for me);
3. The friendships I have made with scholars have been such a beautiful aspect of the program. I'm so pleased to have met them and shared this learning experience with them. I definitely have some new lifelong friends.

Describe your experience as a Melba Scholar in three words?

Awakening. Exposing. Nurturing.

How have you changed since this time last year?

I have changed so much since 12 months ago. Perhaps a better word would be evolved. The main aim for me was to really improve my vocal technique. I feel that my vocal technique has developed a great deal — namely in terms of consolidating my posture and loosening up any tensions. Now I feel that my breath flows in a natural way and the voice responds much better than it used to.

What I have found amazing is the way I feel about the dramatic and text aspect of performance. From the work the scholars did with the various conductors and directors, I now feel so much more responsible as a performer. I now strive to place much more emphasis on the intentions behind the text and the details of the language (both in terms of the meaning of the text but also the inflexions in the language). All in all, there is a more holistic approach to my performing.

I came to the program as an experienced entertainer but now I feel I have nurtured the dramatic and artistic aspects of singing — particularly in the operatic setting.

As a tenor I have felt this constant pressure to always nail the high notes. Now I feel so much confident about being a tenor and remaining calm when performing those 'pinnacle moments'. This new improved mentality has made me so much more positive about pursuing a singing career — and about life in general.



SAMUEL JOHNSON

RJ Hamer Opera Scholarship

Three most significant moments for you as an artist in 2013:

1. Flying to Hobart to sing at Government House in a master class for David Gowland
2. Meeting Bryn Terfel. Growing up with Bryn Terfel playing in the car and every room of the house certainly made this a very inspiring experience.
3. Performing for the friends of the Melba Trust. It was an absolute pleasure to have the opportunity to perform and to meet the musical community of Melbourne.

Describe your experience as a Melba Scholar in three words?

Opportunity. Caring. Opera.



MATTHEW REARDON

Opera Arts Support Group Award

Three most significant moments for you as an artist in 2013:

1. Singing at Dame Nellie Melba's house in particular her piano room. It was a real joy as this was at the beginning of the Melba year. It was an honor to sing in Melba's piano room and to be the first group of the Melba scholars to do so was also a real treat.
2. Singing at the Opera House in the Susan Bullock master class. Even though it was in a studio at the opera house I had the opportunity to sing in front of an audience at the Sydney Opera House! It was great to sing for family and my sponsor the Opera and Arts Support Group, a Sydney based group that supports Melba Opera Trust.
3. Working with Yvonne Kenny.

Describe your experience as a Melba Scholar in three words?

Educational. Inspirational. Individual.

How have you changed since this time last year?

I have come a long way since this time last year. I believe my voice has really improved as my sound has become more even and focused. The Melba program has allowed me to create my own specific program to address these issues, which has been most beneficial. The Mentor program has opened the doors to a vast network of people who have helped me distill my ideas about opera and a career in the industry. I finally understand what type of singer I am and what direction I want to be working towards. Melba Opera Trust has allowed me to consolidate all aspects of my singing. I am very grateful of the opportunity of being a Melba Scholar.

What advice would you give to an aspiring opera singer?

I can only reiterate the advice given to me from every mentor I have had the privilege of working with and that advice is... to work extremely hard, have good language skills and when you get knocked down you MUST get back up!

2013 Scholar Robert Barbaro
Photo by Catherine Ryan

THE AUDITION PROCESS –

RESEARCH, TECHNIQUE & THE PERFECT POCKET SQUARE

Melba Scholars are young singers of outstanding talent. They are driven to succeed and preparing to transition from exceptional student to professional artist. This transition inevitably involves auditions. So how do singers prepare for an audition? We asked Melba Scholar Robert Barbaro.

“First, I research the company and the role I am auditioning for. Then I decide what to sing. Song choice depends on what type of role I’m auditioning for, is it opera, variety or musical theatre? Is it for a concert or an acting role?”

The next step is all about technique. “Once I have the song, I speak the words over and over. This sets the words in the voice and commits them to memory. I work on my physical support techniques to get my breathing, posture and poise just right. Only then do I colour in the song, apply the theme, and add my personal flair. I always aim to make the song beautiful and interesting, regardless of the style.”

Robert’s audition preparation does not stop at working hard to present a suitable song brilliantly. He also makes sure he dresses the part. He wants to feel confident and make a strong first impression the moment the panel sets eyes on him. In the lead up to a recent audition for a major opportunity, Robert enlisted the assistance of his stylist-by-trade

sister and shopped for an entire outfit, right down to the perfect pocket square. “I felt it was important to meet the brief of the company’s brand.”

In order to calm the nerves and wake up refreshed, it’s early to bed the night before an audition. All the preparation has been done by then so in the 24 hours before an audition it’s all about maintaining good health and a clean and clear system. For Robert this means lots of water and no legumes!

On audition day, as he’s about to walk through the door, Robert remembers Mentor Sharolyn Kimmorley’s words. Relax. Be professional. Include everyone in the room.

When asked how the Melba Scholarship assisted Robert to prepare for this important audition, he said “The master classes were invaluable. I found the classes to be challenging, but I learned how to prepare and deliver in difficult circumstances. I experienced first-hand how important it is to always be professional, organised, respectful, polished and prepared”.

Robert’s hard work definitely paid off, but details are still strictly under wraps. Stay tuned to discover the major opportunity Robert won as a result of his attentive audition preparation. All will be revealed in early 2014!



AS PART OF ITS COMPREHENSIVE PREPARATION OF SCHOLARS TO TRANSITION TO PROFESSIONAL ARTISTS, MELBA OPERA TRUST PROVIDES INVALUABLE AUDITION COACHING.

Scholars have access to industry experts who have won coveted roles and/or adjudicate auditions for leading companies. Scholars put their coaching into practice when they participate in Melba’s mock auditions.

LUMINARY AUSTRALIAN SOPRANO NANCE GRANT AM MBE IS UNDERSTANDABLY A SOUGHT-AFTER ADJUDICATOR. AS A CLOSE FRIEND OF THE MELBA OPERA TRUST, SHE SHARES WITH US THE FEATURES SHE LOOKS FOR IN AN AUDITIONEE:

“Beyond voice, I look for musicianship, potential, stage presence and intuition. I evaluate the program choice. I want to hear a vocal sound that is forward, not falling back into the throat, especially in the top notes. A singer must also demonstrate they can support their voice with correct breathing technique.”

Nance adds “A good voice alone does not make a star. It is a combination of these features that makes a special performer”. Dame Nellie would no doubt agree.

CRANLANA

MELBA OPERA TRUST IS GRATEFUL TO LADY SOUTHEY AC FOR INVITING THE MENTOR PROGRAM INTO THE MYER FAMILY CRANLANA MANSION ON THREE OCCASIONS THIS YEAR.

Master classes with renowned Australian sopranos Cheryl Barker and Yvonne Kenny AM and international conductor Marko Letonja all took place in the beautiful surrounds of the culturally, socially and architecturally noteworthy Cranlana. The young singers particularly enjoyed working in this home environment.

Melba Opera Trust is honoured by the support and encouragement of Lady Southey AC and the Myer family.

Soprano Cheryl Barker mentors 2013 Scholar Matthew Reardon at Cranlana





Yvonne Kenny AM



Yvonne Kenny AM



Susan Bullock



Peter Coleman-Wright



Cheryl Barker



Chuck Hudson



OUR MENTORS AND MENTOR PROGRAM SESSIONS FOR 2013:

ARTISTIC MENTORS

MASTER CLASSES, PRIVATE COACHING AND INDUSTRY CHATS

Cheryl Barker
Susan Bullock
Peter Coleman-Wright
Yvonne Kenny AM
Marko Letonja
Merlyn Quaife AM
Semyon Rozin
Stuart Skelton
Teddy Tahu-Rhodes
Bryn Terfel

DRAMA, CHARACTER AND MOVEMENT WORKSHOPS

Chuck Hudson
Mary Li
Jenny Lovell
Cameron Menzies
Andrew Sinclair

AUDITION WORKSHOPS

Nance Grant AM MBE
Sharolyn Kimmorley AM
Moffat Oxenbould AM
Graham Pushee

CAREER ACUMEN

Social Media and marketing
Personal style and professional presentation
Legal issues for performers
Grant and application writing
Public speaking
The art of negotiation
Critical thinking
Personal branding & marketing
Makeup and Hair
Networking
Media and interview techniques
Managing performance anxiety
Vocal health
Time management
Accountancy for performers
Working with an agent
Career strategies



Marko Letonja



Semyon Rozin



Peter Coleman-Wright

MENTOR PROGRAM 2013

INSPIRING EXCELLENCE, REALISING POTENTIAL AND FORGING CAREERS

MELBA OPERA TRUST TAPS INTO ITS GLOBAL NETWORK TO PROVIDE SCHOLARS WITH EXCLUSIVE ACCESS TO SOME OF THE WORLD'S MOST ACCOMPLISHED ARTISTS, CONDUCTORS AND REPETITEURS FOR VOCAL MASTER CLASSES AND PRIVATE COACHING THROUGH THE MENTOR PROGRAM.



Chuck Hudson



Semyon Rozin



Mairi Nicholson

Through a number of intensive activity blocks held in Melbourne, Scholars were given an exclusive insight into the business of opera, extended their professional networks and expanded their development as freelance artists.

As readers may have gathered from Our Scholars' Journey (pages 4 & 5) the many offerings and opportunities presented by the Mentor Program were a highlight for our young singers:

"The Mentor Program has opened the doors to a vast network of people who have helped me distill my ideas about opera and a career in the industry" 2013 Scholar Matthew Reardon

"I feel as if I have been given the chance to refine my craft to a level that has made me an artist who is more focused, determined and on a more structured path to achieve my dreams of being a professional opera singer." 2013 Scholar Christian Gillett

It remains true that the Mentor Program fills a significant gap in the current spectrum of artist training in Australia, and of this we are proud. The program itself indeed demonstrates the Melba Opera Trust mission: to inspire excellence, realise potential and forge careers.



Scholars Rebecca Gulinello and Amir Farid

SCHOLARS AS IMPRESARIOS: A REFLECTION

MELBA OPERA TRUST TRIALLED A NEW CONCEPT THIS YEAR AS PART OF THE MENTOR PROGRAM. THE 4M (MUSIC, MARKETING, MATES AND ME) RECITAL PROGRAM FOR EMERGING ARTISTS WAS PROPOSED AND DESIGNED BY TRUST FOUNDING BENEFACTOR DR PATRICIA ARMSTRONG-GRANT OBE.

Through the program, Patricia emphasised the need for a team approach to music making, especially in the opera world where artists work in very close proximity with each other (“Mates”) as well as her strong belief that it is vital that all young artists (“Me”) attract a group of followers early in their career. Three intimate recitals, scheduled respectively in May, June and August, took place in Patricia’s music room at her home in Black Rock. All aspects of the recitals were organised by the scholars themselves, with each event featuring three or four of our singers. The idea, of course, was to provide them with the opportunity to gain invaluable knowledge about all that is involved in bringing a performance to an audience. Amir Farid, recipient of the Trust’s inaugural Repetiteur Scholarship, accompanied the singers. Attendance varied from 45 to a full house of over 60 for the last concert in the series.

Mentored by Patricia with assistance from Melba Artists Coordinator Jo Beaumont, Trust Artistic Advisor Sharolyn Kimmorley AM and General Manager Amy McPartlan-Black, the scholars negotiated their way through designing programs and marketing strategies, selling tickets, collecting money, assessing the venue, arranging set-up and catering, greeting, farewelling and communicating with their guests, and of course performing! The fact that not all our scholars are based in Melbourne obviously posed particular logistical challenges, including organising mutually-suitable times for planning and rehearsals. And those interstate were faced with additional complications, not the least of which was marketing to a less familiar audience. Reflecting on the experience as a whole, there was a strong consensus that the process was both useful and formative. Singers valued the experience of performing in an intimate venue and appreciated the

opportunities to work with their colleagues towards a mutual goal and gain further exposure as artists. They felt they had further developed skills such as networking, choosing appropriate repertoire, advertising and marketing, seeking funding assistance and successfully interacting with their audience. Audience members also appreciated the events, enjoying the ability to get up “close and personal” with the singers. The singers all acknowledge the support provided by the Trust for these occasions, and consider that they now have a more solid foundation upon which to approach the staging of such events during their careers in the future.

THE HAROLD BLAIR SCHOLARSHIP



Bass Baritone Tiriki Onus

MELBA OPERA TRUST PROUDLY FOSTERS THE INDIGENOUS AUSTRALIAN VOICE IN OPERA. THE HAROLD BLAIR SCHOLARSHIP HELPS TO ENSURE THAT INDIGENOUS AUSTRALIANS WITH VOCAL TALENT AND DRIVE ARE GIVEN THE OPPORTUNITY TO REALISE THEIR POTENTIAL.

Overseen by accomplished Yorta Yorta soprano, composer, author and Trust ambassador and mentor, Deborah Cheetham, the scholarship nurtures Indigenous vocal talent, provides creative and business training, and supports the development of Indigenous role models.

In 2013 the Harold Blair Scholarship opened a world of opportunities for Indigenous bass baritone Tiriki Onus. This year Tiriki enjoyed the advantages of having a tailored scholarship program, working with industry experts through the Mentor Program and sharing his gifts through a number of performance opportunities. Tiriki performed at the exciting opening of the Shepparton Art Museum (SAM) for an audience that included Carillo Gantner and Rupert Murdoch. In addition to performing for such significant guests and supporters of Melba Opera Trust, this event was particularly significant to Tiriki because SAM features his father Lin’s artwork and also because the gallery is in the heart of Yorta Yorta country: the language group of both Deborah and Tiriki.

Tiriki is engaged with the honourable task of performing at the closing the 2014 Melbourne Indigenous Arts Festival – a billing made even more exceptional as the festival will be opened by his Melba Mentor Deborah Cheetham. Tiriki will perform *William and Mary* – a new one-man show he wrote about the tumultuous story of his grandparents, an Indigenous activist and a Scottish socialite.

Produced by Short Black Opera, *William and Mary* premiers on 16 Feb 2014 at Arts Centre Melbourne. For more information visit www.shortblackopera.com.au

2014 SCHOLAR APPLICATIONS HAVE CLOSED AND THE SELECTION PROCESS IS CURRENTLY UNDERWAY. WHAT IS MELBA OPERA TRUST SEEKING IN THE NEXT GROUP OF SCHOLARS? WE ASK TWO OF THE PANELLISTS.

SEEKING THE NEXT MELBA



Mentor Program Scholars with Yvonne Kenny AM

Madame Melba understood that, in order to succeed, a singer needed to comprehend the business of opera. This insight differentiated Melba from her contemporaries and helped underpin her extraordinary career.

Melba Opera Trust offers young Australian opera singers of exceptional promise a comprehensive preparation for life as a professional artist. The Trust nurtures the qualities needed to build an operatic career by providing scholarships, mentoring with industry specialists and facilitating performance experience.

Applications to become a 2014 Melba Scholar recently closed, the shortlist devised and auditions are currently underway. What is Melba Opera Trust looking for in the next group of Scholars? Two of the panellists, General Manager Amy McPartlan-Black and Artistic Advisor Sharolyn Kimmorley AM, share their vision.

Amy describes the Trust's programs as bridging the wide and often perilous gap between graduation and professional engagement.

Amy says "We guide young artists as they navigate the transition from a graduate to a professional state of mind. We seek exceptional young opera singers who have completed their formal academic studies and

prepare them to take the step onto the professional stage."

The selection process reflects this and is equally weighted on audition and interview.

"THE TRANSITION JOURNEY IS RIGOROUS SO WE ARE LOOKING FOR YOUNG PEOPLE WHO DEMONSTRATE MORE THAN ARTISTIC EXCELLENCE – THEY ALSO NEED TO HAVE THE DRIVE, COMMITMENT AND TENACITY TO SUCCEED."

"Melba Scholars are masters of their destiny. Every scholar's program is tailored to fit their professional aspirations so they need to be able to articulate their vision, they need to know where they want to go. Our role is to help them get there."

Sharolyn expects 2014 Melba Scholars to have outstanding talent as well as that indescribable X Factor.

Sharolyn says "The world of professional opera is such a difficult place. The only way to have a career is to know your strengths and work them. Exceptionally talented and driven young singers must come to us knowing their strengths and as a Melba scholar we will support the development of these strengths".

To applicants vying for one of the exclusive Scholar placements, Sharolyn advises:

- Command attention from the very start! Ensure your audition tapes command attention. In the audition, give the panel a reason to sit up and listen.
- Remember that it's not enough to sing well. Opera singers must be more than a voice.
- Don't copy, give a unique interpretation. Take the score and make it your own.
- We seek singers who are inquisitive and have a hunger for music. Demonstrate this by reading and interpreting the music — learning repertoire by listening to records is not enough.

- Connect with the music emotionally and the words. Remember that the words came first — music was set to the words.
- Keep in mind you are an actor who simply uses their voice differently to a theatre or film star. Perform the piece, don't just sing the song.
- Present a point of view and have an opinion.
- Be unique! Ask yourself, what sets you apart? In a line-up of 27 sopranos, what makes you stand out?

Sharolyn emphasises "As a professional artist, you will be constantly putting yourself out there, showing and selling yourself as an outstanding professional artist. Put that perspective into action now. Your journey starts here. Show us your strengths, have an opinion on the work and present your interpretation of the music".

Auditions and interviews for the prized 2014 Melba Scholarships are now underway before a selection panel that includes soprano Cheryl Barker, international conductor Johannes Fritzsh and Panel Chair Sharolyn Kimmorley AM. Melba Opera Trust Scholarship winners will be announced early in 2014.

OASG & MELBA OPERA TRUST – WORKING TOGETHER

THE OPERA & ARTS SUPPORT GROUP IS RUN ENTIRELY BY VOLUNTEERS AND WORKS EXTENSIVELY TO RAISE FUNDS TO SUPPORT AUSTRALIA’S FINEST YOUNG SINGERS AND MUSICIANS TO ASSIST THEM TO REACH THEIR FULL ARTISTIC POTENTIAL. MATTHEW REARDON WAS THE RECIPIENT OF THE INAUGURAL OPERA ARTS SUPPORT GROUP AWARD THROUGH THE DAME NELLIE MELBA OPERA TRUST SCHOLARSHIP.



Founding Patron, Mary-Jane Joscelyne
with Brenton Spiteri

celebrations

HOSTED BY MARY-JANE JOSCELYNE

TO CELEBRATE THE LAUNCH OF THE BEQUEST PROGRAM, SCHOLARSHIP DONOR MARY-JANE JOSCELYNE HOSTED A DINNER AND RECITAL AT HER EAST MELBOURNE HOME – APTLY DUBBED BY GUESTS AS THE JOSCELYNE OPERA HOUSE FOR THE EVENING!

Thirty guests enjoyed catering by Il Duca, beautifully matched by De Bortoli wines, before they were entertained in Mary-Jane’s dining room by Brenton Spiteri , Amir Farid and recipient of the 2013 Amelia Joscelyne Memorial Scholarship, Rebecca Gulinello. Melba Opera Trust is grateful for Mary-Jane’s hospitality and for her ongoing enthusiasm and support of our mission.



HOME SWEET HOME



PREPARE TO PEEK BEHIND THE HEDGE OF DAME NELLIE’S COOMBE COTTAGE!

THE FAMILY OF DAME NELLIE MELBA IS THRILLED TO EMBARK ON A MAJOR DEVELOPMENT AT THEIR COLDSTREAM PROPERTY, WHICH WILL GIVE VISITORS AN EXPERIENCE ‘BEHIND THE HEDGE’ AND CELEBRATE THE LIFE AND TIMES OF ONE OF AUSTRALIA’S MOST FAMOUS WOMEN.

With our shared family roots, Melba Opera Trust is lucky to be counted amongst the privileged few to have experienced Coombe Cottage until now.

Coombe Cottage was built in 1912. After achieving international acclaim in 1909 Dame Nellie Melba bought the property at Coldstream, which was her home until she died in 1931. Coombe Cottage has remained in her family and retains much of her object d’art and impeccable sense of style.

Coombe Cottage and gardens sit behind 600 metres of hedge at the junction of the Melba and Maroondah Highways in Coldstream, the gateway to the world famous Yarra Valley wine and tourist region, and form the central homestead of the 525 acre vineyard and cattle estate of Coombe Farm.

Coombe Cottage will remain a private family residence, but planning permission has been granted for the restoration, development and expansion of the property’s historic motor house and stable block. This development will create a 150 seat restaurant; a second Cellar Door for Coombe Farm Wines; a provisioner’s garden and store; and a gallery that

will celebrate the style, glamour and history of Dame Nellie Melba. The seven acres of landscaped gardens are being rejuvenated and will be opened for regular tours.

The facility, to be known as Coombe – The Melba Estate, will offer a stunning and unique location for weddings, opera and exclusive private functions. The courtyard design will provide a European town-square style atmosphere for visitors to enjoy a gourmet wine, food, retail and artistic experience at the home of one of Australia’s cultural icons.

Lord Samuel Vestey and Mark Vestey, the owners of the estate, hope that this exciting new development will assist in maintaining and strengthening the legacy of both their great grandmother, Dame Nellie and their mother Pamela, Lady Vestey who was a supportive member of the local community.

Coombe – the Melba Estate is due to open its doors in 2014 and Melba Opera Trust is delighted to be part of the opening concert series. Stay tuned for details:
www.coombethemelbaestate.com

Melba Framed Line Drawing on display in Dame Nellie's music room at Coombe

BORN OF A BEQUEST FROM DAME NELLIE MELBA EIGHTY YEARS AGO, THE MELBA OPERA TRUST HAS A GENETIC LINK TO THE GREAT SINGER. IN HER WILL, DAME NELLIE EMPHASISED THE PURPOSE OF HER BEQUEST WHEN SHE DIRECTED "...SO THAT ANOTHER MELBA MAY ARISE."

MELBA'S WILL: THE BEQUEST PROGRAM

Since then, the Melba Opera Trust has successfully built on her legacy by establishing endowed, perpetual scholarships, complemented by a robust annual giving program. The remaining strategy for financial sustainability is now in place with the launch of the Trust's Bequest Program, Melba's Will.

Where better to launch Melba's Will than at Dame Nellie's own Coombe Cottage. Forty of the Trust's major benefactors gathered in late September in Melba's garden and music room to celebrate past achievements and future potential. Current scholars Rebecca Gulinello and Emily Edmonds presented a splendid 30-minute program of popular arias, accompanied by David McNicol.

Melba Opera Trust General Manager Amy McPartlan-Black spoke about the aims of Melba's Will as well as the opportunities for leaving a legacy to provide:

- Fully endowed, named scholarships
- General endowment contributions to be used where most needed
- Program support (Mentor, Performance, Indigenous, Repetiteur)
- Contributions toward existing scholarships

Following Amy's presentation, benefactor Dr Patricia Armstrong-Grant OBE shared with the gathering her own reasons for establishing by bequest a \$500,000 named scholarship into perpetuity. Dr Armstrong-Grant said "For the past decade it has been my intention to establish a substantial and high standard scholarship for classical singers. Fortunately I became involved with the Melba Opera Trust at the same time it established its singing scholarship program. The Melba Mentor Program, in my opinion, delivers to singers tailored knowledge and experience. Not only does Melba provide the right knowledge and experience at the right time but this information is provided by mentors of international standing. It is this combination of content, international standard and timing that makes the Melba Opera Trust program unique, outstanding and successful.

Celebrating in Melba's own music room, it was hard not to feel that Dame Nellie would have approved and that indeed, the Trust is successfully sustaining her vision "...so that another Melba may arise."

Supporters interested in information about leaving a legacy through Melba's Will should contact Trust General Manager Amy McPartlan-Black on 0414 434 884.



ARTISTRY & SPORTSMANSHIP

ARTISTRY CAN BE DESCRIBED AS A SUPERIOR SKILL LEARNED BY STUDY, OBSERVATION AND PRACTICE. SPORTSMANSHIP REFERS TO VIRTUES OF SELF-CONTROL, COURAGE AND PERSISTENCE. THERE IS CERTAINLY ARTISTRY IN SPORT AND SPORTSMANSHIP IN THE ARTS!

Many sports come close to artistic spectacles in themselves. Watching a tai chi ensemble can be likened to witnessing poetry in motion. The feeling of time standing still as an AFL player artfully launches skyward to pluck the ball from the air. The parallels continue – whether on stage or on the field, performing artists and athletes work within teams, practice regularly to stay in good form, constantly challenge themselves and strive to give their best performance every time.

Mint Melbourne St Kilda Road shows its support for artistry and sportsmanship by sponsoring organisations such as the Adelaide Crows and Melba Opera Trust. On the evening of Friday 12 July, Mint provided an excellent opportunity to bring the two together at the Adelaide Crows pre-match (Crows vs. Collingwood) event at the MCG. Guests were treated to a surprise performance by Melba Scholar Robert Barbaro who sang an operatic version of the Adelaide Crows club song to the delight of all present.

Robert Barbaro

Melbourne is renowned for its culture and famous for its world-class arts and sports events. Mint Melbourne St Kilda Road is well located for visitors to enjoy both.

Mint Melbourne St Kilda Road’s Director of Sales Michelle McAuliffe said “We are proud to support the arts and sports by offering a home away from home for elite athletes, and both accomplished and promising young artists. We understand that enjoying a good night’s rest can make all the difference to giving a great performance! We welcome fellow sports and arts lovers to come and stay at Mint Melbourne St Kilda Road”.

To access your Melba rate, visit www.staymint.com, select Melbourne to check availability, enter your dates and type ‘Melba’ as the promotional code. Alternatively call (03) 9525 0400 or email stkildaroad@staymint.com. Don’t forget to mention Melba Opera Trust to secure the special rate!



Scholar Rebecca Gulinello Performs at KPMG



MELBA ‘FRIEND-RAISING’ AT KPMG

WHEN DMITRY DANILOVICH JOINED THE MELBA OPERA TRUST BOARD AS TREASURER LAST YEAR, HE WAS KEEN TO CONTRIBUTE BY HELPING TO RAISE THE TRUST’S PROFILE AMONG THE CORPORATE SECTOR USING HIS PLACE OF EMPLOYMENT.

To this end, KPMG Victorian Chairman Rob Bazzani kindly agreed to host a ‘friend-raising’ event on Wednesday 9 October in the foyer of the firm’s Collins St offices, generously sponsored by De Bortoli, Yamaha and KPMG.

Occasions of this kind, where the worlds of music and business mingle together, complement Dame Nellie’s own combination of artistic and commercial talents well, and the evening offered an ideal opportunity to introduce the Trust’s program to this audience and to stress our difference.

Around 60 Trust benefactors and corporate individuals were treated to An Evening of Opera, presented by current Melba Trust scholar Rebecca Gulinello (soprano) and University of Melbourne Master of Opera student Carlos Barcenas (tenor) accompanied by the Trust’s inaugural Repetiteur scholar, Amir Farid. Refreshments followed, providing attendees with the chance to meet and chat with the performers.

AS THE FIRST OF ITS NATURE, THE EVENT WAS VERY SUCCESSFUL, WITH SEVERAL KPMG REPRESENTATIVES EXPRESSING THE HOPE THAT IT WOULD BECOME AN ANNUAL OCCURRENCE!



SUPPORTERS OF THE MELBA OPERA TRUST

Thank you for making our programs possible...

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The Governor, the Honourable Alex Chernov AO, QC & Mrs Elizabeth Chernov

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The late Pamela, Lady Vestey (Founding)
Mary-Jane Joscelyne (Founding)
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Anonymous (1)

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