

NZ OPERA

Impact Report
2025



New Zealand Opera (NZ Opera) is a flagship opera company, based in Tāmaki Makaurau Auckland, presenting world-class opera and holding a unique leadership role within the arts ecosystem in Aotearoa.

Mission

NZ Opera connects with people by telling stories through the power of the human singing voice.

Our Values

Kia Toa Takitini | Collaborative

We work with communities and creative partners to make memorable experiences.

Kia Auaha | Creative

We ask – what is possible? What can we do through opera that no-one else is doing or can do?

Kia Toitū | Sustainable

As custodians, we work to secure an enduring presence for opera in Aotearoa.

Strategic Objectives – our operating drivers

Presenting and performing opera

As the most visible strand in our wide remit, we ensure that our opera performances represent the artform at its best.

Sustaining our future

We ensure we plan strategically, to sustain and nourish our artform and community futures.

Connecting with our community

We want to deepen the connection with our community, whether through outreach, introductions to opera, bringing them into our space or sharing content. Our audiences and supporters are not our customers; they are our wellspring, our focus and our purpose.

Connecting our industry ecosystem

NZ Opera is a national hub for our opera ecosystem and needs to be effective for the ecosystem to thrive. We encourage, support and inspire; we are welcoming, approachable, proactive and co-ordinated. We discourage territoriality and competitiveness in the industry, modelling collaboration and transparency. We think with a long view and a whole-of-life perspective.

Honouring our past

To ensure we can move forward with understanding, we need to know where we've come from and we make it easy for audiences to understand this lineage too.



Year Summary

IN 2025

NZ OPERA
PERFORMED AT

54

TOUR LOCATIONS



35,000

AUDIENCE REACHED



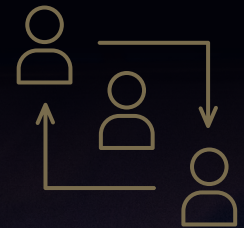
74

PERFORMANCES



10,600

TAMARIKI REACHED THROUGH
SCHOOLS PROGRAMME



Message from the Chair

Tē Heamana o te Poari Whakahaere



This year marked a quarter of a century of New Zealand Opera providing opera to New Zealanders – bringing stories to life through the power of the human singing voice. We celebrate the people involved throughout, and the art form, in all its variety.

In keeping with appreciating people in our history, I would like to acknowledge two whom deserve special mention. Donald Trott, whose contribution to opera was again recognised at the highest level, with a New Year's honour. Sir Donald McIntyre who passed away late in 2025. His career was exceptional, and his contribution to the art form through performance and mentorship continues to inspire.

NZ Opera has been vigilant in managing expenses across the business. Box office successes in 2025 have placed the Company in a steady position to consider the possibilities for opera in the future, and we see this in the surplus reported here. NZ Opera continues a strong relationship with the New Zealand Opera Foundation, and their substantial support to enable Mansfield Park to tour south to Christchurch and Dunedin was gratefully received.

The board would also like to thank our General Director, Brad Cohen, and his senior leadership team, in conjunction with the NZ Opera team, for their work and passion throughout the year. I would also like to acknowledge and thank all Board members for their work behind the scenes. We held a special moment of gratitude in Wellington, to acknowledge Dame Suzanne Snively who retired after fifteen years of service on the Board. Dame Suzanne brought great experience, connections, and institutional knowledge, and she will be missed. Leo Foliaki also retired from the board, and we acknowledge his calm support, humour, and ability to enable opera from a financial perspective, which was integral throughout his six-year tenure.

This year the Board undertook careful succession planning of new Board members, and a considered recruitment process to transition a Chair replacement, a role I have held for eight years. We welcomed four new Board members – Ngaere Duff, Peter Doyle, Hamish Bell and Alice Shearman. All have immersed themselves in the business of opera, bringing specific skills and values that will lead the organisation positively into the future. Alice Shearman has been appointed as the new

Chair of New Zealand Opera Limited and I wish the board and the team all the best for the years to come.

I sincerely thank our principal partners, Creative New Zealand, and the Auckland Regional Amenities Funding Board. Across my time, I have appreciated our strengthened relationships as true investment partners.

I also wish to give a special mention to one of our sponsors, Chapman Tripp, as they celebrated 150 years of legal practice. They have been close friends and supporters throughout our history, and we appreciate their close partnership.

In addition to corporate partners, philanthropy has been a priority for us all at NZ Opera. My thanks go to those closely connected to us, and their support and involvement in these challenging times.

The Board is grateful for the support of our treasured Patrons – the Governor General The Rt Hon Dame Cindy Kiro GNZM, Helen Clark ONZ SSI PC, Dame Patsy Reddy GNZM CVO QSO DSIJ, Jonathan Fa'afetai Lemalu ONZM and our Auckland Deputy Mayor, and Wellington and Christchurch Mayors.

The opportunity to chair the Board came unexpectedly to me, but it has been a privilege, one made more so by the people I have met over the last eight years as Chair, and my close colleagues around the Board table. Responding to the challenges of the Covid 19 epidemic; working with previous General Directors and overseeing the appointment of Brad Cohen, as he leads us into the next twenty-five years, have been memorable moments. But best of all is watching the curtain rise, knowing the work that has gone into the production, and from that moment, it is for the singers and creatives alike to bring those stories alive for us, the audience.

Ehara taku toa i te toa takitahi, he toa takitini

My strength is not as an individual, but as a collective

Kia māia,

Be brave

A handwritten signature in dark ink, appearing to read 'Annabel Holland'.

Annabel Holland

Message from the General Director *Te Tumu Whakarae*



New Zealand Opera has, in recent years, forged a distinctive path balancing innovation with a strong respect for the artform's heritage. In 2025, this momentum continued with the refinement of a dual-stream programming model.

Mainstage NZ Opera productions of popular repertoire – in 2025, Puccini's *La bohème*, in a new production by Bruno Ravella – continue to attract large audiences across all three major performing centres. Not only did we significantly exceed our box office targets for *La bohème*, it was an artistic and critical triumph, ticking all three of our criteria for mainstage success. Following on from *Rigoletto* in 2024, NZ Opera demonstrated that our custodianship for work of size and excellence is stronger than ever.

The community and innovation remit of our dual-approach was triumphantly realised in the three-city production of Jonathan Dove's community opera *The Monster in the Maze*. Over six hundred community performers joined our professional cast and orchestra, both on stage and in the pit, for an experience which lifted audiences and participants on a wave of aroha and manaakitanga. To place community at the heart of a flagship opera company is a strategic decision which sets NZ Opera apart, embodying our sense of place, of people, and of culture. This is in opposition to a transactional approach, to share the power of storytelling through the human singing voice with as many people as possible. Our plans for future community operas are advancing and, alongside increasing our accessibility offering for all audiences, will remain an important element in our work into 2026 and beyond. Mainstage is increasingly the tip of our iceberg; almost half of our audience now experiences opera outside theatres, in the community and across the motu. We are privileged to hold the slippery chalice of opera at this moment of transition, playing our part in defining its future shape in Aotearoa and beyond.

At NZ Opera we have three challenge questions, which together help us to check whether our reception by audiences and stakeholders continues to match our mission and ambition. It is a useful measure with which to regularly assess our success.

1. Are audiences growing?
2. Are artistic partners keen to engage in collaboration with us?
3. Is giving and gifting to the Company increasing?

We have seen improvement and growth in all three areas since 2024 and expect the trend to continue in 2026 and beyond. There is no better indication of this than our resulting 2025 surplus. Most of all, we are heartened by the trust in the Company's work and values which these growths reflect: proof to us that we are not only on the right track but operating in harmony with our stakeholders, supporters and the wider culture in Aotearoa. Of note is the uplift we have received in the last two years from the Freemasons Foundation and the Friedlander Foundation, particularly with regard to artist development.

As a Te Tiriti partner working in the medium of opera, NZ Opera holds a unique position in the opera industry: living the reality of our Haerenga Māori through an artform previously perceived as exclusively European and colonial. At NZ Opera we confidently assert that opera is a world artform, originally practised by Europeans (much as rugby is a world sport, originally invented in England). The lived success of our working approach has relevance beyond Aotearoa for the international opera domain, particularly those companies producing work in post-settler cultures.

I acknowledge with sincere gratitude the support of our generous donors, the outstanding dedication and outcomes achieved by the NZ Opera staff in 2025 and pay grateful tribute to Annabel Holland on the close of her time as Chair. The strategic clarity and consistency of the NZ Opera Board has been a great support and strength to me as General Director in the past year.

This Impact Report will detail the diverse ways in which NZ Opera has navigated and nourished the Aotearoa opera ecosystem in 2025. I hope you enjoy reading it.

Me mahi tahi tatou mo te oranga o te katoa
We work together for the well-being of everyone

Brad Cohen

IN 2025

NZ OPERA FEATURED



112

CHILDREN ON STAGE

456

PEOPLE EMPLOYED



46%

ATTENDED PERFORMANCES OUTSIDE TRADITIONAL THEATRES



98%

OF EMPLOYEES WERE NEW ZEALANDERS



LANGUAGES SUNG:
ENGLISH, FRENCH,
GERMAN, ITALIAN,
MĀORI, SAMOAN



1

PUG PUPPET



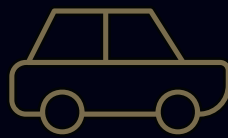
41

FREE EVENTS/
ACTIVITIES



389

COMMUNITY SINGERS



7,694

KMS TRAVELLED

10 kg

OF SNOW



14,277

FACEBOOK FOLLOWERS



Voices from our community



New audiences

La bohème

“ It was a wonderful production. Brought my 15 year old daughter to her first opera, and I don't think it will be her last. She was enthralled the whole time.

Monster in the Maze

“ The set design and lighting were well done, loved hearing all the various community groups and the principals did a great job too, thoroughly enjoyed it as did my 13 yr old son. We had our first time at NZ Opera for *La bohème* earlier in the year in Christchurch and now we are hooked!

Emotional Impact

La bohème

“ Musetta and Rodolfo = WOW WOW WOW... Goosebumps!!!!!!!!!!!!

Monster in the Maze

“ Wow what an incredible experience! Honoured to have shared the stage at the Isaac Theatre Royal with such a talented team thank you NZ Opera.



Accessibility

La bohème

“ The surtitles were a game – changer as I could follow the story, and humour, much better. Good modern translations too.

Monster in the Maze

“ Great show at a good price which encouraged us as retired people to go.

Engagement outside theatres

“ NZ Opera's visit to Kawerau Putauaki School was nothing short of transformative. Our students experienced a world-class opera production... Since the visit, many of our ākonga have expressed a desire to take up “proper” singing lessons, inspired by what they saw and heard... They love seeing so many Māori and Pasifika artists performing on the world stage.

Nurturing Artists

Monster in the Maze

“ In New Zealand, professional opportunities to conduct opera are limited, so a deeper connection with New Zealand Opera is a highly valuable step for me towards building greater hands-on experience in the field.

“ I see opera as possibly one of the most collaborative artforms.

Brent Stewart, 2025 Friedlander Foundation Associate Artist



Mansfield Park

1–3 April 2025

The Arts Centre, Ōtautahi Christchurch

5–6 April 2025

Hanover Hall, Ōtepoti Dunedin (as part of the Dunedin Arts Festival)

SHOW STATISTICS

5

performances

3

sold-out performances

971

total attendees

We were proud to bring our production of *Mansfield Park* (Waterperry Opera Festival) to the South Island, expanding access to high quality opera for wider communities. Featuring an all-New Zealand cast, this witty and elegant production transported Christchurch and Dunedin audiences to Regency-era England, brought vividly to life within the historic settings of The Arts Centre Christchurch and Hanover Hall Dunedin.

Led by rising local star and Victorian Opera Prize winner, soprano Michaela Cadwgan (*La Rondine*, *Parrwang Lifts the Sky*), *Mansfield Park* portrayed the compelling, quietly passionate heroine, Fanny Price. This intimate production exemplified an innovative model for presenting opera – one that prioritises connection, accessibility, and storytelling – and we were delighted to share this distinctive experience with South Island audiences.

The impact was clear: 55% of Dunedin respondents to our post-show survey reported that this performance was their first experience of opera, underscoring the work we do to grow and diversify our audiences.



- “Dove’s masterful adaptation combined with the ebullient and characterful rendition by New Zealand Opera made it a very effective – and at times, very moving – afternoon at the opera.
Simon Holden, Bachtrack
- “Mansfield Park is a Dunedin Arts Festival treat indeed.
Elizabeth Bouman, Otago Daily Times
- “It was great fun. Human nature hasn’t changed over the centuries. It’s 50 + years since I read the book. It’s inspired me to read it again.
Audience member
- “Mansfield Park was our first experience of opera and it was wonderful. It was clever, witty, and the choreography, musicians and singers were outstanding.
Audience member
- “A rare treat. 2hrs had me transported to another world from my frugal life. Gave me much to think on.
Audience member

La bohème

29 May–6 June 2025

Kiri Te Kanawa Theatre, Tāmaki Makaurau Auckland

18–22 June 2025

St. James Theatre, Te Whanganui-a-Tara Wellington

2–6 July 2025

Isaac Theatre Royal, Ōtautahi Christchurch



AUDIENCE SURVEY HIGHLIGHTS

20%

of respondents said that this was their first time attending a NZ Opera production

64%

said that the title was a motivating factor in their attendance, and 54% were motivated by it being an NZ Opera production

96%

said they were likely, or very likely, to attend another NZ Opera production

Puccini's masterpiece *La bohème* was the centrepiece of our 2025 season, with performances in Auckland, Wellington and Christchurch. This dazzling production, directed by Bruno Ravella, stayed true to the original setting while offering a contemporary perspective. As always, the story and exquisite music of *La bohème* resonated strongly with audiences across all centres, with many a teary eye when the final curtain fell. The acclaimed cast included two returning New Zealanders, Benson Wilson and Hadleigh Adams in their principal company debuts.

La bohème exceeded box office targets and attracted consistently positive feedback from audiences. Reflecting the scale of the production, a total of 163 people were engaged across cast, orchestra and crew to deliver the season.

SHOW STATISTICS

10

performances

12,194

total attendees

163

creatives, cast & crew

- “ This sparkling production will enchant newcomers and old hands.
William Dart, The New Zealand Herald
- “ All up, this *La bohème* is a lively and yet deeply emotional production that is ageless and gorgeous.
Andrew Whiteside
- “ It was one of, the many, world class productions my wife and I have had the pleasure of attending. This production was exceptional. Very funny and very moving all in one opera.
Audience member
- “ I love that we have a world-class but distinctly NZ flavour of opera production.
Audience member

The Monster in the Maze

5–6 September 2025

Isaac Theatre Royal, Ōtautahi Christchurch

12–13 September 2025

St. James Theatre, Te Whanganui-a-Tara Wellington

19–20 September 2025

Kiri Te Kanawa Theatre, Tāmaki Makaurau Auckland

SHOW STATISTICS

6

performances

605

cast, crew, community singers and musicians

4,206

total attendees

The Australasian premiere of *The Monster in the Maze* in late 2025 was a highly significant production for NZ Opera, a realisation of our commitment to putting community at the heart of our work. This production brought together a chorus of community singers of all ages from across Christchurch, Wellington and Auckland. Our goal was to provide an opportunity for anyone in the community, especially younger people, to sing in an opera without audition and perform for their friends, whānau and wider community on the stages of the country's biggest theatres. From the feedback received we know that there has been a positive and lasting impact on the community, with more confidence gained, a sense of togetherness and generally a greater feeling of improved wellbeing through sharing in the beauty and power of collective singing.

Thanks to the support of trusts and foundations, we were able to remove many of the cost and transport barriers for those involved, directly expanding access to opera and enabling broader community participation.

This production was a collaboration with Christchurch Symphony Orchestra, New Zealand Symphony Orchestra (NZSO) and Auckland Philharmonia who all embraced the community nature of this production.

“It's generous, feeding expertise and joy back into local communities.

Erin Harrington, Flat City Field Notes

“Testimony to its success was the sheer joy radiating from the faces of the performers at the curtain call, one of the most extensive I have ever had the pleasure to witness.

Philip Norman, The Post

“The entire work is a triumph.

Dave Smith, Theatreview

“The Monster in the Maze is a lovely example of what community opera can achieve, and I applaud the efforts of NZ Opera in returning something that has always belonged to us: stories about ourselves, given power and heft with the magic of music, movement and staging.

Renee Liang, Theatreview

“Thank you so much for this life changing and unforgettable experience!

Community singer



Opera in the Park

Our annual Opera in the Park series is always a highlight of summer in Auckland and 2025 was no exception. We love celebrating opera in the sun through these free community events, seeing people of all ages enjoying the arias, duets and ensemble pieces, even joining in for one final popular piece, 'Pōkarekare Ana'. The new additional location of the Auckland Botanic Gardens in 2025 brought a bumper crowd of 4,000 people.



Toiere

In March 2025, we brought *Toiere* to the stage, in collaboration with Te Ahurei Toi o Tāmaki Auckland Arts Festival, expressing iconic operatic works through te reo Māori in a concert of treasured and popular waiata. *Toiere* was incredibly well-received, with a sold-out performance. This kaupapa will continue to evolve, deepening our exploration of what opera is here in Aotearoa New Zealand, and shaping a growing body of work which centres te reo Māori within our artform.



Opera in Schools

For over 10 years, our annual Opera in Schools tour has been connecting with tamariki, introducing them to the world of opera. This tour spans the motu, making opera accessible by bringing set, props and costumes into school halls, for an opera experience. In 2025, we returned with *The Elixir of Love* performed by two wonderful casts of seven emerging singers. We are immensely grateful to the various funders who contributed to making this tour possible, helping to grow lifelong lovers of the arts. We would like to extend our particular gratitude to the Fehl Charitable Trust; whose support deepened our impact through providing complimentary performances to a number of schools across the motu, reducing any financial barrier to accessing this experience of opera.

7,020 tamariki reached

34 schools reached



“ Exposure to voices such as these was of itself a treat....so much gifting & outstanding talent! For the accompanying resources THANK YOU!! We will be now using them in our Music curriculum classroom teaching and learning programme & for follow up!

Bethlehem College

“ They were simply in awe and have done nothing but rave about it.

Salford School

Mataīo

Building on our successful Opera in Schools model, in 2025 we piloted developing and touring a new commission in te reo Māori – entitled *Matāio* by Rutene Spooner (Ngāti Porou, Ngāruahine, Ngāti Kahungunu). We were so pleased to bring this work to tamariki in 12 schools and bilingual units in Te Whanganui-a-Tara Wellington and Ōtautahi Christchurch. The work was inspired by pūrākau Māori and framed through te ao Māori, with language, cultural values, and creative leadership by Māori artists embedded throughout its development and delivery. This piece allowed us to further broaden our schools’ offerings, allowing tamariki to see themselves, their stories, and reo reflected in an opera performance.

3,200 tamariki reached

12 schools reached

“ The tamariki were totally engaged, attention was on the beautiful performance and voices.

St Albans School

“ The feedback from everyone I spoke to was amazing! We all absolutely loved the performance. The voices of the 3 wāhine were just beautiful. The mix of reo Rangatira and English was just right for our school of both auraki and akomanga reorua.

Hornby School



Lullaby Project

This unique kaupapa, presented in partnership with Carnegie Hall (New York), illustrates the power of singing and music to deepen connections between māmā and their pēpi through lullabies they themselves create. Delivered again in 2025 through Teen Parent Units, we know this initiative also builds confidence for the young mums and encourages engagement in learning and school attendance.

“ A truly memorable highlight for our taura. Listening to these precious taonga was profoundly moving. The project strengthened relationships, enhanced engagement, and has been an empowering experience for our young māmā.

Teen Parent Unit Leader.

We are grateful for the ongoing support of the Friedlander Foundation, allowing the impact of this kaupapa to continue to grow and develop, reaching more young māmā.



FRIEDLANDER
FOUNDATION



Community Engagement

Community is at the heart of what we do and as custodians of opera, New Zealand Opera delivers various events and activities throughout the year to engage people with our artform while supporting the wider arts ecosystem; many of these projects are free to the community at the point of access. In 2025 this engagement included:

- 🎭 Open Day: 153 people attended
- 🎭 Pre-show talks for *La bohème*: 1,100 people attended the ten talks
- 🎭 Dress rehearsal: discounted dress rehearsal tickets for secondary school students and community groups
- 🎭 Vocal Masterclasses: University of Auckland, University of Waikato
- 🎭 Observations: collaborative piano students from the University of Auckland and Victoria University of Wellington observed rehearsals of *La bohème*

- 🎭 Internships *La bohème*: for lighting, mechanist and wigs & makeup.
- 🎭 Masterclass with acclaimed singer Joyce DiDonato, hosted at our studio in collaboration with NZSO and Circle100.
- 🎭 Touch tours and audio description continue to be delivered at each season, alongside surtitles available on personal devices in simplified Chinese, Korean and Braille.



Haerenga Māori

In 2025, New Zealand Opera continued to advance our Haerenga Māori (te ao Māori journey), embedding te ao Māori across artistic practice, organisational development, and community engagement. Central to this journey has been the implementation of *Te Mahere Māori – Growing Māori Capability and Engagement Plan 2024–2026*, which is now fully integrated into organisational planning and performance monitoring. This ensures that kaupapa Māori informs decision-making, strategy, and delivery across the company.

Artistically, this commitment has been expressed through the continued development of opera in te reo Māori and the integration of tikanga Māori into productions. *Toiere*, presented as part of Te Ahurei Toi o Tāmaki Auckland Arts Festival, showcased operatic repertoire in te reo Māori, demonstrating the potential of our artform to reflect the unique cultural identity of Aotearoa and connect with diverse audiences. Across the national tour of *La bohème*, kaupapa Māori was embedded through mihi whakatau, a cultural induction for international artists, and the incorporation of Matariki and Puanga into the production design, signalling a distinctive Aotearoa voice within a global artform.

This work has been supported by ongoing investment in cultural capability for our team, including a wānanga at Ngāti Whātua Ōrākei Marae and the development of a hybrid cultural competency programme – WAIATA MAI – strengthening internal understanding of tikanga and Te Tiriti partnership. Te reo Māori and tikanga have also been increasingly visible across public-facing platforms, including performances, communications, and national media engagement.

Relationships with iwi, hapū, and Māori communities have continued to deepen, with strengthened partnerships with Ngāti Whātua Ōrākei and Ngāi Tūāhuriri, and ongoing engagement with other Māori leaders and organisations. These relationships have supported both artistic development and pathways for rangatahi engagement, alongside collaborative initiatives across the wider arts ecosystem.

Community-focused programmes have remained a key priority, including the delivery of our commissioned te reo Māori work for tamariki, *Matāio; The Monster in the Maze* wānanga; and the continued development of the *Lullaby Project*, which supports young parents and their pēpi through creative expression and wellbeing. These initiatives reflect a broader commitment to access, participation, and the role NZ Opera plays as a platform for connection across communities.

Collectively, this work contributes to a growing ecosystem for opera in Aotearoa – one that is grounded in mātauranga Māori, responsive to community, and committed to enabling new voices, stories, and pathways into the artform.



Company Artists

As the flagship opera company dedicated to the preservation and advancement of our artform in this part of the world, New Zealand Opera is keenly focused on finding and creating opportunities for local singers, musicians and artistic practitioners to build their skillsets and professional portfolios in a supportive and mutually beneficial environment. We offered two artist development opportunities in 2025, one for an emerging singer and the other for upskilling in a non-singing opera role. Alongside these, we continue to partner with Opera North to support and host the Pettman DARE Fellowship each year.

NZ Opera Freemasons Foundation Company Artist 2025 – *Ipu Laga'aia*

New Zealand-born Samoan tenor Ipu Laga'aia was our Freemasons Foundation Company Artist for 2025, enabling him to gain experience through a variety of projects during his tenure.

As well as singing in the Freemasons Foundation New Zealand Opera Chorus for our Auckland production of for our production of *La bohème*, Ipu also attended the rehearsals for principal artists, allowing him to observe the tenor role of Rodolfo, with the potential to develop into this role in the future.

Following this experience, Ipu made his professional role debut in September 2025, as Theseus in NZ Opera's Australasian premiere of Jonathan Dove's community opera *The Monster in the Maze*. This principal role represented a significant step in his artistic development and maturity as an opera singer.

“Of the solo performers, undoubtedly the star of the show was young, promising tenor Ipu Laga'aia as Theseus. In his lead role debut with New Zealand Opera, he brought both heroic swagger and lyrical warmth to his vocal lines, secure and rich across his whole vocal range.

Simon Holden, Bachtrack



This support also enabled Ipu to develop vocally through coaching with Glenn Winslade (esteemed international tenor and vocal coach). In October 2025, Ipu was named a finalist in the inaugural Jim Stevenson Scholarship, appearing before a panel of three distinguished tenors (Simon O'Neill, Richard Greager, and Glenn Winslade). Ipu was awarded second place – an acknowledgment of his talent and recent focus and work on his vocal development and ability.



Friedlander Foundation Associate Artist 2025 — *Brent Stewart*

Brent Stewart was our Friedlander Foundation Associate Artist for 2025. He was selected for this prestigious appointment due to his exceptional talent and commitment to developing his operatic conducting experience in New Zealand.

During his tenure, Brent Stewart was heavily involved in our production of *The Monster in the Maze*, conducting the Auckland and Wellington performances. He also led the wānanga rehearsals for the community choruses across all three cities, no small feat. In this role, he taught a diverse range of singers, each with different levels of experience and approaches to learning music. Brent's leadership in this role was impressive, and evidenced an innate and experienced ability to engender energy, positivity, focus and enthusiasm throughout the rehearsals.

Feedback from the community singers highlights Brett's impact on the success of *The Monster in the Maze*.

- “ Brent was excellent and was a delight to watch him engage with the children and youth choruses.
- “ Brent was an excellent communicator, motivator, and able to put us at ease about performing on stage.
- “ Brent was wonderful. The perfect person for this event. Friendly and encouraging but enough musical direction for those who have done a bit more singing. An absolute treasure. I would sign up to something simply because he was conducting.

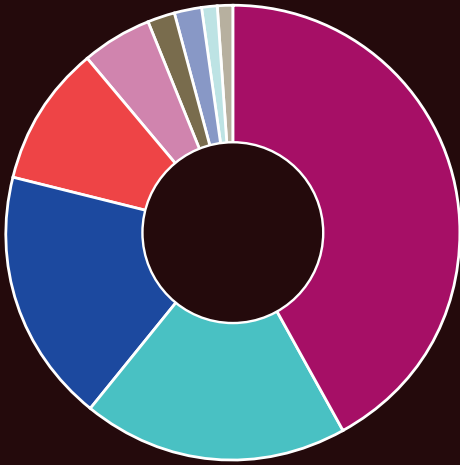


The 2024/25 Pettman DARE Fellow — *Zane Berghuis*

Zane Berghuis was our 2024/25 and 20th Pettman DARE Fellow; a fully funded 12-month programme delivered in collaboration with Opera North (UK) and the University of Leeds. Aimed at those wanting to gain experience in, and knowledge about, community engagement in music organisations, Zane began his fellowship at Opera North working with the Learning and Engagement team to deliver *Sing, Dance, Leap*, a widely praised 'mass performance' community production in Bradford. On returning to Aotearoa Zane brought these insights and learnings back to Aotearoa, helping to deliver the community participation aspect of our production of Jonathan Dove's *The Monster in the Maze* across the motu.

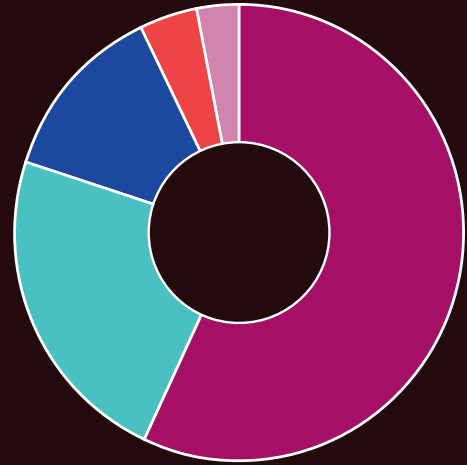


Financials



INCOME \$6,975,642

- 42% Creative NZ
- 19% Auckland Regional Amenities Funding Board
- 18% Box Office
- 10% Grants and Trusts
- 5% Donations
- 2% Sponsorship
- 2% Other income
- 1% Christchurch City Council
- 1% Wellington City Council



EXPENDITURE \$6,556,690

- 57% Production Expenses (including cast, creatives and crew)
- 23% Personnel
- 13% Operating Expenditure
- 4% Rent
- 3% Depreciation

Audited Financial Statements are available on request or through the Charities Register



With Thanks | *He Aumihī*

To the many individuals, trusts and foundations and companies who support New Zealand Opera and share our commitment to tell stories through the power of the human singing voice, we say a heartfelt thank you. We are proud and very grateful for your support – e kore te puna aroha e mimiti, tēnā koutou katoa.

PRINCIPAL FUNDERS



GOLD PARTNERS



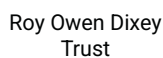
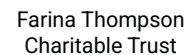
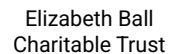
SILVER PARTNERS



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