Programme

Dame
Malvina Major Presents

A Night at the Opera



An opera gala celebrating
Dame Malvina and her
legacy

6 August 2026

Hamilton
BNZ Theatre



Dame Malvina Major

A Legacy of Excellence and Generosity

Born here in Hamilton, Dame Malvina Major has inspired generations of New Zealanders through her extraordinary artistry, humility and unwavering commitment to nurturing young talent. While her international career took her to many of the world's great opera houses and concert stages, she has always remained deeply connected to Aotearoa and determined to ensure that future generations of singers have opportunities that were once difficult to access from New Zealand.

Throughout a career spanning more than five decades, Dame Malvina became one of New Zealand's most celebrated sopranos, performing leading roles across Europe, North and South America, Australia and Asia. Yet she is equally admired for what she has achieved beyond the stage. In 1991 she established the Dame Malvina Major Foundation with a simple but powerful vision: to "Share the Dream". Through scholarships, grants, mentoring and performance opportunities, the Foundation has supported hundreds of emerging performers, helping talented young New Zealanders develop careers in opera and the performing arts. Its philosophy of fostering performers "from grassroots to excellence" continues to guide its work today.

That vision has found a natural home in Hamilton through **Te Pae Kōkako – The Aotearoa New Zealand Opera Studio (TANZOS)**, based at the University of Waikato. Conceived as Dame Malvina's long-held dream, TANZOS bridges the crucial gap between university study and the professional operatic world. The intensive programme combines advanced vocal training, coaching, stagecraft, language study and international industry connections, enabling exceptional New Zealand singers to prepare for global careers while training at home. Donor-funded scholarships ensure that talent, rather than financial circumstance, determines who can take part.

For Hamilton, Dame Malvina's influence extends well beyond being the city's most famous operatic daughter. As patron of both TANZOS and the Waikato Anglican Cathedral, she continues to champion the cultural and community life of her birthplace. Her advocacy reflects a belief that music has the power not only to transform individual lives, but also to enrich communities, preserve heritage and bring people together.

Programme

Welcome from The Chair of Night at the Opera Trust, Murray Bindon

Address from Archbishop Emeritus Sir David Moxon

Dame Malvina Major speaks of her life and legacy

Clarissa Dunn (Radio NZ) presents the opera part of the evening with **Opus Orchestra** conducted by **Michael Joel**:

Overture – *La forza del destino* / Verdi – Orchestra

'Pourquoi me réveiller' – *Werther* / Massenet – Emmanuel Fonoti-Fuimaono

'Non più andrai' – *Le nozze di Figaro* / Mozart – Edward Smith

'E fra quest'ansie' – *I Pagliacci* / Leoncavallo – Faamanu Fonoti-Fuimaono

'Ah! Lève-toi soleil' – *Roméo et Juliette* / Gounod – Jordan Fonoti-Fuimaono

'Chi'il bel sogno di Doretta – *La rondine* / Puccini – Katherine Winitana

'Io morrò' – *Don Carlo* / Verdi – Alfred Fonoti-Fuimaono

'Ebben? Ne andrò lontana' – *La Wally* / Catalani – Madeleine Pierard

'Nessun dorma' – *Turandot* / Puccini – Emmanuel Fonoti-Fuimaono + Chorus

INTERVAL (20 MINS)

'O soave fanciulla' – *La bohème* / Puccini – Katherine Winitana & Emmanuel Fonoti-Fuimaono

'Casta Diva' – *Norma* / Bellini – Madeleine Pierard + Chorus

'Sous le dôme épais – *Lakmé* / Délibes – Felicity Tomkins* & Katie Trigg*

'Au fond du temple saint' – *Les pêcheurs de perles* / Bizet – Emmanuel, Jordan, Alfred & Faamanu Fonoti-Fuimaono

'Pace, pace mio Dio' – *La forza del destino* / Verdi – Madeleine Pierard

'Dein ist mein ganzes Herz!' – *Das Land des Lächelns* /Lehár – Emmanuel Fonoti-Fuimaono

'O sole mio – Neapolitan song / di Capua – Emmanuel, Jordan, Alfred & Faamanu Fonoti-Fuimaono

Brindisi chorus ('Libiamo ne' lieti calici') – *La traviata* / Verdi – Tutti

*Special appearance

Performers



Madeleine Pierard

Soprano

Award-winning soprano Madeleine Pierard was a Jette Parker Artist at The Royal Opera, Covent Garden, where she has since sung numerous roles including Contessa di Folleville (*Il Viaggio a Reims*), Musetta (*La Bohème* in London and Istanbul), Lisa (*La Sonnambula*), Berta (*Il barbiere di Siviglia*), and Noémie (*Cendrillon*). She has also covered major roles such as Violetta, Donna Anna, Leonore, and Elettra.

Other recent roles include Leonore (*Fidelio*) and Gerhilde (*Die Walküre*) with the Sydney Symphony Orchestra under Simone Young, Floria Tosca (*Tosca*) and Amelia (*Un ballo in maschera*) with Wellington Opera, Lady Macbeth with English Touring Opera, Marie (*Wozzeck*) with Orchestra Wellington, Empress Arianna (*Giustino*) with Pinchgut Opera in Sydney and Musetta in Francesca Zambello's *La Bohème* at the Royal Albert Hall. She has also performed leading roles at Buxton Festival, Grange Park Opera, and in Rufus Wainwright's *Prima Donna*.

As a concert artist, she has sung Beethoven's *Ninth Symphony* at London's Barbican and with the Melbourne Symphony Orchestra, Britten's *War Requiem* at Cadogan Hall, Sibelius' *Luonnotar* with the NZSO, Ross Harris' Symphony No. 2 in Strasbourg, and Strauss' *Four Last Songs* in London and at Teatro dell'Opera di Roma, Italy.

Recently, Madeleine returned to London for Strauss's *Vier Letzte Lieder* with English National Ballet, and sang Katerina in *Lady Macbeth of Mtsensk* (Shostakovich) with Orchestra Wellington. This year, Madeleine appears in New Zealand singing the world premiere of *Ocean* by Victoria Kelly with Orchestra Wellington and sings *Vier Letzte Lieder* with the NZSO under Sir Donald Runnicles (Deutsche Oper Berlin) before returning to Europe for further performances, including a solo recital at The Royal Opera House in London with pianist, Jean-Paul Pruna.



Emmanuel Fonoti-Fuimaono

London-based tenor

New Zealand-Samoan tenor Emmanuel Fonoti-Fuimaono was featured in Classic FM's Rising Stars 2026: 30 inspiring classical musicians under 30 and this autumn he will perform at Classic FM Live 2026 at the Royal Albert Hall.

He is currently in his second year in the Jette Parker Artists Programme at the Royal Opera House, Covent Garden where his roles this season include his role debut as Don Ottavio in *Don Giovanni*, First Armoured Man *Die Zauberflöte* and First Knight *Parsifal*. He also covers Tamino in *Die Zauberflöte*. Last season, Emmanuel's roles at ROH included Pang (*Turandot*), Borsa (*Rigoletto*), and First Philistine (*Samson et Dalila*). He also covered Rodolfo (*La bohème*).

Previous operatic roles in New Zealand include Arturo (*Lucia di Lammermoor*), Gastone (*La traviata*), Malcolm (*Macbeth*) and Tupaia (*Ihitai Avei'a – Star Navigator*). Other recent engagements include Gerontius/Soul in *The Dream of Gerontius* with Auckland Choral, tenor soloist in Mozart's *Requiem* with the Dunedin Symphony Orchestra and performing in Auckland Opera Studio's Verdi Meets Puccini gala concert.

Emmanuel completed his vocal training at the University of Waikato, graduating with a Master's degree through Te Pae Kōkako – The Aotearoa New Zealand Opera Studio (TANZOS), where he worked closely with renowned soprano Nikki Li Hartliep. A multiple award winner, Emmanuel has received major awards across Oceania, including the Sydney Eisteddfod Opera Award, the IFAC Handa Australian Singing Competition, the Lockwood New Zealand Aria Competition, and the Dame Kiri Te Kanawa Scholarship for Potential at the Lexus Song Quest (2022).



Alfred Fonoti-Fuimaono

Baritone

Alfred Fonoti-Fuimaono is a Samoan-New Zealand baritone from Flaxmere, Hastings, who holds a Master of Music in Advanced Opera Studies from Te Pae Kōkako The Aotearoa New Zealand Opera Studio (TANZOS). His classical training began with Project Prima Volta and Festival Opera, and earned him selection as a 2024 Freemasons Foundation New Zealand Opera Company Artist and the 2025 Creative New Zealand Iosefa Enari Memorial Award.

On the operatic stage, Fonoti-Fuimaono performed the title role in *Gianni Schicchi,* starred as Belcore in *The Elixir of Love* for the New Zealand Opera Schools Tour, and appeared as Count Ceprano in New Zealand Opera's production of *Rigoletto*. His ensemble credits with New Zealand Opera include *Orfeo ed Euridice*, *Il trovatore*, *Die tote Stadt*, and *Tristan und Isolde*.

Recent concert appearances include the dual bass roles of the Priest and the Archangel of Agony in Elgar's *The Dream of Gerontius* with Auckland Choral and Handel's *Messiah*. In 2026, he was a semi-finalist in the Kiri Te Kanawa Song Quest and headlined the Auckland Opera Studio Gala at the Auckland Town Hall. His 2026 performances also include Opera North's Opera in the Garden and a collaborative farewell concert with his brothers at the Auckland Opera Studio.



Faamanu Fonoti-Fuimaono

Baritone

Faamanu is a proud Samoan–Kiwi baritone from Flaxmere, Hastings. He is currently completing a Master of Advanced Opera Studies at the University of Waikato as a member of Te Pae Kōkako – The Aotearoa New Zealand Opera Studio (TANZOS), where he studies with Nikki Li Hartliep.

Faamanu has appeared in numerous operatic productions across New Zealand, including New Zealand Opera's *Rigoletto* (2024) and Festival Opera's productions of *La traviata, Carmen, Madama Butterfly*, and *La bohème*. His recent roles include Harasta in Janáček's *The Cunning Little Vixen* and Simone in Puccini's *Gianni Schicchi*. He has also performed with New Zealand Opera in *Orfeo ed Euridice*.

A passionate advocate for introducing opera to new audiences, Faamanu toured nationally with New Zealand Opera's Opera in Schools programme in 2023 and 2025, performing to more than 10,000 students. In 2025, he was a finalist in the North Shore Becroft Aria Competition and the New Zealand Aria Competition and in 2026, a finalist in The Kiri Te Kanawa Song Quest.

Later this year, Faamanu will move to London to study at the Royal College of Music on a full-tuition scholarship, following his solo debut with the Christchurch Symphony Orchestra in Mahler's *Lieder eines fahrenden Gesellen*.



Jordan Fonoti-Fuimaono

Tenor

Jordan Fonoti-Fuimaono is a Samoan-New Zealand tenor from Flaxmere, Hawke's Bay. He began singing in church at the age of eight and later discovered a love for barbershop, crediting his early experience with harmony for shaping his musical instincts. His passion for opera was sparked through Project Prima Volta, the Hawke's Bay youth opera initiative that introduced him to staged performance and inspired him to pursue tertiary study. Jordan went on to complete a Bachelor of Music with First Class Honours and a Master of Music in Advanced Performance Studies at the University of Waikato, followed by an additional MMus at Te Pae Kōkako The Aotearoa New Zealand Opera Studio (TANZOS) as a Dame Malvina Major Foundation Scholar, studying with Nikki Li Hartliep.

Jordan is a four-time alumnus of the New Zealand Opera School and the recipient of awards including the Dame Sister Mary Leo Foundation Scholarship (runner-up, 2023) and the Dame Malvina Major Foundation Scholarship (2025). His operatic roles include Beppe (*Pagliacci*), Normanno (*Lucia di Lammermoor*), Rinuccio (*Gianni Schicchi*), and Nemorino (*L'elisir d'amore,* NZ Opera Schools Tour). Concert highlights include *Messiah, Carmina Burana*, Britten's *Serenade for Tenor and Horn* with the Christchurch Symphony Orchestra and Handel's *Athaliah*. A successful competitor, Jordan has won the North Shore Aria, the Jim Stevenson Tenor Scholarship, and placed in the Christchurch Aria and New Zealand Aria. In 2026, he was a finalist in the Kiri Te Kanawa Song Quest.



Edward Smith

Bass-baritone

Edward Smith is a lyric-bass from the Waikato and is currently studying towards his Masters in Opera at Curtis Institute of Music in Philadelphia.

He was an Associate Artist of Te Pae Kōkako The Aotearoa New Zealand Opera Studio (TANZOS) where he was recipient of the Freemasons Foundation Scholarship. Whilst at TANZOS, he studied with Nikki Li Hartliep and is now studying with Mark Schnaible in Philadelphia.

In January of 2023 and 2024, Edward attended the New Zealand Opera School where he honed his skills surrounded by peers. He has performed with the NZ Opera Chorus in *Le comte Ory* and *La bohème*, as the Bass Soloist in Mozart's *Requiem* and as the Bass Soloist in Haydn's *The Creation* with local choirs.

In the 2025-26 season, Edward sang Caronte in The Curtis Institute of Music's production of Monteverdi's *L'Orfeo* and Theseus in Britten's *A Midsummer Night's Dream.* Edward sings Figaro in Mozart's *Le nozze di Figaro* later this month with National Youth Opera Aotearoa before heading back to continue his studies in the USA.



Felicity Tomkins

Soprano - Special Appearance

Described as possessing “a voice like mānuka honey - priceless, and healing to boot” (Waikato Times), Te Puke-born soprano Felicity Tomkins is internationally based between the United Kingdom and Australasia. In 2024 she was the winner of the 100th Melbourne Opera Herald Sun Aria and Sydney Eisteddfod Opera Scholarship, and the Lockwood New Zealand Aria in 2023.

Felicity is an alumna of the University of Waikato, and graduate of the Artist Diploma Opera Program at the University of Cincinnati College-Conservatory of Music, where she studied with Stuart Skelton. A former New Zealand Opera DMMF Studio Artist and AIMS Graz Opernstudio Artist, she joins the National Opera Studio Young Artist Programme in London later this year.

This season, Felicity sang the role of Contessa Almaviva in *Le nozze di Figaro* for New Zealand Opera. Other recent roles include Manon Lescaut (*Manon Lescaut*), Cio-Cio-San (*Madama Butterfly*), Annina (*La traviata*), Soprano 1/Military Wife (*The Knock*), Madame Lidoine (*Dialogues des Carmélites*), Jeannette (*L’amant Anonyme*), and Giulietta (*Les contes d’Hoffmann*). An accomplished concert soloist, Felicity has performed Handel’s *Messiah*, Mahler’s *Symphony No. 4*, Rossini’s *Petite Messe Solennelle*, Bach’s *Mass in B minor* and Bacalov’s *Misa Tango*.



Katie Trigg

Mezzo-soprano - Special Appearance

Hailing from Ngāhinapōuri, mezzo-soprano Katie Trigg is passionate about creating meaningful connections between audiences and performance, with a commitment to making classical music more accessible within communities.

Katie joined the LA Opera Domingo-Colburn-Stein Young Artist Program for the 2025/26 season, appearing as Maketaten in Philip Glass’s *Akhnaten* and the Second Lady in *The Magic Flute*. This season, she will appear in *Carmen* as Mercédès and as Baroness/ Vanderdendur in *Candide* A graduate of the Curtis Institute of Music in Philadelphia, where she studied with Julia Faulkner, Katie was awarded New Zealand’s prestigious Lexus Song Quest in 2024.

Recent operatic engagements include Cherubino in Mozart’s *Le nozze di Figaro*, The Old Lady in Bernstein’s *Candide*, Anna I in Weill’s *Die sieben Todsünden*, and Flora in Verdi’s *La traviata*. As a concert soloist, she has performed Verdi’s *Messa da Requiem*, C.P.E. Bach’s *Magnificat*, and Mozart’s *Requiem* with ensembles in New Zealand and the United States.

Before studying in the United States, Katie was a Sir Edmund Hillary Scholar at the University of Waikato and a Dame Malvina Major Foundation Studio Artist with New Zealand Opera. She is also committed to mentoring young musicians through education and community outreach initiatives.



Katherine Winitana

Soprano

Hailing from Ngāti Kahungunu and Ngāariki Kaiputahi, Katherine Winitana is a Flaxmere-born soprano. Katherine initially launched into the creative industry as a jazz singer before pursuing a Bachelor of Commercial Music at Massey University, where she graduated in 2018 and was honoured as the inaugural recipient of the Vodafone New Zealand Music Award.

Her passion for classical singing was sparked after participating in the Project Prima Volta programme, which marked the beginning of her transition into opera. Katherine quickly immersed herself in the world of classical music. Within a short period, she was accepted into the New Zealand Opera School, attending each summer from 2020-2024. This was followed by the completion of First Class Honours in Classical Voice, and two years as a Dame Malvina Major Studio Artist programme with New Zealand Opera. Katherine recently completed her Master’s degree in the inaugural cohort of Te Pae Kokako – The Aotearoa New Zealand Opera Studio (TANZOS) at the University of Waikato, studying with Nikki Li Hartliep.

Katherine has performed with Festival Opera as Lauretta (*Gianni Schicchi*) and Pamina (*The Magic Flute*) and with New Zealand Opera in *Toiere* and as Granny (*Red!*) for the NZ Opera ‘Opera in Schools’ tour in 2026. Katherine has also appeared in multiple opera gala performances throughout Aotearoa.



Cadence Chung

Chorus - Mezzo-soprano

Mezzo-soprano Cadence Chung is currently studying at Te Pae Kōkako – The Aotearoa New Zealand Opera Studio (TANZOS), supported by a Te Pae Kōkako Opera Grant. She holds a Bachelor of Music with First Class Honours from the New Zealand School of Music and has attended the New Zealand Opera School twice.

Cadence has received numerous awards and competition successes, including achieving the highest marks in the Under 21 category of the Wellington Vocal Competition for two consecutive years, and reaching the finals of the 2025 Wellington Vocal Competition and the 2026 Nicholas Tarling Aria Competition.

Cadence has performed with the choruses of New Zealand Opera, Wellington Opera, and Days Bay Opera, and has appeared as a concert soloist with Stroma New Music Ensemble, the Goethe-Institut, the New Zealand Choral Federation, Parliament, and the Napier Civic Choir. Equally at home as a composer and writer, Cadence has created and performed original musicals and song cycles, while the publication of her poetry collection *Mad Diva* (Otago University Press, 2025) was celebrated with a nationwide tour combining poetry and opera.

Her recent stage roles include Hänsel in *Hänsel und Gretel*, Cherubino in *Le nozze di Figaro*, Urbain in *Les Huguenots*, and the title role in Ravel’s *L’enfant et les sortilèges*.



Szilvia Hernyak

Chorus - Mezzo-soprano

Szilvia Hernyak is a current student of Te Pae Kōkako - The Aotearoa New Zealand Opera Studio (TANZOS), supported by a Te Pae Kōkako Opera Grant.

They are a graduate of both the New Zealand School of Music in Wellington and Waikato University, where they completed an PGDip degree in Music majoring in Classical Voice.

Recent projects include oratorio works with Handel Consort and Quire, Cantando Choir, and Napier Civic Choir, as well as singing Third Lady in a concert version of *The Magic Flute* with Festival Opera and the NZSO. Szilvia has participated in the New Zealand Opera School in 2024 and 2023, was chorus member for both New Zealand Opera Wellington and Wellington Opera for the 2022 and 2023 seasons, and assistant director of both NZSM's Opera Scenes in 2022, and Festival Opera's *The Magic Flute* in 2021.



Emma Jones

Chorus - Soprano

Soprano Emma Jones is from Invercargill and is a 2026/27 Artist with Te Pae Kōkako – The Aotearoa New Zealand Opera Studio (TANZOS), where she studies with Nikki-Li Hartliep, supported by the Dame Malvina Major Foundation Opera Grant. In 2025, she completed a Master of Music with First Class Honours at the University of Waikato under the tutelage of KS Emma Pearson.

Emma attended the New Zealand Opera School in 2025 and 2026, where she was awarded the Merle Higgie Opera Prize of Potential. She has enjoyed success in competitions throughout New Zealand, winning the 2025 Dame Malvina Major Foundation Waikato University Aria Competition, receiving the Most Promising Award at the Nicholas Tarling Aria Competition, and reaching the finals of the Coombes Johnston BMW New Zealand Aria Competition.

A regular performer across Waikato and Auckland, Emma has appeared as a soloist in Opera in the Strand, Handel's *Jephtha*, Mendelssohn's *Lobgesang*, Rutter's *Mass of the Children*, and Fauré's *Requiem*. Her recent operatic performances include Micaëla in Bizet's *Carmen*.

Emma has received University of Waikato Music Blues Awards for five consecutive years and was named Creative and Performing Arts Person of the Year in 2024 and 2025.



Caitlin Roberts

Soprano

Soprano Caitlin Roberts grew up between the Rangītikei District and Hawke's Bay. She is currently studying at Te Pae Kōkako – The Aotearoa New Zealand Opera Studio (TANZOS) under the tutelage of Nikki Li Hartliep, supported by the Freemasons Foundation Opera Grant.

Caitlin is an alumna of both the New Zealand School of Music—Te Kōkī at Victoria University of Wellington, where she completed a conjoint Bachelor of Music and Bachelor of Arts, and the University of Waikato Conservatorium of Music, where she graduated with a Bachelor of Music with First Class Honours and a Master of Music under the guidance of Dr Anna Leese and Catrin Johnsson.

Her love of opera began through Project Prima Volta, a youth opera initiative that led to performances in the chorus of numerous Festival Opera productions between 2015 and 2020. As a concert soloist, Caitlin has appeared with the New Zealand Symphony Orchestra, Kāpiti Chorale, Project Prima Volta, and the Napier Civic Choir.

A recipient of the 2021 Kāpiti Chorale Award in Vocal Performance, Caitlin was named to the Dean's List for Academic Excellence for three consecutive years. In 2025, she was awarded second place in the University of Waikato Aria Competition and attended the New Zealand Opera School in 2026.



John Davies

Staging Director

John G Davies is a New Zealand theatre director and performer with a career spanning over 50 years. His early career began with The Court Theatre, Auckland University, New Zealand Puppet Theatre, Street Theatre Arts Festival, Dramadillo, Prometheus Productions, and as a member of Red Mole Theatre, touring internationally for eight years, based in New York City.

John works across modern and classical plays, devised theatre, Noh, and opera, with notable productions and original works such as *Rakiura*, *Hobbs; The Shaping of a Nation*, *The Taiaha and the Testament*, *Te Pakkhai* (Māori/English adaptation of *The Bacchae*), Librettist/Producer/Director of the World Premiere Season *The Juniper Passion* (Michael Williams) at Teatro Roma Monte Cassino, Italy, and the World Premiere of *Ihitai 'Avei'a – Star Navigator* (Tim Finn) with New Zealand Opera.

He directs opera, writes libretti, teaches stagecraft and solo performance, and publishes on intercultural performance. He is also a songwriter and musician and released his debut album, *Let's Ride*, in 2020 and regularly performs his solo play *Te Tupua The Goblin*.

Orchestra



Michael Joel

Conductor

New Zealand-born conductor Michael Joel studied at Otago University and also with conductors Heinz Wallberg, Miguel Harth-Bedoya, Jac van Steen, and at the Dartington International Summer School.

Equally at home in the orchestral, choral and operatic repertoire, Michael has conducted extensively throughout New Zealand and the United Kingdom. He has worked at The Royal Opera House, assisting Antonio Pappano, Alexander Joel, Dan Ettinger, Placido Domingo, Oleg Caetani and Bertrand de Billy.

Michael has conducted many of the established orchestras and companies in New Zealand – Christchurch Symphony Orchestra, Dunedin Symphony Orchestra, Opera Otago, the City of Dunedin Choir, NZSO National Youth Orchestra and, prior to relocating to London, principals and members of the NZSO and NZ String Quartet in a critically acclaimed performance of Mahler's *4th Symphony.*

Michael has worked on the music staff of the Royal Opera House, Covent Garden as duty conductor on productions of *Tosca*, *La Bohème, La Traviata* and *Carmen.* He also assisted with the music preparation and children's chorus for *La Bohème* and *Carmen*. He conducted pianist, Pascal Rogé in Saint-Saëns *2nd Piano Concerto* with the Lakeland Sinfonia in the United Kingdom to great acclaim.

Since relocating to New Zealand from London, Michael has performed regularly with Opus Orchestra and is Music Director of both St Matthews Chamber Orchestra and Bay of Plenty Sinfonia.

OPUS ORCHESTRA

Opus Orchestra is the professional orchestra of the Waikato and Bay of Plenty, serving one of New Zealand's fastest-growing regions with concerts, community programmes and artistic collaborations throughout the year. Performing across Hamilton, Rotorua, Tauranga and beyond, Opus Orchestra is made up of professional musicians who teach and perform in our communities.

The orchestra strives to make orchestral music visible, accessible and meaningful, honouring music of the past and present while supporting the creation of new work. Opus Orchestra has presented several premiere performances of New Zealand works by rising and established composers such as Gareth Farr, Gillian Whitehead and Ross Harris and has attracted nationally and internationally recognised soloists, including Michael Houstoun, Diedre Irons, Matthias Balzat, Simon O'Neill and Bianca Andrew.

Opus Orchestra collaborates regularly with many musical entities such as TANZOS, NZ Opera, Scholars Baroque Aotearoa, Hamilton Civic Choir, Rotorua District Choir, Hamilton and Tauranga Arts Festival and the University of Waikato.

Opus Orchestra's involvement in this event is sponsored by Gallagher Group

GALLAGHER

1st Violin
Lara Hall ■
Trudi Miles
Sharon Stephens
Jackie McCaughan
Michie Nishiyama
Hilary Hillerich
Mandi Bromwich
Nrusingha Rath
Sarah Hart
Rebecka Beetz

2nd Violin
Indiana Williamson ●
Lucy Gardiner
Wesley Wu
William Ziyue Zhang
Dickson Fung
Tracy Wang
Tony Wu
Michele Wahrlich
Joey Fordham

Viola
Lisa Lynch ●
Edith Klostermann
Joe Harrop
Chris Nation
Samara Nation
Isaiah Kaiawe

Cello
Callum Hall ●
Jesbery Hartono-Hall
Tamsin Kreymborg
Raeul Pierard
Martin Griffiths
Rosalind Oliver
Marisha Duijzers

Double Bass
Eric Scholes ●
Elizabeth Lau
Nicola Han

Flute
Agnes Harmath ●
Anita Macdonald

Oboe
Joy Liu ●
Milli Manins

Clarinet
Rowan Meade ●
Renee Kenyon

Bassoon
Jessica Goldbaum ●
Ben Pollard

French Horn
Drew Morgan ●
Joshua Bartram
Henry Swanson

Trumpet
Peter Reid ●
Sitiveni Palei

Trombone
Sarah Rathbun ●
Roberta Hickman
David Woodcock

Tuba
Kerry Everett ●

Timpani
Charlie Garcia Gil ●

Percussion
Jeremy Fitzsimons ●

Harp
Ingrid Bauer ●

Piano
Alex Wiltshire ●

KEY
■ Concertmaster
● Section Principal

Programme Notes

Overture – *La forza del destino*

Giuseppe Verdi (1813-1901)

The operas of Giuseppe Verdi continue to be some of the most performed in the repertoire. Following the success of his 'middle' works; *Rigoletto*, *Il trovatore*, and *La traviata*, Verdi began experimenting with incorporating elements of French 'grand opéra' into his work, moving away from the 'opera of cavatinas, duets, etc.' and towards the 'opera of ideas'. One product of this period was *La forza del destino*, a sprawling study on love and fate, which opens with one of Verdi's most celebrated overtures. Unison brass and bassoons immediately introduce the 'fate motif' that permeates not only the overture but the entire opera. The themes that follow, soaring and lyrical as they are, are punctured by the darkness of fate and its long shadow over all.

'Pourquoi me réveiller?' - *Werther*

Jules Massenet (1842-1912)

One of the great opera composers of the Belle Époque, Massenet is best remembered for his rendering of Goethe's *The Sorrows of Young Werther*, the tragic story of the eponymous poet who falls in love with Charlotte, herself bound by duty to marry another man. In the opera's third act, Werther arrives distraught at Charlotte's home on Christmas Eve. In her attempts to relieve his suffering, she shows him a poem of Ossian that he had once started translating. He reads the poem aloud, with Ossian's words acting as a prophetic mirroring of his own fate.

Why do you wake me now, o sweetest breath of spring?
On my brow I sense your most gentle caresses,
yet how soon creeps on the time
filled with tempests and with distresses!

Tomorrow through the vale, the traveller will pass,
recalling all the glory of the past.
And in vain he will search for the bloom of my youth,
and nothing will he find but deep and endless sorrow.

Alas! Why do you wake me now, o sweetest breath of spring!

'Non più andrai' - *Le nozze di Figaro*

Wolfgang Amadeus Mozart (1756-1791)

The most famous composer of the Classical period, Mozart's most celebrated contributions to the operatic canon are his final work, *Die Zauberflöte* (*The Magic Flute*), and the Da Ponte operas: *Don Giovanni*, *Così fan tutte*, and *Le nozze di Figaro*. Count Almaviva, Figaro's employer, has discovered the pageboy, Cherubino, hiding in the quarters of Figaro's bride, Susanna. Already suspicious of Cherubino's designs on his own wife, the Count banishes Cherubino to his regiment in Seville. Here, Figaro taunts the boy about his new martial career, with his lusty pursuits of women soon to be replaced by marches in the mud!

You shall go no more, lustful butterfly,
Day and night flitting to and fro;
Disturbing ladies in their sleep
Little Narcissus, Adonis of love.

No longer will you have these beautiful feathers,
That light, romantic cap,
That hair, that glowing countenance,
That rosy, womanly complexion.

Among soldiers, by Jove!
A big moustache, a little kit.
With a rifle on your shoulder,
and a sabre on your flank,

Standing up straight, hard faced,
A big helmet, or a big turban,
Plenty of honour, little pay!
And instead of dancing the fandango,
A march through the mud.

Through mountains, through valleys,
With snow and with the sun beating down.
To the beat of the bugle,
Of bombs, of cannons,
Whose thunderous report
Makes your ears ring.
Cherubino, to victory:
To glory in battle!

'E fra quest'ansie... E allor per perchè' - *Pagliacci*

Ruggero Leoncavallo (1857-1919)

Despite a considerable output of opera and song throughout his career, Leoncavallo's fame rests almost solely on his 'verismo' masterpiece, *Pagliacci*. The opera tells the story of Canio, actor and leader of a commedia dell'arte troupe, who murders his wife Nedda and her lover Silvio on stage during a performance when he discovers their affair. The tragic outcome of the opera is set in motion in this scene, where Silvio comes to Nedda and asks her to elope with him, unaware that there is an eavesdropper in their midst...

Ah, you will live forever with this worry...
Oh, Nedda, Nedda, resolve my fate, stay with me, Nedda, stay!

You know the holiday is ending and everyone will leave tomorrow.
Nedda, Nedda!
What will become of me and of my life when you have gone away?
Nedda, Nedda, answer me.
If it is true that you have never loved Canio,
if, as you say, you loathe this wandering life and trade,
and if your great love for me is not a myth,
come, let us flee tonight! Come, flee with me!

'Ah! Léve toi soleil!' - *Roméo et Juliette*

Charles Gounod

An important influence on Massenet, Charles Gounod was a prominent French composer of the 19th century, writing twelve major works for the operatic stage of which *Faust* and *Roméo et Juliette* remain his most popular. As in its Shakespearean source material, Gounod's opera centres on the forbidden love of the Montague, Roméo, and the Capulet, Juliette. Having met briefly at a Capulet ball and immediately fallen in love, Roméo has snuck into the garden below the balcony of Juliette's room. When a light appears at Juliette's window, Roméo sings this ardent declaration of love.

Love, love! Yes, its ardour has troubled all my being!
But soft, what light through yonder window breaks?
It is there that, in the darkness, her beauty shines!

Ah, rise up, sun! Eclipse the stars which,
in the unclouded sky, twinkle in the firmament.
Ah! Rise up! Appear! Appear! Pure and charming sphere!

She is musing, she unfastens a curl of her hair
which comes to caress her cheek.
Love! Take her my avowal!

She speaks; how beautiful she is!
Ah, I hear nothing, but her eyes speak for her,
And my heart has replied!

'Chi il bel sogno di Doretta' - *La rondine*

Giacomo Puccini (1858-1924)

Verdi's great successor in Italian opera, Giacomo Puccini was one of the principal proponents of the realistic 'verismo' style of opera that emerged at the end of the 19th century. While renowned for such works as *Tosca*, *Madama Butterfly*, and *La bohème*, *La rondine* is a peculiar work in his oeuvre, being Puccini's attempt at writing a Viennese operetta! Here, Prunier, a poet, has been entertaining his salon audience with a song about Doretta, a woman who spurns a king's treasure for the sake of love. When Prunier has a memory lapse mid-song, Magda leaps to take up the story on his behalf, adding her own ending to the tale.

Who could guess Doretta's beautiful dream?
How did its mystery end?
Alas, one day a student
Kissed her lips,
And that kiss was a revelation:
It was passion!
Frenzied love! Frenzied rapture!
Who could ever describe
The subtle caress of a kiss so ardent?
Ah, my dream! Ah, my life!
Of what importance is wealth
If, at last, happiness has blossomed again!
Oh golden dream, to be able to love like that!

'Io morrò' - *Don Carlo*

Giuseppe Verdi (1813-1901)

Five years on from *La forza del destino*, Verdi's next opera was the historical epic, *Don Carlo*, centred on love and politics in 16th-century Spain. Rodrigo, Marquis of Posa and friend of Don Carlo, has intervened in a conflict between Carlo and his father, King Philip II of Spain, which has led to Carlo's imprisonment. Rodrigo makes his way into the prison and tells Carlo that he has saved him from execution by incriminating himself in the rebellion of Flanders. An assassin appears and shoots Rodrigo and, as he dies, he tells Carlo that his step-mother and secret lover, Elisabeth of Valois, will meet him tomorrow. He tells Carlo that he will die happily knowing he has saved his friend and Spain.

Carlo, listen: Elisabeth awaits you
At San Giusto tomorrow; she knows everything...
Ah! I miss my homeland...
My dear Carlo, give me your hand!

I will die, but light of heart,
because I could thus safeguard
the saviour of Spain!
Ah! Don't ever forget me!

'Ebben? Ne andrò lontano' - *La Wally*

Alfredo Catalani (1854-1893)

Catalani was an isolated figure in late-19th-century Italian opera, eschewing both French-style 'grand opéra' and the emerging 'verismo' movement in favour of an Italianate response to German Romanticism. His premature death at 39 has meant that his reputation lies almost solely on his most successful opera, *La Wally*. Wally, daughter of a rich Tyrolean landowner, is attracted to a hunter from a nearby village, but her father instead wishes her to marry Gellner, the steward of the family estate. At her father's birthday party, Wally rejects Gellner, and her father banishes her. As she leaves her home, Wally vows to wander alone and friendless into the mountains.

Well? I'll go far from here,
like the distant echo of the church bell...
There, in the white snow!...
There, in the clouds of gold!...
There is where hope
is regret... is pain!

Oh, merry house of my mother,
Wally will leave you, journeying far from you,
Maybe to you she'll not return,
Never will you see her again!
I'll go by myself and far from here,

Like the distant echo of the church bell...
There, in the white snow:
I'll go by myself and far from here
There in the clouds of gold!

'Nessun dorma' - *Turandot*

Giacomo Puccini (1858-1924)

Puccini's final work, *Turandot*, is a remarkable departure from the composer's true-to-life 'verismo' operas that had made him famous. The opera takes place in ancient China, where Princess Turandot will marry the man who can solve her three riddles, with a wrong answer leading to instant execution. Calaf, a prince in exile, submits to the trial and successfully answers the riddles, yet Turandot continues to hold him in disdain. Calaf offers her a reprieve: if she can learn his name before dawn, he will forfeit his marriage right and his life. As night falls over the city, Turandot's heralds command that none shall sleep until his name is discovered. Calaf, however, remains unmoved and sure of his victory at dawn.

Let no one sleep!...
Even you, Princess,
In your bleak room gaze at the stars
As they sparkle with love and hope!

But my secret lies locked within me;
No one will know my name!
No, no, on your lips I will pronounce it,
When the light of day returns in its splendour!

And my kiss will break the silence
That makes you mine!
Be gone, night! Vanish, stars!
With the sunrise, I will be victorious!

INTERVAL - 20 MINUTES

'O soave fanciulla' - *La bohème*

Giacomo Puccini (1858-1924)

A perennial favourite of opera fans the world over, *La bohème* is Puccini's most performed work. The opera's plot is set in motion when the seamstress, Mimì, knocks at the door of the poet Rodolfo's garret. Her candle has blown out and she has come in the hope he may be able to relight it for her. Rodolfo obliges, but, as Mimì turns to leave, it goes out again and, in attempting to relight it once more, Rodolfo blows his own candle out. Mimì now realises she has dropped her key, and together they search the darkened room. But, when their hands meet, the search is forgotten. They tell each other of their lives until their intimacy is interrupted by the calls of Rodolfo's friends, summoning him to Cafe Momus. Rodolfo is keen to stay in, but Mimì suggests that perhaps they could go along together. As they leave the garret, they realise they are in love.

RODOLFO: Oh, lovely girl, your sweet face bathed in soft moonlight,
In you I see the dream that I always would wish to dream.
MIMI: Love alone rules! How sweetly come his compliments to my heart!
RODOLFO: Sublime sweetness already trembles in my soul,
Love trembles in a kiss.
MIMI: No, for pity's sake...!
RODOLFO: You're mine!
MIMI: Your friends are waiting for you.
RODOLFO: Already you send me away?
MIMI: I'd like to say... but I don't dare...
RODOLFO: Say it...
MIMI: What if I came with you?
RODOLFO: Really? Mimì!
It would be so sweet to stay here, it's cold outside...
MIMI: I'll stay close to you...
RODOLFO: Give me your arm, my little one.
MIMI: I obey, sir!
RODOLFO: Say that you love me...
MIMI: I love you.

‘Casta Diva’ - *Norma*

Vincenzo Bellini (1801-1835)

Alongside his compatriots, Rossini and Donizetti, Bellini was part of the great triumvirate of 19-century ‘bel canto’ composers. Though his career was cut short by illness, his eleven operas were enough to secure his reputation and earned him the admiration of Verdi, Chopin, and even Wagner. *Norma*, generally regarded as his masterwork, centres on the love triangle of the Druid high priestess, Norma, the Roman proconsul of Gaul, Pollione, and a young priestess, Adalgisa. As the Gauls petition her to allow a revolt against the Romans, Norma, torn by her feelings for Pollione, pushes for peace, calling on the moon goddess to support her cause.

Pure Goddess, whose silver covers
These sacred ancient plants,
We turn to you lovely face
Unclouded and without veil…

Temper, oh Goddess,
Temper our ardent spirits
Temper our bold zeal,
Scatter on earth that peace
That you make reign in heaven.

‘Sous le dôme épais’ - *Lakmé*

Léo Delibes (1836-1891)

Delibes’ opera, *Lakmé*, retains its place in the operatic canon predominantly on the merit of a famous duet, ‘Sous le dôme épais’, better known as the Flower Duet. *Lakmé* centres on the tragic love affair of the eponymous Brahmin priestess and English army officer, Gérald, in India during the time of the British Raj. The opera’s most famous moment, the Flower Duet, is sung by Lakmé and her maidservant, Mallika, as they leave a Hindu temple and sit by a river. All is bliss until Lakmé is seized by anxiety for her father, a Brahmin priest who, in defiance of British colonial rule, continues to practice his religion. Mallika eases Lakmé’s fears by encouraging her to join her in picking flowers, unwittingly leading her to encounter Gérald and setting in motion the tragic events to come.

LAKME & MALLIKA:
Under the thick canopy
Where the white jasmine
Blends with the rose
On the flowering bank
Laughing at the morning.
Come, let us drift down together.
Let us glide gently along
With the enchanting flow
Of the fleeing current.
On the rippling surface
With a lazy hand
Let us reach the shore
Where the source sleeps
And the bird sings

LAKME:
But I don’t know what this fear is
That suddenly takes hold of me As my
father goes alone to the accursed city: I
tremble with fear!

MALLIKA: So that Ganesh may protect him
Let us go to the pond
Where snow winged swans frolic happily
Let us gather the blue lotus. .

‘Au fond du temple saint’ - *Les pêcheurs de perles*

Georges Bizet (1838-1875)

Despite his short life, French composer Georges Bizet left an indelible mark on the operatic repertoire with his beloved final work, *Carmen*. While most of his other works have since fallen from the repertoire, *Les pêcheurs de perles* (*The Pearl Fishers*), like Delibes’ *Lakmé*, has experienced a revival in popularity in the past 100 years owing in large part to a famous duet, ‘Au fond du temple saint’. In this remarkable duet the two fishermen, Nadir and Zurga, reminisce about a time when their friendship was nearly destroyed by their mutual love for a Brahmin priestess. To protect their friendship, the men made a vow not to pursue the mysterious woman, which they reaffirm in this duet, one of opera’s most famous musical moments.

NADIR: At the back of the holy temple,
Decorated with flowers and gold
NADIR & ZURGA: A woman appears… I
can still see her…
NADIR: The prostrate crowd Looks at her
in amazement
And murmurs under their breath: Look,
this is the goddess
Looming up out of the shadow And
holding out her arms to us.
ZURGA: Her veil parts slightly; What a
vision, what a dream!
The crowd kneels…
NADIR & ZURGA: Yes, it is she, it is the
goddess, More charming and more
beautiful!
Yes, it is she, it is the goddess, Who
has come down among us Her veil has
parted,
And the crowd bows before her.
NADIR: But through the crowd
She makes her way.
ZURGA: Already her long veil Hides her

NADIR: My eyes seek her in vain!
ZURGA: She is gone!
NADIR : She is gone, but what is this
strange flame
Which suddenly is kindled in my soul!
ZURGA: What unknown fire is destroying
me!
NADIR & ZURGA: Your hand pushes mine
away.
NADIR: Love takes our hearts by storm
And turns us into enemies.
ZURGA: No, let nothing part us!
NADIR: No, nothing!
NADIR & ZURGA: Let us swear to remain
friends!
We have seen her, she is the goddess
Who today led you to me
And from now I’ll keep our promise,
As close as brothers we shall be! Now we
shall tread a single path, Faithful until the
hour of death!

‘Pace, pace mio Dio’ - *La forza del destino*

Giuseppe Verdi (1813-1901)

Alongside its overture, *La forza del destino*’s other great moment is Leonora’s fourth act prayer, ‘Pace, pace mio Dio’. A twist of fate saw Don Alvaro accidentally kill Leonora’s father as the pair prepared to elope. As he dies, he curses his daughter, and the lovers find themselves pursued by Leonora’s brother, Don Carlo, bent on revenge. Through ‘the force of destiny’ the lovers are separated, with Leonora finally coming to stay in a hermitage. There, convinced of Alvaro’s death, she reaffirms her love for him and longs for the release of death. As she ends her prayer, she hears a commotion nearby, unaware that it is the clashing swords of her lover and her brother.

Peace, peace, O God!
Cruel misfortune
compels me, alas, to languish;
my suffering has lasted for so many years,
as profound as on the first day.

Peace, peace, O God!
I loved him, it is true!
But God had blessed him with such beauty
and courage
that I love him still, and cannot efface his
image from my heart.

Fatal destiny! A crime
has divided us down here!

Alvaro, I love you and in heaven above it is
written
that I shall never see you again!

O God, God, let me die, for only death can
bring me peace.
In vain this soul of mine here sought peace,
a prey to so much woe.

Wretched bread, you come to prolong my
inconsolable life.
- But who comes here, daring to profane
this sacred retreat?

A curse! A curse!

‘Dein ist mein ganzes Herz’ - *Das Land des Lächelns*

Franz Lehár (1870-1948)

Franz Lehár was the leading composer of operetta in the 20th century, producing over 30 operettas for the Viennese stage and revitalising the genre through his ability to write such memorable melodies. Though he is best known for *The Merry Widow*, many of his tunes remain popular concert favourites. One such song is ‘Dein ist mein ganzes Herz’, better known in English as ‘You Are My Heart’s Delight’. Written for star Austrian tenor and film star, Richard Tauber, the song has been a staple of the tenor repertoire since it first premiered in 1929.

You are my heart’s delight,
And where you are, I wish to be,
As a flower blooms when kissed by sunshine!

You are my most beautiful song,
Because it alone blossoms out love.
Tell me again, my only love,
Wherever I go, I feel you nearby.
I want to drink the air around you,
And fall at your feet,
You! You alone!
How wonderous is your luminous hair!
Dreamlike and full of longing
Is your radiant gaze!
I hear your voice,
So much like music!

’O sole mio!

Eduardo di Capua (1865-1917)

Perhaps the quintessential Neapolitan song, ‘’O sole mio!’ is now a cultural phenomenon. The song has a diverse legacy, having been recorded by a vast array of artists from Enrico Caruso and Luciano Pavarotti (whose recording of the piece won a Grammy in 1980) to Elvis Presley and Tony Martin, it featured in a famous series of television commercials for Cornetto ice cream in the 1980s, and even replaced the Italian national anthem at the 1920 Summer Olympics when the correct sheet music was not delivered in time. In text and music, the song is a joyful celebration of love, sunshine, and the passion of Napoli.

What a beautiful thing is a sunny day!
The air is serene after a storm,
The air is so fresh that it already feels like a celebration.
What a beautiful thing is a sunny day!

But another sun, even more beauteous, oh my sweetheart,
My own sun, is there in your face!
This sun, my own sun,
Is there in your face; It is there in your face!

‘Libiamo ne’lieti calici’ - *La traviata*

Giuseppe Verdi (1813-1901)

Verdi’s most performed opera, *La traviata*, opens at a party given by the notorious courtesan Violetta Valéry. All attendees are well in their cups, and call on Violetta’s current lover, Baron Douphol, to give a toast. When he refuses, the crowd turns to Alfredo, who launches into this famous ‘brindisi’/drinking song. He extemporises on the joys of love and drink and is joined by Violetta and the gathered partygoers in his revelry.

ALFREDO:
Let’s drink! Let’s drink from joyous cups
Embellished by beauty!
And let this fleeting hour
Be intoxicated with pleasure!
Let us drink to the sweet trembling that love arouses!
Since that eye pierces the heart:

ALL: Let’s drink, my love: Love among the cups
Will make for warmer kisses!

VIOLETTA: Among you I will share my joyful time.
All that isn’t pleasure in the world is folly.
Let us enjoy ourselves,
For fleeting and quick is the joy of love.
It is a flower that is born and dies,
And no longer can it be enjoyed!

ALL: Let us enjoy ourselves,
Song and cup embellish the night and laughter,
May the new day find us in this paradise.

VIOLETTA: Life is pleasure…

ALFREDO: When one hasn’t loved yet…

VIOLETTA: Don’t speak of it to one who doesn’t know it.

ALFREDO: It is my destiny…

ALL: Let us enjoy ourselves,

Song and cup embellish the night and laughter,

May the new day find us in this paradise.

CONCERT ENDS

A Night at the Opera

The Night at the Opera Trust and Organising Committee, including:

Murray Bindon (Chair), Lady Judi Gallagher, Rachael Griffin, Archbishop Emeritus Sir David Moxon, Madeleine Pierard, Chris Williams, Ken Williamson and Sara Young

...wish to thank the following:

Our Production Team:

Director: John Davies
Stage Manager: Joshi Reinhold
Assistant Stage Managers: Scott Bezett, Brigid Eady
Orchestra Manager: Rebecka Beetz
The BNZ Theatre Team, especially Ash Jugum, Michael Gilling, Megan Cullingworth, Rosie Thompson
Programme Notes: Scott Bezett
Logistics and photographer: Richard Lummus

Our Wonderful Sponsors:

The Sir William and Lady Judi Gallagher Foundation
Gallagher Group (sponsors of Opus Orchestra and printing costs)
King St Advertising (Marketing and Design)
Baker Tilly Staples Rodway

Sir William & Lady Judi Gallagher Foundation

And Our Incredible Supporters:

BNZ Regional Theatre
Te Pae Kōkako The Aotearoa New Zealand Opera Studio (TANZOS)
The University of Waikato

With thanks

About Te Pae Kōkako – The Aotearoa New Zealand Opera Studio (TANZOS)

Established in 2023 at the invitation of Dame Malvina Major, Te Pae Kōkako – The Aotearoa New Zealand Opera Studio (TANZOS) is a bold new initiative nurturing exceptional opera talent in Aotearoa.

In only three years, the impact has been remarkable. TANZOS artists are already stepping onto the global stage, with graduates becoming the first New Zealand singers to enter prestigious international opera programmes without first needing to leave home to train.

Designed for a small cohort of just five singers each year, the programme provides world-class training, international connections, and life-changing opportunities — supported by donor-funded scholarships. Based at The University of Waikato, TANZOS relies almost totally on philanthropic support.

To learn about ways to support TANZOS, please scan the QR code.

Please visit our website to discover more: www.tanzos.org

The Waikato Cathedral Church of St Peter

The Waikato Cathedral Church of St Peter
Te whare karakia matua o Pita Tapu ki Waikato

Proceeds from tonight's performance will help to preserve one of Hamilton's most significant heritage buildings for future generations and contribute towards the earthquake strengthening and restoration of the Waikato Cathedral Church of St Peter.

Thank you.

The Waikato Cathedral Church of St Peter gratefully acknowledges the A Night at the Opera Trust for presenting this special evening in support of the Cathedral's strengthening and restoration programme, and Co-Patrons of the Cathedral Strengthening Appeal, Lady Judi Gallagher and Dame Malvina Major, for their valued support and commitment to the Cathedral's future.

The first stage of the programme is a Music Centre, which will support the Cathedral's strengthening while creating a world-class hub for education, youth development, music and community.

If you would like to learn more about the strengthening programme or ways you can support, please scan the QR code.

With blessings.

www.stpeter.org.nz