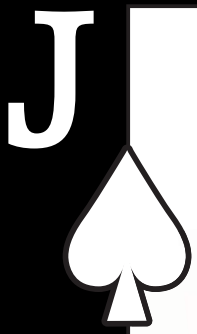


midland opera presents

The Crescent Theatre

19th - 22nd October 2011



Hell-bent

JACK FAUST adapted from Gounod

ANGELICA sister puccini



Flaschen-bourd



A

midland opera presents

The Crescent Theatre 19th - 22nd October 2011

Welcome to the 2011 Midland Opera Production. This year we present an unusual pairing of two operas, breaking moulds again with interwoven themes and more than their fair share of emotive subject matter. We hope you will be enriched by the experience and come away with a strong response. We hope to have you talking, and leave you with a desire to continue with us on our journey to present high quality, thought-provoking presentations

Newbies!

Our web-site midlandopera.com, and appearances at Artsfest have again recruited well. We have attracted more new members this year. And, again, new principals are adding their considerable talents to our production tonight!

And with more people keenly waiting in the wings for next season, our future is set to go from strength to strength. If you like what you see and would like to be a part of it, why not email info@midlandopera.com and get involved. You can be sure of a warm welcome.

Richard Bowley has joined us as Production Manager, leading the production team. And we're delighted that Jemima Bruntlett, a trained set designer who has been involved with us for some years, sees her own designs grace the stage tonight.

We are grateful for such creativity and energy.

Well-supported

This year sees our own Sarah Dyble – singer, harpist and Birmingham University Music graduate – produce reduced scores for both operas. A mammoth task! They suit the forces of a smaller company, and will be welcome additions to our bank of excellent reductions which are available for hire.

Welcome back to the talented players of the Queen's Park Sinfonia who ensure that we are extremely well-supported from the pit. Trevor Woodford, who creates our incredible sets, always surpasses the challenge of the designs. And that every part of the set is made of card, engineered with precision, is a sight to see.

Our presentation this year has once again been led by the formidable Andrew Potter who, along with exciting MD, Phil Ypres-Smith, has conceived a performance of (Jack) Faust and Sister Angelica, paired in a way that you will never have seen before. Another first for Midland Opera!

The next step..

Our aim for 2012 is to present **Turandot** – an Olympian challenge! And with other new developments afoot for the company, we're excited to step up to the mark. However we'd love you to witness our developments, so if you leave us with your email address we can keep you posted with a regular e-newsletter showing the progress of our incredible journey to October 2012 and beyond!

We'd be delighted if you would fill in - and leave on your seat - our Factfinder form this evening.

Friends, one and all.

Our yearly productions are intensive and expensive. So, as we have no external funding, we hope that you will become a 'Friend of Midland Opera'. To be a part of our ongoing development and to support of our endeavours. See the 'Friends' page in the programme.

We look forward to seeing you again soon.

With all our very best wishes, from everyone at Midland Opera.

**midland
opera**

www.midlandopera.com

MAIN INTERVAL: Refreshments will be served in the foyer during the main interval. The Promenade Bar will be open before and after the performance and during the interval. Patrons requiring drinks during the interval and particularly at the end of the performance are urged to order them in advance. Smoking is not permitted in the auditorium. Neither is the use of cameras and tape recorders. First aid facilities are provided by St John's Ambulance which gives its services voluntarily. In accordance with the requirement of the licensing justices: a) The public may leave at the end of the performance by all exits and entrances other than those used as queue waiting rooms and the doors of all such exits and entrances shall at all times be open. b) All gangways, passages, and staircases shall be kept entirely free from chairs or other obstruction. c) Persons shall not be permitted to stand or sit in any of the intersecting gangways. If standing be permitted at the rear of the seating, sufficient space shall be left for persons to pass easily to and fro.

THE CRESCENT THEATRE Licensee and Manager.

Bring charisma to your business!

Great Print... Great Design... Great Service...



*Brochures, leaflets and
all corporate stationery*



Pens and umbrellas personalised

Charisma Design and Print Limited are one of the most successful litho printers in the area and have considerable experience in the creation of digital artwork and quality litho printing.

With our experience, we are able to bring customers a huge range of high quality and affordable printing products. This, along with consistently great design and dedication to customer service, keeps our clients returning again and again.

Find out more at:

www.charismaprint.com



Complete design service



All Finishing in-house

Charisma

DESIGN AND PRINT LIMITED

Unit 10 Atlas Trading Estate Colebrook Rd. Birmingham B11 2NT

Tel: 0121 772 6020

Fax: 0121 772 6877

Jack FAUST

Somewhere in no-man's land, the forces of righteousness are in disarray. Valentine, a junior officer, rallies his troops, inspiring them to resist the fiendish foe. No sooner have they regrouped than Mephistopheles appears to re-establish Satan's sway over the proceedings and Valentine is forced to withdraw. With no moral compass, the chorus then indulge in the delights of drink, sexual dalliance, idleness and self-righteous indignation, until the lone voice of Siebel rises in praise of selfless love and devotion. Mephistopheles and Faust stifle Siebel's song, but not before he has alerted the chorus to their peril and paved the way for Valentine's return.

As the chorus turns on Mephistopheles, Faust intervenes to conjure up a vision of a triumphal return from the war. To consolidate his control, he produces a version of Siebel's Marguerite, whom he recreates as an entirely material girl, more than willing to delight in earthly spoils. As Faust and Mephistopheles continue to distract the troops with a mock opera, Faust's Marguerite begins to take on a more three-dimensional persona and Faust feels the first stirrings of a genuine attraction to his creation. As Faust's control wavers we are propelled back into no-man's land.

Valentine re-appears and bids a touching farewell to his sister before leading his troops in a final push against the enemy. Faust and Mephistopheles repel the attack. Marguerite sings a requiem for those who have been lost, and Faust - moved by her compassion - declares his love for her. But the happy ending he looks for is usurped by the dying Valentine, whose final curse shatters Faust's illusions and transforms the chorus into avenging angels. No longer able to reach Faust, Mephistopheles departs in search of other corruptible souls.

20 MINUTE INTERVAL



Sister ANGELICA

Alone, in the ruins of his 'virtual life', Faust witnesses the fate of Angelica - a Florentine noblewoman compelled to take the veil following the birth of an illegitimate child. For years she has been awaiting tidings of her son.

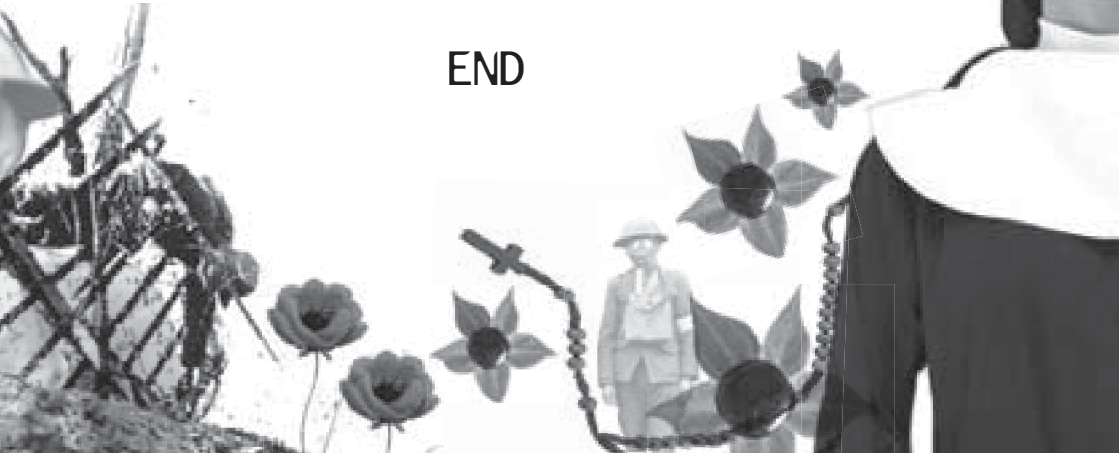
As the nuns prepare for the annual miracle in which the sun turns the water in their font gold, they reveal that several of them harbour earthly cravings, but Angelica refuses to reveal her heart's desire.

Finally, the Abbess announces that Angelica's aunt, the Princess, has come to call on her. The Princess has come to press Angelica into signing a document renouncing any claim on her inheritance in order to facilitate the wedding of Angelica's younger sister.

The Princess adds that the only course remaining open to Angelica is one of lifelong repentance. This goads Angelica into a defiant re-affirmation of the value of her child's life, which she will never repent.

The Princess informs her that the child has died. Thereupon Angelica, desperate to be reunited with her child, takes poison. Seized by the realisation that her suicide will condemn her to hell rather than the longed-for reconciliation, she implores the Blessed Virgin to intercede on her behalf...

END





Characters ~ JACK FAUST

Faust	<i>a conjurer</i>	Jacob Fifer
Mephistopheles	<i>a familiar spirit</i>	Devon Harrison
Valentine	<i>an officer and a gentleman; brother of Marguerite</i>	Ian McFarlane
Marguerite	<i>an object of desire and affection to all and sundry</i>	Jacqueline White
Siebel	<i>a virgin soldier</i>	Eleanor Turner
Wagner	<i>an old soldier who refuses to fade away</i>	David Mellor
Marthe	<i>a war widow in need of consoling</i>	Valerie Matthews

Characters ~ SISTER ANGELICA

Sister Angelica	.....	Lorraine Payne
The Princess	<i>The Aunt of Sister Angelica</i>	Patricia Bullock
Sister Genevieve	.....	Sarah-Ann Cromwell
The Monitor	.....	Sheila Giles
Mistress of the Novices	.....	Anna Hainsworth
The Abbess	.....	Jaymie-Kym McMellon
First Touriere	.....	Rachel Moriarty
Second Touriere	.....	Ruth Hopkins
First Novice	.....	Sarah Dyble
Second Novice	.....	Carole Cummins
First Lay-Sister	.....	Valerie Matthews
Second Lay-Sister	.....	Jessie Venegas-Garcia
Sister Dolcina	.....	Victoria Belcher
Sister Lucia	.....	Nuala Walters





~ CHORUS LADIES ~

Victoria Belcher, Sue Blackwell, Gwyneth Bowdler, Pat Bullock,
Margaret Clewett, Carole Cummins, Pam Davies, Gillian Donoghue,
Sarah Dyble, Sheila Giles, Anna Hainsworth, Rachel Hardy, Dee Hewings,
Deborah Johnson, Valerie Matthews, Jaymie-Kim McMellon,
Rachel Moriarty, Emma Skinner, Janet Stanley, Eleanor Turner,
Jessie Venegas-Garcia, Nuala Walters, Selma Wong, Marrian Yates.

~ CHORUS GENTLEMEN ~

Andrew Cooley, Niall Crowley, David Gold, John Guelke,
Dick Kemp, Barry Matthews, David Mellor, Steve Miller,
Willem Meijs, Andrew Nicklin, Malcolm Oakes,
Mel Taylor, Clive Thursfield, Anthony Wilkinson.

~ ORCHESTRA ~

Leader/1st violin ~ *Philippa Green*

2nd violin	<i>Emily Tyrell</i>	Oboe	<i>Anne Hagyard</i>
Viola	<i>Junghee Keum</i>	Bassoon	<i>Dot Brodie</i>
Cello	<i>Mike Nowland</i>	Trumpet	<i>Simon Crick</i>
Double-Bass	<i>Ayse Osman</i>	French Horn	<i>Cath Cordey</i>
Flute	<i>Liz Wrighton</i>	Trombone	<i>Adrian Taylor</i>
Clarinet	<i>Caroline Robinson</i>	Percussion	<i>Sarah Balls</i>



Sincere thanks to the players of the Queens Park Sinfonia



BIOGRAPHIES

PAT BULLOCK

The Princess

In addition to singing and playing the piano, Pat played violin in the Staffordshire Youth Orchestra in her early years. After qualifying in clinical chemistry, she studied ballet for 10 years before returning to singing. She then qualified as a primary teacher, and gained a Diploma of Higher Education in Music from Birmingham University. Having wide experience of choral and solo singing, she joined Midland Opera in 2000. Since then she has taken the rôles of Mrs Nolan in *The Medium*, Annius in *La Clemenza di Tito*, Madame Larina in *Eugene Onegin* and Antonia's mother in *The Tales of Hoffmann*. Pat also sings with Mercian Opera, Midlands Chorale and Birmingham Choral Union.



SARAH-ANN CROMWELL

Sister Genevieve

Sarah-Ann is an alumnus of Birmingham Conservatoire and a versatile classical soprano. Her solo singing career includes an audience with the Japanese Embassy and performances alongside international classical artists Thomas Trotter and Catherine Bott. She performed in *Carmen* and *The Magic Flute* during the Co-Opera Summer Festival 2011 and has performed *La Traviata* with the Birmingham Opera Company and the critically acclaimed *Othello* which was broadcast on the BBC and recognised in the Classical Oscars and the RPS Awards.

JACOB FIFER

Faust

Jacob was born in Birmingham. Originally a flautist, he went on to train as a primary teacher. Later he started taking second study singing lessons at college and won prizes at numerous music festivals, while undertaking taking solo work both for charity events and professionally. In 2007, he gave up full-time teaching to pursue a post-graduate vocal course at the Birmingham Conservatoire, studying with Julian Pike. He was awarded the Post-Graduate Certificate Prize for 'overall excellence' and was a finalist in a number of competition classes. His opera rôles have included those in *The Magic Flute*, *Poppea* and *Semele*. Currently, Jacob works as a solo singer, voice teacher, vocal animateur and English tutor in Birmingham and Solihull, as well as conducting several choirs.



SHEILA GILES

The Monitor

Sheila began singing at an early age and won at the 'Llangollen International Singing Festival' at the outset of her singing career. She has performed with Midland Opera for many years and sung many principal contralto rôles, along with many solo concert appearances. Sheila is active on the oratorio circuit and sang the contralto rôle in the Ludlow Festival's *Requiem* by Verdi. She also sings with the Midlands Chorale and the Manor Operatic Society for whom her most recent rôle was the part of the Gypsy Queen in the *Gypsy Baron*. She is also involved in raising money for the Kidney Patients

Association. Recent rôles for Midland Opera include Madame Larina in *Eugene Onegin*, *The Sorceress* in *A Masked Ball* and Cochenille in *The Tales of Hoffmann*.

ANNA HAINSWORTH

The Mistress of the Novices

Anna Hainsworth came to Birmingham following completion of an MA in Philosophy and Politics at the University of Glasgow to study for a Postgraduate Diploma at Birmingham Conservatoire. Whilst at university, Anna studied singing under Margaret Izatt and sang in a number of successful choirs including the Glasgow Chamber Choir. Anna has sung a number of rôles in Conservatoire productions, including Olga from *Eugene Onegin* and Mercedes from *Carmen* in 2009's *Opera Scenes*, and played Tessa in a local production of *The Gondoliers* in March this year. As well as performing as a soloist in several concerts, Anna sang at the 2009 Birmingham Book Festival. This is Anna's second rôle with MO after last year's *Nicklaus*.



DEVON HARRISON**Mephistopheles**

Born in Kingston, Jamaica, Devon studied voice and performance at Trinity College of Music London where he gained his Dip TCL and was Highly Commended in the Elisabeth Schumann prize for Lieder. Devon has performed extensively in opera and music theatre with Opera North, Birmingham Opera, Kent Opera, Surrey Opera, Pavilion Opera, The Opera Group, Pegasus Opera and Tête-à-Tête & Almeida Opera. Rôles have included: Frank in *Die Fledermaus*, Frazier in *Porgy & Bess*, Betto in *Gianni Schicchi*, Talpa in *Il Tabarro*, Lindorf & Dapertutto in *Tales of Hoffmann*, Sweeney Todd (title rôle), Tonio in *I Pagliacci*, Cacambo & Hermann Augustus in *Candide*, Don Alfonso in *Così fan Tutte*, Osmin in *Die Entführung*, Don Giovanni (title rôle), Ferrando in *Il Trovatore*, Zuniga & Morales in *Carmen*, Apollo in *Orfeo*, Monteverdi Joe in *Showboat* at the Royal Albert Hall, the Compère in the British premier of *Four Saints in Three Acts*. World Premieres include: Chaka for CBTO, *The Father* in *Cry of Innocence* by Gyname and Mark in *The Silent Twins* by Almeida. Devon has toured extensively overseas as a lead vocalist and soloist with show bands and opera companies. With Midland Opera, Devon has sung Banquo in *Macbeth* and Dr Miracle in *The Tales of Hoffmann* along with solo appearances in MO concerts.

**IAN MCFARLANE** **Valentine**

Ian McFarlane is a bass-baritone from South Wales currently based in Birmingham. His vocal career began with school choirs, from where he moved up to the county and Welsh youth choirs. At eighteen, he took his first major rôle as Javert in a school production of *Les Misérables*. Since then, he has sung *Hostias* from Fauré's *Requiem* with the National Youth Choir of Wales and has been a soloist with a number of other choirs including Blaenavon Male Voice Choir. He has recently completed a Postgraduate Diploma in Music at Birmingham Conservatoire where he was involved with the world premiere of David Blake's *Scoring a Century*. He currently studies with Gwion Thomas

and Jenny Miller. Ian joined Midland Opera in January 2011 and was a soloist in their Spring concerts. Recent operatic rôles include Aeneas (*Dido and Aeneas*) and Masetto understudy (*Don Giovanni*).

VALERIE MATTHEWS**Marthe in Faust, & the Lay-Sister in Sister Angelica**

Valerie studied at the Royal College of Music, London and joined Midland Opera after moving to Birmingham. She has taken many lead rôles including *Maliela* in *Jewels of the Madonna*, Alison in *The Wandering Scholar*, *Giannetta* in *L'elisir d'Amore* and *Annius* in *La Clemenza di Tito*. She is one of the founder members, of the CBSO Chorus and sang the soprano solo in their Brahms 'Requiem'. Valerie was a participant in a Masterclass given by Robert Tear and sang the soprano solo in St Chad's Cathedral for 'Messiah' in aid of BBC's 'Round the World Messiah'.

**JAYMIE-KIM MCMELLON** **The Abbess**

Jaymie-Kym McMellon won a scholarship at 16 for Solihull Chandos Choir, performing with them all over the Midlands in major oratoria. She went on to read Music at Canterbury Christ Church University, Kent, later gaining a Certificate of Education in Performance at London's Birkbeck University, and also attended the City Lit Opera Course, London. She has won numerous awards for her singing, and her operatic rôles have included *Susanna* in *Marriage of Figaro*, *Amahl* in *Amahl and the Night Visitors*, *Galatea* in *Acis and Galatea*, *Marzelline* in *Fidelio* and *Fortuna* in *The*

Coronation of Poppea, as well as being a regular on the concert platform. Jaymie currently studies at the Birmingham Conservatoire under Rita Cullis, and teaches singing at Ruckleigh School, Solihull. This is Jaymie's first rôle with Midland Opera.



DAVID MELLOR Wagner

David has sung in every MO production since 1985. His solo rôles include Betto in Gianni Schicchi, Micha and Krusina in *The Bartered Bride*, Balthazar in *Amahl and the Night Visitors*, Zuane in *La Gioconda*, Jobard in *Aunt Caroline's Will* and Mr. Gobineau in *The Medium*. Rôles for RSO include Zuniga in *Carmen*, the High Priest of Baal in *Nabucco*, Simone in Gianni Schicchi, Monterone in *Rigoletto*, the Marquis of Calatrava in *The Force of Destiny*, Zaretsky in *Eugene Onegin* the Mandarin in *Turandot* and the Imperial Commissioner in *Madam Butterfly*. He sang in three productions of *La Traviata* within eighteen months; as Dr. Grenvil for ETO Summer School and for MO, and as Marquis D'Obigny for RSO. Recently he has played Publius in *La Clemenza Di Tito*, Zaretsky in *Eugene Onegin*, Silvano in *A Masked Ball* and Coppelius in last year's *Tales of Hoffmann*.

LORRAINE PAYNE Sister Angelica

Lorraine began vocal training in 1991 with Sarah Wright, and was introduced to opera in 1992. Since then she has appeared for Consensus Opera as Cherubino in *The Marriage of Figaro* and for Midland Opera as Marguerite in *Faust*, twice as Nedda in *I Pagliacci*, as Marenka in *The Bartered Bride*, Adina in *L'Elisir d'Amore*, Monica in *The Medium*, Servilia in *La Clemenza di Tito*, Oscar in *A Masked Ball*, in the title rôle of *Carmen*, as one-third of *Lady Macbeth* and as *Olympia* in *The Tales of Hoffmann*. Lorraine has been a singing member and Marketing Manager of Midland Opera since 1993 and was Joint-Chairman for five years. Vocally, she has been privately tutored by international singer and coach, Margaret Field, and by MO's Musical Director and coach, Phil Ypres-Smith.



ELEANOR TURNER Siebel

Eleanor has had a love of singing since an early age, and having studied music at the University of Birmingham, she developed a passion for opera. At university she sang as part of the chorus in *The Magic Flute* and played the rôle of Diane in *Orpheus in the Underworld*, as well as performing in a range of choirs. She has also enjoyed visiting her home town of Dorchester to perform solos in several concerts, including Mozart's *Requiem* and Vivaldi's *Gloria*. Eleanor was delighted to discover Midland Opera at last year's Arts Fest and is thrilled to be part of this exciting production and to further her involvement in opera.

JACQUELINE WHITE Marguerite

After graduating from Hull University with honours in Music & French, Jacqueline moved to Birmingham to study for a Masters in Performance at Birmingham Conservatoire. This she gained with distinction under the tutelage of Rita Cullis. In 2008 Jacqueline completed a PGCE in Secondary Music and has since been teaching and developing choral groups as well as maintaining a busy and varied performing career. Jacqueline's operatic rôles include Emmie Spashett in *Albert Herring*, Woodbird in *A Christmas Extravaganza*, Giulietta in *The Tales of Hoffmann*, 2nd Echo in *Psyche*, Lady-in-Waiting in *Macbeth*; Spring/Sorceress in *Dido & Aeneas* and Gretel in *Hansel & Gretel*. Chorus work includes *Carmen* and *The Magic Flute* with Co-Opera Co. and *La Traviata* and *The Wedding* with Birmingham Opera Company. She also enjoys performing across the country with a variety of choral societies and orchestras. Up coming work includes a UK recital tour celebrating the life and work of Francis Poulenc with duo partner Clive Matthews.



VICTORIA BELCHER Sister Dolcina
Victoria has sung in two MO productions, and also performs with Birmingham & Midland Operatic Society..

GWYNETH BOWDLER Sister Osmina
An experienced Choral singer, Gwyneth loves being in MO, having joined in 2003. This is her first solo part.

CAROLE CUMMINS Second Novice
Carole enjoys singing with MO, Birmingham Opera Chorus and various choirs.

SARAH DYBLE First Novice
Sarah studied Music at Birmingham University and has sung in four MO productions, also playing harp in two of them. This year she has reduced both of the orchestral scores for the operas.

RUTH HOPKINS Second Touriere
Ruth is a prizewinning Birmingham-based soprano, making her debut with MO.

RACHEL MORIARTY First Touriere
Leeds-born Rachel studies at the University of Birmingham and has sung an assortment of operatic rôles.

JESSIE VENEGAS-GARCIA Lay-Sister
Jessie is a keen singer and dancer, and has sung with MO for one year. This is her first rôle with us.

NUALA WALTERS
Nuala joined the company in 2009, has performed in many concerts with MO and this is her third opera.



ANDREW POTTER Producer / Director

Andrew studied drama at Bristol University before acting at Mountview Theatre School and drama teaching at Bretton Hall. He is a long-term associate of the award-winning Box Clever Theatre Company, for whom he directed several 'Boxed Shakespeares' and their acclaimed anti-bullying piece: Mark & The Marked. Acting credits for the company include creating the rôles of the Storyteller/Shylock in the Boxed Merchant Of Venice and the Christ-like 'H' in A Very Private Passion. In 2000 he established Wildcard, a company specialising in innovative storytelling theatre, for whom he directed Hiawatha,

Gawain & The Green Knight, Richard III, The Odyssey, Hassan: An Arabian Adventure, The Tragical Life & Times Of Macbeth In The Beginning and Terry Johnson's Insignificance. He also created and performed Iliad, a one-man 'telling' of the Trojan War in the spirit of Homer. In 2004 Andrew left Wildcard to concentrate his energies around Birmingham, and since then he has directed Iphigenia At Aulis, The Storm, Fair Ladies at a Game of Poem Cards and The Arabian Nights at Birmingham School of Acting; Ruddigore, The Mikado and Merrie England for Great Witley Operatic Society, and the last two productions for Midland Opera; Macbeth and The Tales of Hoffmann.

PHIL YPRES-SMITH Musical Director

Phil studied singing and organ at the Birmingham School of Music. During this time he worked closely with the Opera School, returning later as a visiting lecturer. His Musical Direction for the Opera School included Don Giovanni, Albert Herring, Alcina (directed from the harpsichord at the Bath Georgian festival), and the world premiere of Giles Swayne's Le Nozze de Cherubino. He was involved in preparations for the first performances of Derek Bourgeois' Kubla Khan under the late Sir Charles Groves. Phil currently lives and works in Birmingham and is an experienced singing teacher and vocal coach; possessing a fine Counter Tenor voice. He has sung and accompanied for radio and led many musical and choral groups throughout the country. He has presented numerous lecture-recitals on subjects ranging from the history of Anglican church music to Italian opera. He wrote and presented a programme for the BBC World Service taking a lighthearted look at the mysterious world of liturgical organ improvisation. Alongside an extensive teaching practice, Phil is currently artistic director of Mercian Opera, Musical Director of Midland Opera and Director of Music at St George's Church Edgbaston. He has also composed a number of song cycles and choral works, as well as instrumental pieces and incidental music.



Director's note

or

The Error of Our Ways

"I'm going after that truck."

"How?"

"I don't know: I'm making this up as I go!"

- Raiders of the Lost Ark



At this moment (two and half weeks before we open) we are still very much on a journey towards whatever it is that you are about to experience. We are still 'making it up as we go'. So, anything I say here may have little or no bearing on this evening's entertainment.

What I can tell you is what you're *not* getting.

Faust is not the father of Angelica's child; nor is he that child as he might have become had he lived; nor is he on a mission to ease the suffering of a lost generation by purveying a 'virtual salvation'. But he might have been. And, at various stages in the rehearsal process, he was.

The back-story of Angelica's illicit love affair, its illegitimate offspring and her family's reaction is not being played out during Faust. But it very nearly was.

Regretfully, Sister Genevieve will not be doing a Shari Lewis impersonation complete with Lambchop hand puppet.

Angels will not literally fall from the fly-gallery.

(Or *probably* not.)

These were just some of the blind alleys down which we merrily ran – occasionally dogged by a degree of hysteria – in pursuit of our spiritually-challenged protagonists. Possibly, we were wrong to go there. Possibly, we were wrong to abandon those pursuits. You may rest assured that a healthy number of our mistakes have made it onto the stage. They may even provide some of the evening's highlights.

Because opera seems to me a wonderful medium for exposing, exploring and celebrating human error: that innate disposition to get things spectacularly wrong – the existential transgression, the monumental cock-up, the simple fumbling of the ball (not the X-factor, but the Oops-factor) – which reminds us who we are, and reconnects us with our fabulously fallible and flailing fellows.

Otherwise, what's this evening all about?

Damned if I know.

Andrew Potter 29/9/11

gorgeous | hair

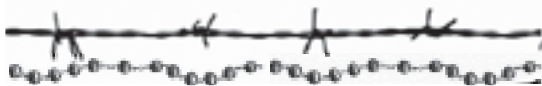
No. 9 Liberty Place

Sheepcote Street

Birmingham B16 8AE

0121 633 9977

www.gorgeoushairbirmingham.co.uk



The 2011 Midland Opera PRODUCTION TEAM

mmidland
opera

Musical Director *Phil Ypres-Smith*
Director *Andrew Potter*

Rehearsal Accompanist *Phil Ypres-Smith, plus:
Darren Hogg, Jon-Luke Kirton & Melissa Morris*

Production Co-ordinator *Richard Bowley*

Stage Design *Jemima Bruntlett*

Costumes *Emma Skinner & Pam Davies*

Assisted by *Company members*

Props *Steve Miller*

Set realisation *Trevor Woodford*

Set construction *Trevor Woodford, with
Ben Woodford, Jemima Bruntlett & Malcolm Oakes*

Stage Manager *Robert Taylor*

Lighting Co-ordination *The Crescent Theatre*

FRONT OF HOUSE

Ticket Manager Norma Johnson

Front of House Team Dave Bowdler, David Johnson,
..... Norma Johnson, Pat Nixon, Lyn Thursfield

OFFICERS OF MIDLAND OPERA

President Patricia Nixon

Chairman Clive Thursfield

Deputy Chair Andrew Cooley & Emma Skinner

Treasurer Barry Matthews

Secretary Lyn Thursfield

Past Chair Malcolm Oakes

Press & Publicity Lorraine Payne

*We are grateful to St. George's Church, Edgbaston
& St Michael's Church, Boldmere, for rehearsal spaces.*

Friends

Become a Friend of Midland Opera tonight!

Hand this completed form to one of our
front of house staff, or call 0121 444 6842.
And for just £10 (or more) you can support
one of the region's brightest musical gems!
Thanks so much to all the MO Friends
whose support makes such a difference.

We love you!

Miss Marie Austin

Mr Bob Bolan

Mr Philip Couse

Ms Barbara Deakin

Mrs Betty Gillespie

Mr & Mrs Peter Hale

Mrs F Jonas

Mrs Mavis Gray

Mr & Mrs Terry Green

Mrs Wyn Lamb

Mrs Paula Lawford

Mr & Mrs Bob Shepherd

Mr & Mrs Garth Tilt

Mr HL Wood

Mr Michael Walpole

Mrs Maureen Williams

Mrs Wyn Williams

Yes, I would like to become a 'Friend of Midland Opera' and, in doing so, I pledge to give £10 per year to support the artistic endeavours of the company. I understand that I can stop at any time.

Name: _____

Address: _____

Postcode: _____

email address: _____

Tel: _____

Make an exhibition of yourself!



- High Speed **Digital Press**
- Wide Format **Digital Printers**
- Pop-up **Display System**
- Revolutionary **Twist System**
- Portable **Exhibition Stands**


mediavillage
a community of media professionals

Making **Exhibitions** Easy...

For a **FREE** quote call Sandra now on

01254 306241

Please quote 'Midland' when calling

Email: sandra@media-village.co.uk

Media House
Burnley Road
Altham
Accrington
Lancs BB5 5TX



CHASE ACADEMY

Independent Co-educational School

From Nursery to A Level

- . Extensive New Music School
- . Substantial Music Scholarships
- . National Youth Orchestra Members
- . Senior, Junior and Chamber Choirs, Orchestra, School Productions
- . Transport from Sutton, Lichfield Tamworth



St John's Road, Cannock, WS11 0UR, 01543 501800
www.chaseacademy.com, info@chaseacademy.com



Sing with us!

There are plenty of opportunities with Midland Opera, for chorus and principal singers, for actors and dancers and for those involved in production, direction or musical leadership.

2012 will be an amazing year as we embark upon Puccini's masterpiece: **Turandot**. We all look forward to facing its challenges and beauty, as we embark on the journey to October 2012.

We'd love you to come along with us!

Check out our web site to find out more about us, or drop us a line. You're invited to come along to meet us anytime in rehearsal and you will receive a genuinely warm welcome.

www.midlandopera.com
info@midlandopera.com
07971 673 060

