



## Wade Kernot Bass

*The Lindberg flight and Seven deadly sins*  
Opera de Lyon IFANZ 2008

"Wade Kernot delivers a star turn as a malevolent spirit who assails Lindbergh from below, encouraging him to give in to sleep. Kernot gives a suitably seductive performance, his warm voice round and resonant and with lots of character, with the requisite Weillian "bite" ...  
*Theaterview* 2008

"Sarastro" *The Magic Flute*

"Sarastro was an imposing figure. Wade Kernot's velvety bass commanded attention as it ought. He shows enormous potential in this role to which he gave great gravitas."  
*Opera Opera* magazine December 2006

"Don Alfonso" *Così fan tutte*

"Don Alfonso is a pivotal character who can become a tiresome meddler. But Wade Kernot, at only 25, gave a remarkably assured performance. He is a genuine Bass who uses his voice skilfully to create mood. There was always a twinkle in his eye, making the final resolution somewhat more believable than is frequently the case. His Soave trio with the two women was delicately shaded and was a beguiling moment."

*Opera Opera* Magazine  
December 2005

As a founding member of Opera Factory, Wade Kernot performed roles in *Orpheus in the Underworld*, *Cherryomuski* and *A Christmas Carol*. In 2003, he joined the NBR New Zealand Opera for productions of *Boris Godonov* and *Tosca*. He also performed the role of the Sprecher and Sarastro in productions of *Die Zauberflöte* and was an Emerging Artist at the NBR New Zealand Opera.

Wade has appeared as soloist in many concert performances in Auckland, Wellington and Christchurch, working with the New Zealand Symphony Orchestra, Auckland Philharmonia and Wellington Philharmonic Orchestras. In 2004 he was awarded the Circle 100 scholarship. He was a member of 'New Vintage', a group of talented young musicians who performed in the 'Our Giants Concert' with Dame Kiri Te Kanawa and the New Zealand Symphony Orchestra.

In 2005, Wade moved to Perth and took up a principal position with the Australian Opera Studio, later graduating with honours. During his two-year contract, his performances included Truffaldino in *Ariadne auf Naxos*, the title role in *Elijah*, Crespel, Luther, and Coppélius in *Les contes d'Hoffmann*, Don Alfonso in *Così fan tutte*, Colas in *Bastien und Bastienna*, The Count des Grieux in *Manon* and Sarastro in *Die Zauberflöte*.

Since that time, Wade's performances have included the bass role in Stravinsky's *Pulcinella* for the Hessisches Staatstheater in Wiesbaden, Germany, and the role of Zuniga in *Carmen* for Southern Opera, New Zealand; the bass roles in the IFANZ/Opera de Lyon season of the Kurt Weill double bill, Colline in *La bohème* for NBR New Zealand Opera and Ferrando in *Il trovatore* for Southern Opera. In 2008, he was awarded the Patricia Pratt Scholarship in Music Performance.

In 2009 Wade studied at the National Opera Studio, London and performed the role of the Speaker in *The Magic Flute* for Southern Opera. He attended the Solti/Te Kanawa Accademia di Bel Canto and the Verbier Festival Opera Studio. He was also a semi-finalist representing NZ in both the BBC Cardiff Singer of the World and the Neue Stimmen, in Germany, as well as runner-up in the Lexus Song Quest.

Wade Kernot's Manager in Australasia is Graham Pushee: [graham@artsmanagement.com.au](mailto:graham@artsmanagement.com.au)  
assisted by Sarah Holloway: [sarah@artsmanagement.com.au](mailto:sarah@artsmanagement.com.au)

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# ArtsManagement

This year, he appears as Figaro in *The Marriage of Figaro* for the NBR New Zealand Opera, and in August he commences a full-time position at St Gallen Theatre, Switzerland.

Wade Kerrot's Manager in Australasia is Graham Pushee: [graham@artsmanagement.com.au](mailto:graham@artsmanagement.com.au)  
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