

Tosca



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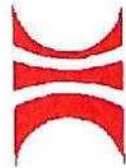
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Like the Hawke's Bay Opera Trust, the Hastings Building Society has a well established reputation - investing locally in Hastings for over 110 years. That's worth remembering.

Tonight though, we're here to appreciate the talents of our local performers and wish the Hawke's Bay Opera Trust all the best for their sixth production of Puccini's stirring opera, Tosca.



1996



Hawke's Bay Opera

P.O. Box 803, Hastings

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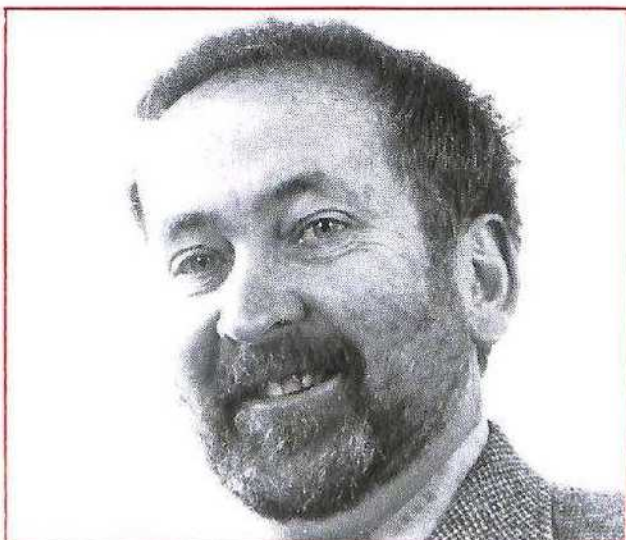
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MESSAGE FROM THE CHAIRMAN



Welcome to the 1996 season of "Tosca"

"Tosca" is an exciting and technically ambitious opera. Hawke's Bay is fortunate to be able to bring together performers of international repute and a talented production team. You will enjoy the largest orchestra that we have used in the Municipal Theatre pit, which will add to the richness of the music.

I would like to thank the Trustees whose vision, dedication and months of hard work have really brought "Tosca" together.

Another vital part of the preparation of "Tosca" has been the involvement of our sponsors. The contribution of local and national companies, many of which have supported us before, is immense.

On this occasion I would like especially to honour Naomi Baker, a founder of Hawke's Bay Opera and the previous chairperson. Her vision and energy has created a stage for opera in the region and, nine and a half years later Hawke's Bay Opera is an established part of the New Zealand opera scene. Her contribution to the ongoing success of Hawke's Bay Opera is very special.

We hope you enjoy "Tosca" with its wonderful music and dramatic presence.

John Kelly
Chairperson

Turbulent



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Tosca by Giacomo Puccini

SYNOPSIS

Based on the play *La Tosca* by Victorien Sardou — Libretto by Giuseppe Giacosa and Luigi Illica
Rome, June 1880, at the time of the invasion of Italy by the French Republican Government.

ACT I

Morning. The church of Sant' Andrea della Valle. The entrance to the Attavanti Chapel is visible, also an unfinished painting of Mary Magdalene.

Angelotti in prison garb enters muttering that his sister has hidden a key for him. He finds it, unlocks the gate of the chapel and enters.

The Sacristan appears, notices that the artist, Cavaradossi is not at work and that his food basket is untouched. The Angelus sounds and the Sacristan kneels to pray.

Cavaradossi enters and unveils his portrait. The Sacristan recognises the blue eyes and blonde hair as belonging to a young woman who has been praying in the church. Cavaradossi begins work but pauses and looks at a miniature of his beloved, the singer Floria Tosca, and sings about contrasting beauty — Tosca is dark with black eyes.

Angelotti who has escaped from prison, emerges and greets Cavaradossi as an old friend. Cavaradossi salutes him as "Angelotti, the Consul of the destroyed Roman Republic", and offers help.

Tosca arrives so Cavaradossi pushes Angelotti into the chapel with the food basket. Tosca suspects Cavaradossi of entertaining another woman. He convinces her she is mistaken. They plan to meet that evening after her performance and go to his country villa. Tosca complains

the painting is too beautiful and recognises the face of the Marchesa Attavanti. Jealously she instructs Cavaradossi to paint the Magdalene's eyes black like her own.

Angelotti reappears and reveals that the Marchesa Attavanti is his sister and that she has hidden clothes for his escape.

They speak with loathing of the bullying Baron Scarpia, chief of the Roman Police. Cavaradossi gives Angelotti the key to his villa telling him to hide there.

A canon is heard, signalling a prisoner has escaped. The two men rush off.

The Sacristan, priests and choirboys arrive. The Sacristan tells them of Napoleon's defeat in battle.

Scarpia, Spoletta and police agents enter to search the building. Scarpia questions the Sacristan about a prisoner of state finding refuge in the church. In the chapel Scarpia finds a fan bearing the Attavanti crest and recognises the portrait as the Marchesa.

The Sacristan tells Scarpia the artist is Cavaradossi. He is surprised at the empty food basket. Scarpia realises that Cavaradossi has helped Angelotti escape.

Tosca returns and Scarpia, using the Marchesa's fan, incites in her a jealous fury. He orders his men to follow her as she rushes to Cavaradossi's villa.

INTERVAL — 20 MINUTES

ACT II

The same evening in Scarpia's apartment in the Palazzo Farnese.

Scarpia sends Sciarrone to summon Tosca to him, after her performance for the guests of the Queen of Naples. Spoletta reports that Tosca was followed to the villa and Mario Cavaradossi apprehended.

Interrogated, Cavaradossi denies knowledge of Angelotti. Tosca is heard singing in a Cantata and soon rushes in and embraces Cavaradossi. He warns her not to speak of whom she has seen at his villa. Cavaradossi is led off to the torture chamber.

Scarpia interrogates a defiant Tosca. Mario's cries weaken her resolve when Spoletta opens the torture chamber door. She finally tells Scarpia of Angelotti's hiding place

and begs Scarpia to save Cavaradossi. Scarpia's price is Tosca herself. She sinks to her knees in prayer.

Spoletta reports that Angelotti has taken his own life and all is ready for Cavaradossi's execution.

Tosca agrees to Scarpia's bargain, but Scarpia explains there must be a mock execution — "as with Count Palmierei", he instructs Spoletta.

Tosca demands a safe conduct pass from Scarpia, for herself and Cavaradossi. When Scarpia advances towards her, Tosca picks up a knife and stabs him in the heart. She finds the pass, places a crucifix on Scarpia and departs in haste.

INTERVAL — 15 MINUTES

ACT III

Before dawn at the prison of the Castle Sant' Angelo.

Cavaradossi is led to the platform where he asks to write a note to his beloved. He gives the gaoler a ring in return for delivery of the note. He is overwhelmed by memories and the realisation of his impending death.

Tosca arrives and shows Mario their safe conduct pass and tells of Scarpia's death. She tells Mario to play his part well in the mock execution. The firing squad fire at Cavaradossi who falls realistically. Tosca rushes to her

beloved but finds her hands covered in blood— the execution was indeed "just like Palmierei's".

Scarpia's body has been found. Sciarrone and Spoletta are coming with soldiers. Spoletta cries "Tosca you shall pay dearly for his life". Tosca answers "with my own" and with a cry of "Oh Scarpia, we shall meet before God", flings herself from the parapet.

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MARGARET MEDLYN

Florio Tosca

English born, Margaret Medlyn emigrated to New Zealand as a child. She graduated with a B.Mus in singing from Auckland University, winning the Marie d'Albini Prize and the Pears/Britten Scholarship. She then returned to London to work with David Harper, making her operatic debut with London's Opera 'Viva' and touring with Kent Opera. Resident in Wellington she has established herself as the country's top mezzo through consistently highly acclaimed performances in opera, oratorio, and recitals, with leading opera companies, choirs, and the N.Z.S.O. She is a recording artist for Radio New Zealand. Overseas engagements have seen her travel to the United Kingdom, Japan and Australia where she sang the role of Azucena in Victoria State Opera's acclaimed production of 'Il Trovatore'. Margaret has appeared regularly at the International Festival of the Arts in 'Die Meistersinger', 'Salome' and this year she sang Varvara in Janacek's 'Kat'ya Kabnova'. Other performances include a televised 'Last Night at the Proms' with N.Z.S.O. and Stravinsky's

'Les Noces'.



PATRICK POWER

Caravadosi

Patrick Power grew up in Dannevirke, gained his BA in music at Otago University and an honours degree in singing performance from Auckland. He studied Italian in Italy and spent three years as principal lyric tenor for the Norwegian Opera. He made his Covent Garden debut in 1983 as The Simpleton in 'Boris Godunov', followed by Britten's 'Serenade for Tenor, Horn, and Strings' for the Royal Ballet. Since then he has sung in the major opera houses throughout the world in roles which include; Alfredo in 'La Traviata', Almaviva in 'The Barber of Seville', Fenton in 'Falstaff', Tamino in 'The Magic Flute', and Nadir in 'The Pearl Fishers'. Patrick was chosen by Dame Kiri Te Kanawa to sing opposite her in 'La Boheme' for her Aotea Centre debut. He continues to be in demand by leading opera companies and comes straight to us from the role of the Duke of Mantua in Wellington City Opera's 'Rigoletto'. Patrick is the Patron of Hawke's Bay Opera.



IOSEFA ENARI

Baron Scarfia

Iosefa was runner-up in the North Shore and Rotorua Aria finals in 1985. In 1987 Iosefa won the New Zealand Herald Aria Competition and was a semi-finalist in the Mobil Song Quest. In that year he played Papageno in 'The Magic Flute' for Perkel Opera for whom he has also played Germont in 'La Traviata'. He has performed roles in 'Madame Butterfly', 'Turandot', 'The Barber of Seville', and 'Porgy and Bess' for Mercury Opera. As a keen oratorio soloist and he has performed in 'The Messiah', 'Elijah', and 'St Matthew's Passion'. He played the role of Escamillo in Hawke's Bay Opera's production of 'Carmen'. In 1993 Iosefa was awarded a Fulbright Scholarship to study vocal technique at the Longy School of Music in Boston USA.



SPONSOR'S MESSAGE

Mike Boyce, Secretary/Manager, Hastings Building Society.

"The Society's association with Hawke's Bay Opera commenced with La Traviata in 1986 and has proudly continued in each of the five subsequent productions".

Opera is just one of the many community organisations that have benefited from the Society's sponsorship.

The Society now administers assets in excess of \$50 million and with its local focus and directorship is a unique asset to the Hawke's Bay community.

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Count Angelotti and Sciamone

JOSEPH CHRISTENSEN

Joseph studied singing at the Queensland Conservatorium of Music, with Donald Smith O.B.E. He gained a Diploma of Music and a post graduate Diploma in Opera Performance. He performed the roles of Sir John Falstaff in the Australian premier of *'The Merry Wives of Windsor'*, Melisso in *'Alcina'* John Claggart in *'Billy Budd'* and Betto in *'Gianni Schichi'*. He was a soloist with Brisbane Chorale and the Brisbane Bach Choir. Joseph understudied Sir Donald McIntyre in the title role of *'The Flying Dutchman'* for Auckland Opera. Since his return he has played Count Almaviva in Hawke's Bay Opera's *'The Marriage of Figaro'*, Guiseppe in Hastings Operatic Society's *'The Gondoliers'* and is a Choral Society soloist. In 1995 Joseph taught for the E.I.T. Vocal Performance Course, and now teaches privately.



A Sacristan and Tailor

DONALD EDWARDS

Baritone, Donald Edwards won the New Zealand Opera Society's Moyra Todd Scholarship in 1988. He majored in political science at Victoria University, but decided to make music his career and studied for a Bachelor of Music majoring in performance for voice under the tuition of Emily Mair. He has sung in numerous concerts as soloist and with choral and operatic groups throughout Wellington. In 1990 he sang the role of Schaunard in *'La Boheme'* and in 1994 understudied the role of Count Almaviva in *'The Marriage of Figaro'* for Hawke's Bay Opera.



Doctor Bartolo

HAMISH MORRISON

Hamish studied in England with David Harper and Rudolf Piernay, performing in operas including *'Falstaff'*, *'Marriage of Figaro'*, *'Magic Flute'* and in the New Zealand 1990 opera gala at Covent Garden. Appearances since returning to N.Z. include the 1992 and 1994 International Festival of the Arts, Fosters *'Symphony under the Stars'*, Handel's *'Messiah'*, *'St Matthew Passion'*, *'St John Passion'*, *'Britten's St Nicolas'*, Pong in *'Turandot'*, Rev Horace Adams in *'Peter Grimes'*, Gaston and Arturo in *'La Traviata'* and for Hawke's Bay Opera, Remendado in *'Carmen'*. Other work includes, Ethel Smyth's *'Fete Galante'* (Royal College of Music), Wekerlin's *'La Laitiere De Trianon'*, Ross Harris' *'Tanz Der Schwaene'*, *'Acis & Galtea'*, *'Elijah'*, *'Judas Maccabeus'* and Bach's *'Christmas Oratorio'*. He will sing 'Spoletta' for Opera New Zealand in October.





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SPONSOR'S MESSAGE



"Mobil Oil New Zealand Ltd and Eastern Equities Corporation Ltd are proud to be involved with Hawke's Bay Opera in their production of Tosca", and to support the presentation of Grand Opera in the Bay.





BRUCE GREENFIELD

Conductor

Bruce Greenfield is one of New Zealand's finest accompanists. He has performed extensively for the Music Federation with a wide variety of groups and soloists. During his sixteen years on the staff of the Wellington Polytechnic Conservatorium of Music he taught many young musicians who are now a new generation of performers. Involved throughout his career with music/theatre he has been musical director of The Royal New Zealand Ballet, Downstage Theatre, Circa Theatre, New Zealand Opera Company, and TVNZ. He appears regularly as an accompanist, soloist, and recording artist for Concert FM of Radio New Zealand, and continues to work as coach and accompanist to leading New Zealand singers such as Dame Malvina Major, Margaret Medlyn, and Richard Greager. Bruce has toured extensively overseas and this year undertook a major tour of Japan, Korea, and Australia as musical director of *'The Phantom of the Opera'*. He has appeared in the International Festival of the Arts since its inception and this year gave performances in Stravinsky's *'Les Noces'*, and received critical acclaim for his playing in Janacek's *'Diary of one who Disappeared'*. He has just returned from Salt Lake City where he performed with Dame Malvina Major and the Mormon Tabernacle Choir.



PHILLIPA READE

Chorus Mistress

A pupil of Dame Sister Mary Leo, Phillipa was the Auckland Competitions' Society vocal champion in 1983 winning the S.K. Phillips Memorial Scholarship. She has her ATCL (performance) and in 1984 won the Australian Marianne Mathy Scholarship and attended the Queensland Conservatorium of Music. She completed a year at the Royal College of Music, London attaining her ARCM (performance) and won the postgraduate singing prize. In 1990 Phillipa won the Petrocorp Scholarship to sing in *'Die Meistersinger'* in the Wellington International Festival of the Arts. She played the part of Cherubino in Auckland Opera's *'The Marriage of Figaro'* and was chorus mistress for *'The Pearl Fishers'* for Hawke's Bay Opera. In 1993 she gave stunning performances in the role of *'Carmen'* for Hawke's Bay Opera. In 1994 she won the Dame Sister Mary Leo Scholarship and studied in Vienna that year followed by the role of Countess Amaviva in *'The Marriage of Figaro'* for Hawke's Bay Opera.

ORCHESTRA

Leader: Elsa Jensen

First Violins

Norma Smith
Dallas Knight

Second Violins

Marea Smith
Sandy Nolden
Sascha Nolden
Elizabeth Ralph

Viola

Marion Stronach
Sue Branch
Kathy Brenstrum

Cello

Fiona Dunn
Stephen Gibbs
Wendy Johnson

Double Bass

Rosemary Severinsen

Clarinet

Frances Morgan
Andrew Uren

Oboe

Julian Pook
Lukas Beech

Flute

Mary McHattie
Sarah Tait-Jamieson
Sally Davies

Bassoon

Kate Goldstone
Martin Sobelman

Trumpet

Maurice Reid
Julie Williams

Horn

Michael Winter
David Foster
Wendy Pearce

Trombone

Raewyn McIndoe
David Apperley
Keith Robinson

Percussion

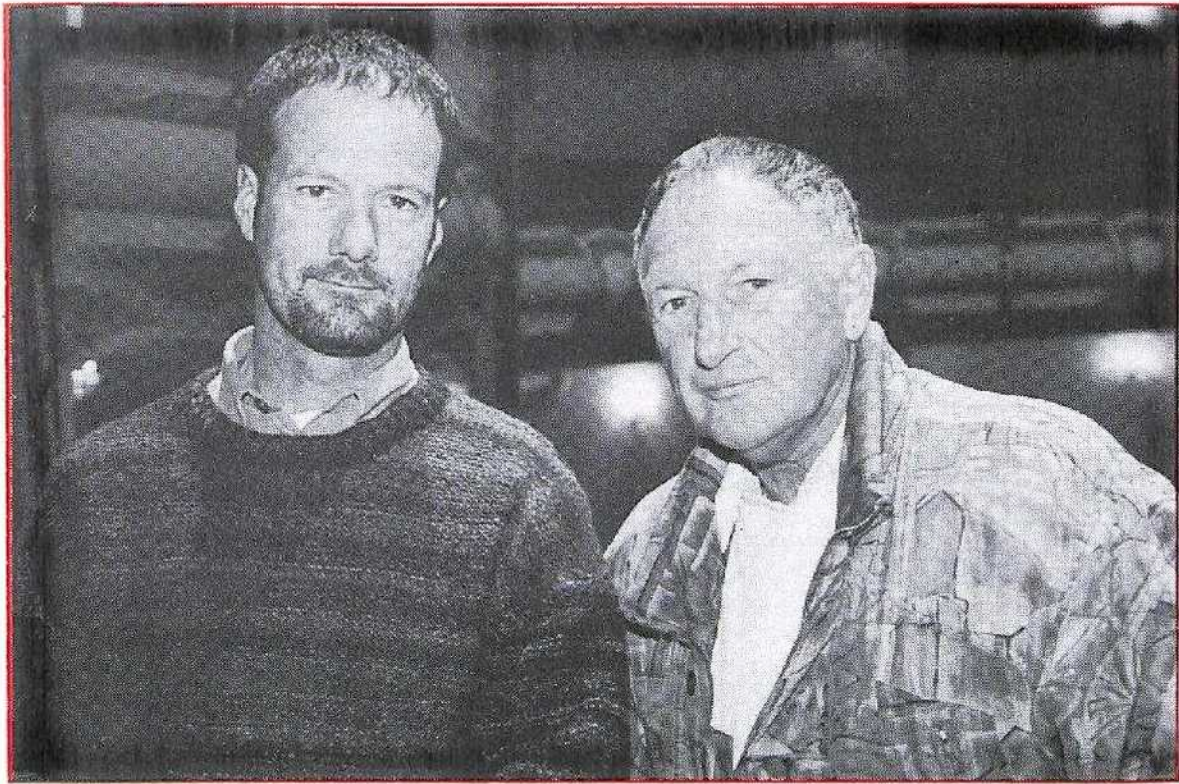
Grant Myhill

Harp

Karen Heathcote

Repetiteur and Keyboard: Megan Holmes.

Chorus Pianist: Marie Stothart.



JOHN HARDING

Set and Costume Design

John grew up in Waipukurau and attended Central Hawke's Bay College. His tertiary education was undertaken at Christchurch University and Teachers College where he trained as a specialist art teacher. After an innovative six years in education, teaching art, developing videos, lecturing at summer schools, and teaching theatre crafts he moved to Auckland and became Head of Properties, the Design Assistant at the Mercury Theatre. He worked on a myriad of plays, operas and musicals and was appointed Resident Designer in 1991. After three years he left to pursue a freelance career and his diverse talents led him into television where he has been Designer/Director for programmes such as TVNZ's Maori Language Programme 'Marae', Andrew Shaw's 'Clash of the Codes', TVNZ's 'Young Achievers Award'. He has undertaken commercial design work around Auckland City including several shops. John was set designer for the José Carreras concert at Western Springs and the Opera in the Park at the Domain. We anticipate with excitement John's return to Hawke's Bay.

RAYMOND HAWTHORNE

Director

Raymond Hawthorne was born in Hastings and educated at Hastings High School. An early interest in theatre came to fruition in 1955 when he became a member of New Zealand Players. A Government Bursary took him to London to study at The Royal Academy of Dramatic Art and for the next 13 years he gained wide experience as an actor, singer and director in the United Kingdom. In 1971 he returned to New Zealand and after two years with Mercury Theatre he instigated the formation of Theatre Corporate and was director for eight years. In 1982 he was appointed director of National Opera New Zealand, producing the Brecht/Weill 'Rise and Fall of the City of Mahogany' and Britten's 'Turn of the Screw' which set new standards for opera production in this country. In 1985 he became artistic director of the Mercury and pursued a policy of offering Auckland the best in drama, opera, and musical comedy. After the closure of Mercury Theatre Raymond became a freelance actor/director and has his own acting studio 'The Actors Space' in Auckland. He comes straight to us from a lead roll in Graham Greene's stage play 'Travels with My Aunt'. This is Raymond Hawthorne's first production for Hawke's Bay Opera. He is delighted to be working in his home town on such an exciting musical drama.

VERA THOMAS

Lighting Designer

Vera Thomas began her theatre career as a seamstress in the wardrobe of Mercury Theatre Auckland. After 15 months in the wardrobe, Vera confessed a desire to move into the technical department and was promptly transferred there. Vera then worked as a technician for several years eventually moving to lighting design. Her designs have included 'Shadowlands', 'Conjugal Rights' and 'Glorious Ruins'. Since that time Vera has designed at the Maidment Theatre Auckland and for Michael Hurst's productions of 'MacBeth' at the Herald Theatre and 'Othello' at the Watershed Theatre. Recent designs include '3 Tall Women', (directed by Raymond Hawthorne) and 'Travels of My Aunt', both at the Herald Theatre. Vera is one of only two women lighting designers working in this country. "Tosca" is her first opera design.



An opera in three acts.

Music by Giacomo Puccini.

Libretto by Giuseppe Giacosa and Luigi Illica.

Based on the play '*La Tosca*' by Victorien Sardou.

Characters in order of appearance

Cesare Angelotti	An escaped political prisoner	Joseph Christensen
The Sacristan		Donald Edwards
Mario Cavaradossi	A painter	Patrick Power
Floria Tosca	A celebrated singer	Margaret Medlyn
Baron Scarpia	Chief of Police	Iosefa Enari
Sciarrone	A policeman	Joseph Christensen
Spoletta	A police agent	Hamish Morrison
Shepherd boy	Heard in the distance	Natalie Stent
Gaoler		Donald Edwards

Ladies and Gentlemen of the Chorus

Nuns — Priests — Soldiers — Police Agents

Diane Abraham	Heather Polson	Martin Beech	Mac Kirkwood
June Berry	Janet Smith	Sam Browne	Ross Lange
Anita Davies	Francis Tod	Callum Dodunski	John Latton
Rowena Godfrey	Lauris Varney	Ian Gearey	John Pryce
Beverley Heard	Alison Wall	Kevin Keys	Hans Spijker

Choir Boys

Patrick Donovan	Jonathon Eagle	Roger Knauf	John Scott
Hayden Dooney	Dane Isherwood	Daniel Scott	

Henchmen

Michael Kupenga	Aaron Ward
Inia Maxwell	Mark Warren
Michael Tibbles	

Covers

Tosca	Karen Heathcote	Angelotti	Richard Harris
Scarpia	Donald Edwards	Spoletta	Ross Lange
Sacristan	Callum Dodunski		

Hawke's Bay Opera reserves the right to substitute cast in the event of unavoidable circumstances.

Director's Notes

Puccini is recognised indisputably as one of the great opera composers. *'Madam Butterfly'*, *'Manon Lescaut'*, *'La Boheme'*, *'Turandot'*, all are filled with the most ravishing and sensuous music that forge the action of his operas. He has a wonderful gift for melody.

The quality, however, that makes Puccini's operas so enduring and watchable is his uncanny gift as a dramatist. In this, he can be most compared with Mozart, who, too, was deeply concerned with the dramatic structures of his operas. Mozart and Puccini acted as strong arbitrators to their librettists and were specific in their demands for changes and rewriting.

Puccini knew that his own talent lay in "writing for the theatre." He understood his strength lay in that direction and that was where he focused his considerable talents.

There was much in Puccini's nature that was flawed, his propensity for falling hopelessly, desperately and frequently in love being but one. It caused much chaos in his domestic life. He lived fully, drank and smoked heavily and forgave himself readily.

This recognition of his humanities enabled him to create characters for his operas of vitality, courage and vulnerability. These qualities often eventually entrap them in the great wheel of life and often destroy them. We are left with a great sense of loss, for Puccini has the ability to involve us in his characters exposition and resolve.

In this respect *"Tosca"* is for me the most riveting of his operas, (although a great *'Madam Butterfly'* is an awe inspiring experience, too) 'Puccini's three major protagonists Tosca, the tempestuous opera singer, Cavaradossi: painter and

republican, and Scarpia the lascivious and manipulative Gestapo of the 1800's, bring into battle. Art, politics, religion and the human differences that divide them. Their dramatic struggle causes the blood to pulse in our veins.

"To interest to surprise, to move" — "to create something to make the world weep". These are Puccini's aims as a dramatist composer. With *Tosca* he achieves these with sublimity.

How fortunate to work with this fine cast of singers headed by Margaret Medlyn, Patrick Power and Iosefa Enari as our three protagonists *Tosca*, *Cavaradossi* and *Scarpia*. Their performances are thrilling and fulfilling and supported most ably by the remaining company and chorus.

"Tosca" is designed by another Hawke's Bay man John Harding. His concept for set and costumes fulfils with clarity and distinction Puccini's intentions (a director is only as good as his designer's concepts). The lighting is by Vera Thomas, a young designer with a growing reputation, who's lighting skills unite both artist and design. With Bruce Greenfield as musical director and conductor you can be ensured of a cohesive evening of opera.

What a delightful opportunity to return to Hastings. To this beautiful intimate and lovingly restored theatre, to work with and for the Hawke's Bay Opera Company who have so committedly brought opera to "The Bay" for you during these last years.

On behalf of those of us who are quests with you, thank you for the opportunity to share this great journey of *"Tosca"* with you. "Vissi d' Arte, vissi d' amore."

Raymond Hawthorne, Director.

'Tosca's Launch



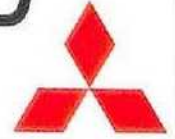
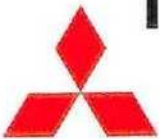
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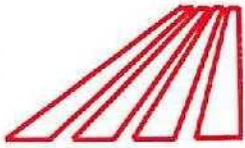
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Conductor

Bruce Greenfield

Director

Raymond Hawthorne

Set and Costume Designer

John Harding

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THE COMPOSER



Giacomo Puccini 1858-1924

Giacomo Puccini was born in Tuscany in 1858 to a musical family. His great, great grandfather was an organist and choir-master and his grandfather was also a choir-master and composer. Michele, Giacomo's father, composed operas.

Giacomo was an organist, choirboy and accomplished pianist by the age of ten. By sixteen he had been introduced to the joys of opera.

He gained his diploma from the Milan Conservatorium in 1883, and his teacher, Ponchielli, introduced Puccini to Giulio Ricordi,

the director of a famous publishing firm. Puccini, assisted by a contract with Ricordi, stayed in Milan and began his career as a composer.

While he was in Milan studying and composing, he lived in lodgings with his younger brother, a cousin and the young Mascagni, composer of *Cavalleria-Rusticana*.

Eventually Puccini's lover, Elvira Gemignani left her husband and, with her daughter, moved in with Puccini. They had a son, Antonio in 1886. Elvira's husband died and she was able to marry Puccini in 1904.

Puccini was injured in a car accident the year before and later developed a persistent hoarse throat which eventually was to lead to the cancer which killed him in 1924.

His legacy to the world includes the much loved operas *Manon Lescaut* (1893), *La Boheme* (1896, being regarded as a reflection of his earlier student life in Milan), *Madam Butterfly* (1903), *Gianni Schicchi* and *Turandot* (unfinished at Puccini's death).

Tosca was written in 1899 and premiered at the Teatro Costanzi, Rome on January 14, 1900. Frederico von Hohenstein, La Scala's scenic artist designed the sets and Tito Ricordi took charge of the production. The conductor was Mugnone. Critics were not generally favourable but *Tosca* played in Turin, La Scala, Genoa and in Covent Garden in the six months after the Rome premiere. By now *Tosca* was receiving great enthusiasm and has become a permanent fixture in opera house repertoires world wide.

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At each opera season Hawke's Bay Opera grants a scholarship. These are awarded in different areas of performance or production and are seen as encouragement for future training to the betterment of theatre in general.

Past recipients are:-

Joseph Christensen	<i>La Traviata</i>
Scott Cormack	<i>La Bohème</i>
Maxine Andersen	<i>The Pearl Fishers</i>
Len Evans	<i>Carmen</i>
Caroline Hickman	<i>The Marriage of Figaro</i>

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It's my privilege to be associated with the management and promotion of this fine theatre.

The Hastings District Council is committed to continuing the excellent work of the Theatre Restoration Trust, and has approved substantial spending to complete the upgrade of the venues. Planning underway includes improved dressing room and backstage facilities, upgraded toilets for both the stall and grand circle areas. When funds are raised, more comfortable seating and an improved heating, ventilation system can be installed.

In 1915 £15,000 was raised by the 7000 citizens of Hastings to build this theatre. I believe that with the same commitment and enthusiasm as our forefathers, we must preserve, and maintain a wonderful venue for wonderful productions like "Tosca". My congratulations to the Hawke's Bay Opera Trust on yet another magnificent production.

Dave Pipe, Promotions and Recreation Manager, Hastings District Council.



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