

Kiri Sings Opera: at the Bowl of Brooklands (1967)

Wpisany przez bluesever

Piątek, 23 Październik 2009 12:57 - Zmieniony Czwartek, 23 Styczeń 2014 20:02

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1. *La Bohème* - *Si, mi chiamano Mimi* 2. *La Bohème* - *Donde lieta uscì* 3. *La Bohème* - *Quando me n'vo* 4. *Tosca* - *Vissi d'arte* 5. *Faust* - *O Dieux! que de bijoux (Jewel Song)* 6. *Die Fledermaus* - *Mein Herr Marquis* 7. *Turandot* - *Signore, Ascolta!* 8. *Turandot* - *Tu che di gel sei cinta* 9. *Madama Butterfly* - *Un bel di vedremo* 10. *Il barbiere di Siviglia* - *Una voce poco fa*
Kiri Te Kanawa - soprano NZBC Little Symphony Orchestra Juan Matteucci, Stanford Robinson – conductors Recorded February 11, 1967 during a performance at the Bowl of Brooklands, New Plymouth, N.Z.

Despite over a year away from New Zealand, public interest in, and affection for, the young Maori soprano Kiri Te Kanawa seems as great as ever. Kiri fans will be sure to welcome this latest record from Kiwi of a festival concert at the Bowl of Brooklands, New Plymouth on 11 February 1967. The quality of the recording is excellent and Kiri's singing has that freshness and charm which has already endeared her to many. Some of her recent records, mainly of lightweight stuff, have tended to give an impression of deadness. This record, in stereo, of an outdoor performance in a favourable acoustical setting, and backed by the NZBC Little Symphony Orchestra under Juan Matteucci and Stanford Robinson, does Kiri more justice.

The items are well known—from such well loved operas as *La Bohème*, *Tosca*, *Faust*, *Die Fledermaus*, *Turandot* (not so well known), *Madam Butterfly* and *Barber of Seville*. Kiri was, rightly I think, taken to task by critics some months ago when she appeared in Wellington because of the over-ambitious nature of some of the material she presented. The items on this record are for the most part well within the capabilities of a voice which is still developing and which still has to reach the full height of its powers. She sings effortlessly and often poignantly, notably in Mimi's farewell from Puccini's *La Bohème*. This is the best Kiri record yet. ---
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