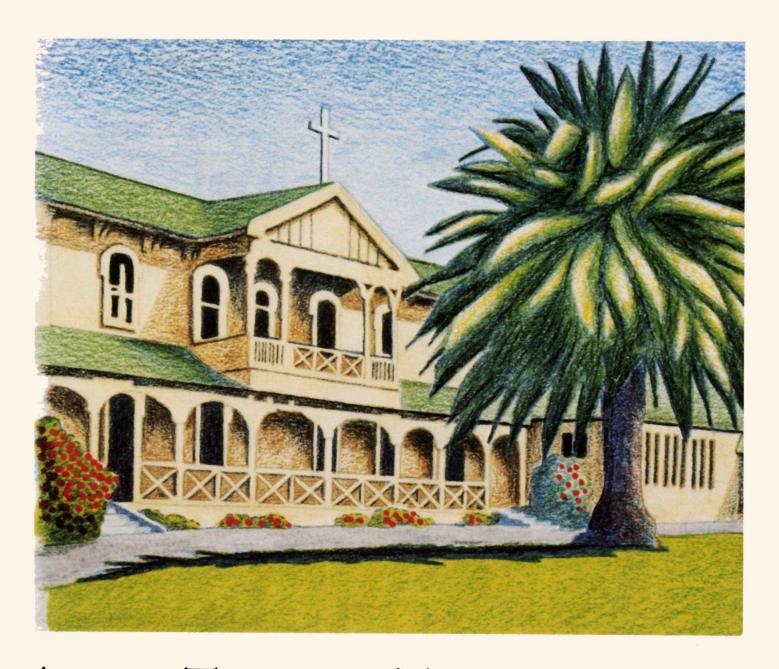
KIRRIE



 $\frac{\mathbf{A}}{\mathbf{M}} \frac{\mathbf{T}}{\mathbf{I}} \frac{\mathbf{T}}{\mathbf{S}} \frac{\mathbf{H}}{\mathbf{N}} \frac{\mathbf{E}}{\mathbf{N}}$ $\frac{\mathbf{M}}{\mathbf{E}} \frac{\mathbf{I}}{\mathbf{S}} \frac{\mathbf{S}}{\mathbf{A}} \frac{\mathbf{I}}{\mathbf{T}} \frac{\mathbf{E}}{\mathbf{E}}$



INTERNATIONAL MANAGEMENT GROUP in association with

AUCKLAND OPERA

present

KIRRI TEKANAWA

NAPIER

SATURDAY 23 JANUARY 1993

with the

NEW ZEALAND SYMPHONY ORCHESTRA

Conducted by Stephen Barlow

Sound Design

DOUG JANE Lighting Design

HOWARD ANDERSON Stage Design

TRACY

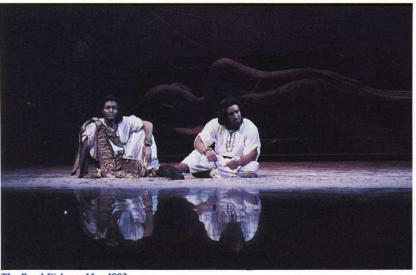


Auckland Opera exists to provide operatic entertainment of the highest possible standard, giving preference to the presentation of New Zealand artists.

In 1990 Auckland Opera was associated with the triumphant presentation of the La Boheme Honda Opera Season starring Dame Kiri te Kanawa. This production, produced by International Management Group, Victoria State Opera and Aotea Centre, marked the first time in over two decades that New Zealanders were able to see Dame Kiri perform in a fully staged opera.

The Foundation year, 1992, saw Auckland Opera rise rapidly to national prominence.

In March Auckland Opera worked in associated with National Business Review, International Management Group and Victoria State Opera to present the spectacularly successful *Placido Domingo in Concert* at Western Springs stadium.





The Flying Dutchman, October 1992

The Pearl Fishers, May 1992

This success was followed by two major opera productions at Auckland's Aotea Centre. Bizet's *The Pearl Fishers* played to sold-out houses in May, and in October a sensational new production of Wagner's *The Flying Dutchman* with Sir Donald McIntyre and new star Julie Dalton, was the subject of rave reviews from critics and public alike. Also in October a pair of concerts featuring 1992 New Zealand Entertainer of the Year Dame Malvina Major and titled *New Zealanders at Aotea* received standing ovations on both nights.



New Zealanders at Aotea, October 1992

Another wonderful opera season is planned for 1993, about which details will be announced shortly.

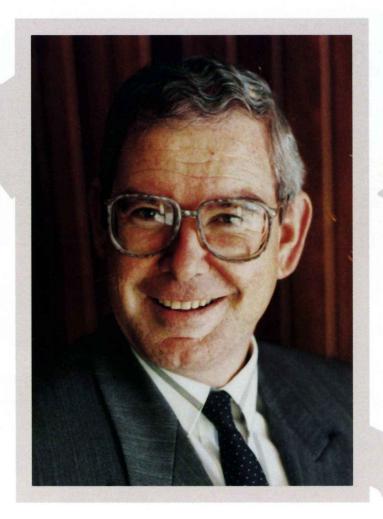
Like any modern arts organisation Auckland Opera depends on corporate sponsorship for its very survival. Amongst our many generous sponsors there are two organisations which actually make our existence possible. The Queen Elizabeth II Arts Council of New Zealand provides a substantial grant to Auckland Opera under the terms of the Arts Investment Programme. As our Series Sponsor the ANZ Bank's generous support underpins all of our activities. We gratefully acknowledge the support received from all of our sponsors, particularly these two organisations.





Message from

INTERNATIONAL MANAGEMENT GROUP



he staging of 'Kiri in Concert at The Mission Estate' with the New Zealand Symphony Orchestra is a continuation of historic presentations of Dame Kiri Te Kanawa by IMG. In 1990 IMG organised the Bank of New Zealand's 'Homecoming' concerts in which Dame Kiri's superb artistry was brought to over 300,000 New Zealanders in a record-breaking series of outdoor concerts and in 1991 IMG with the Victoria State Opera and the Aotea Centre staged the historic La Bohème Honda Opera Season in which Dame Kiri performed in an opera in New Zealand for the first time in over 20 years.

IMG is privileged to present Dame Kiri, in her only 1993 New Zealand performance, in such a superb setting so near to her own home town.

The magnificent efforts of many people and organisations have made this evening possible. We are particularly appreciative of the support we have received from The Napier City Council, The Greenmeadows Mission Trust Board, Mission Vineyards, Air New Zealand National and Auckland Opera without whose enthusiastic support this concert would not have happened.

We hope that tonight's performance will be an unforgettable experience for everyone.

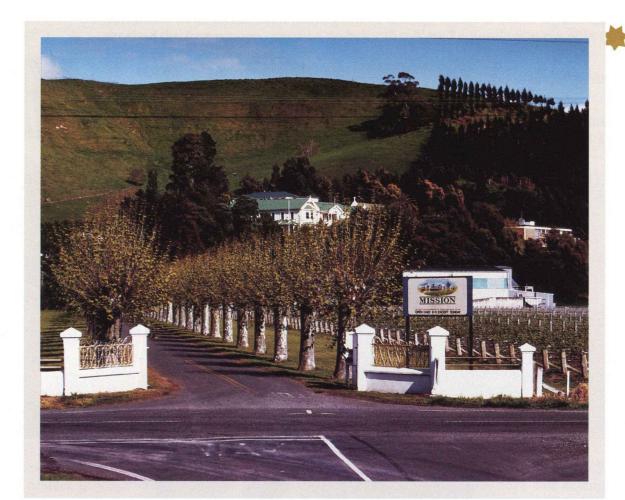
Paul Gleeson

General Manager

International Management Group - New Zealand

THE MISSION

VINEYARDS -



estled against the quiet and picturesque foothills of Greenmeadows on the outskirts of Napier is New Zealand's only nineteenth century winery – The Mission Vineyards.

It is New Zealand's oldest producer of wines still under the same management and its sizeable winery and vineyards, under the control of The Greenmeadows Mission Trust Board, help fund the work of The Society of Mary throughout New Zealand and the South Pacific.

Established in 1851 by French missionaries Father Lampila and two lay brothers Florentin and Basil on seven acres given to them by a friendly Maori chief, Puhara, they planted crops and wines. This was the beginning of Mission Vineyards.

Disputes, however, broke out between rival tribes and the Mission moved to Meeanee and reestablished its vineyards in 1858.

Overshadowing successes at Meeanee was the constant threat of flooding and so, in 1909, the seminary and vineyard moved to its present site. Overlooked by the grand old seminary on Mount St Mary, the Mission Vineyards Estate is a familiar landmark to all who visit Hawkes Bay and the ideal venue for Dame Kiri Te Kanawa's only New Zealand concert in 1993.



THE THOROUGHLY MODERN DIVA

by Michael Shmith

Throughout the history of opera, the cult of the personality has often predominated over performance. There can be no doubt that witnessing, say, Maria Callas at work was more important to some who did so than hearing Puccini or Bellini (who, after all, only composed and didn't sing – at least in public).

Each generation of singers has provided at least one artist who transcends artistry to become popular and who, in the process of establishing and consolidating fame, becomes an ambassador for opera. There is no doubt that in their time Melba and Caruso gave great public pleasure (and reaped the benefits); but they also introduced the public to opera. For every devotee of *Pêche Melba* there was also a convert to *La Bohème*. The system worked both ways.

Whereas Melba and Caruso were the right cult figures for their age, the late 20th Century has proved a different age altogether. There would have been precious few who saw Melba and Caruso actually sing. Just think: communications were practically non-existent. If you wanted to see Dame Nellie (assuming she was on that side of the world) you had to pay and take your chance. The gramophone was only then just beginning to play its part in bringing such voices to a wider audience, but it was an exercise often fraught with technical problems.