

A Masked Ball

An opera in 3 acts by Giuseppe Verdi

(sung in English)



*"Music which boils
with tension and sparkles with joy.
This tale of contrasts is the best-shaped
Verdi opera of its period"*

Oct 30th, 31st, & Nov 2nd, 3rd 7.15pm
The Crescent Theatre, Birmingham

M.D. - Phil Ypres-Smith
Producer - Rachel Skinner
Reduced score by Eric Wetherell



Sponsored by Stoford Limited. In support of Marie Curie Cancer Care
info@midlandmusicmakers.org www.midlandmusicmakers.org



Arthur Street. 18 May 1910 – November 24, 2006
Kath Street. 12 April 1916 – December 27, 2006

Tonight's performance is dedicated to the memory of Dr. Arthur Street, founder and visionary of Midland Music Makers Opera Company and to Arthur's wife, Kath, the strength behind the man and his dream.

Dr. Arthur Street was founder and dreammaker of Midland Music Makers Opera Company. A born leader, his work as a respected metallurgist led him to become a best-selling author. He was a dedicated family man, with a passion for music.

Arthur founded MMM in 1939 as the Gooch Street Choir. The choir soon grew in confidence and reputation. In 1946 Arthur, who had a considerable knowledge of opera, decided to stage an ambitious production of 'Prince Igor'. Kath, his wife, helped make costumes and the whole company pitched in making sets and dressing the production.

It was a resounding success, and set a course which was to affect the lives of hundreds of singers, musicians and stage technicians for the next 60 years.

Arthur not only conducted, but produced many of the early operas, driving up from London for rehearsals, and back down again straight afterwards. Never tiring of his work, he provided enormous inspiration and leadership as the company grew, and he enjoyed bringing on new talent, revelling in their moments of glory.

Midland Music Makers would not be the company it is, if it were not for Arthur and Kath's dedication and spirit. They have touched lives, and are greatly missed.

2007 PRODUCTION TEAM

Musical Director Phil Ypres-Smith
Artistic Director Rachel Skinner
Assistant Director Elisa Amesbury
Stage and costume design Chloe Gamby and Rachel Skinner
Stage co-ordination Malcolm Oakes
Construction team Chloe Gamby, Trevor Woodford,
David Conway, Graham Leonard, Malcolm Oakes
Stage Manager Martin Matthews & Robert Taylor
Lighting Crescent Theatre
Orchestra co-ordination Claire Dawes and Malcolm Oakes
Costume Co-ordination Pam Davies
Costumes by Homburg's of Leeds,
With additional costumes made by Pam Davies and Adrienne Skinner
MasksKaren Perrey, Gwyneth Bowdler, Rachel Skinner, Nicola Willetts
Make-up Lyn Thursfield and Julie Bollands
Stage Crew David Conway, Graham Leonard,
Trevor Woodford, Rob Taylor

FRONT OF HOUSE

Ticket Manager Norma Johnson
Front of House David Johnson, Charlotte Woffindin and friends

OFFICERS OF MIDLAND MUSIC MAKERS

Joint Chair..... Malcolm Oakes and Lorraine Payne
Treasurer Barry Matthews
Secretary Patricia Bullock
Members' Representative Dee White
Press & Publicity Lorraine Payne

Our sincere thanks to St. George's Church, Edgbaston
and King Edward's School, Edgbaston for their support with rehearsal space.

Our grateful thanks to anyone who has contributed to this production and that we may have inadvertently omitted.

Stoford Developments Limited
is proud to sponsor the
Midland Music Makers Opera Company
production of 'A Masked Ball'.

Stoford is a privately-owned commercial and residential property development company.

We are delighted that we have encouraged MMM to develop organically by increasing publicity, and providing funding towards orchestra costs. We are proud to have secured the immediate future of this amazing company, and look forward to seeing them develop further.



0121 234 6699
www.stoford.com

Estates Gazette 2007 Property Developer of the year.

www.kes.bham.sch.uk



**KING EDWARD'S SCHOOL
BIRMINGHAM**

"The quality of the educational experience is outstanding"

"The breadth and extent of extra-curricular activities available are a major strength"
(Independent Schools' Council Inspection 2007)

Financial assistance available:
Scholarships,
Governors' Assisted Places

Located in Edgbaston with easy access by bus or train

OPEN MORNING

10.00 am - 12.30 pm

(Please arrive between 10.00 - 10.30 am)

Saturday 17th November

For a prospectus or further information please contact:

Telephone: 0121 472 1672

Email: admissions@kes.bham.sch.uk

King Edward's School, Edgbaston Park Road,
Birmingham B15 2UA

Charity no. 529051

A Masked Ball

(Un Ballo in Maschera)

Music by Giuseppe Verdi Libretto by Antonio Somma

(Freely adapted after Eugene Scribe's 'Gustave on Bal Masque')

English Translation by Peter Paul Fuchs

Arrangement of the score for a Chamber Orchestra by Eric Wetherell.

CHARACTERS

| | | |
|--------------|--|------------------|
| Riccardo | <i>The King</i> | Mark Ellse |
| Count Renato | <i>The King's close friend and adviser</i> | John Kiefert |
| Amelia | <i>Renato's wife.</i> <i>(Tuesday & Friday)</i> | Anne Willetts |
| | <i>(Wednesday & Saturday)</i> | Kym Sheargold |
| Oscar | <i>The King's loyal page</i> | Lorraine Payne |
| Ulrica | <i>Fortune Teller</i> <i>(Tuesday & Saturday)</i> | Sheila Giles |
| | <i>(Wednesday & Friday)</i> | Angela Pearson |
| Samuel | <i>Conspirator</i> | Clive Thursfield |
| Tom | <i>Conspirator</i> | Roger Mann |
| Silvano | <i>A sailor</i> | David Mellor |
| | <i>Chief Magistrate</i> | Roger Hanke |
| | <i>Servant to Amelia</i> | Valerie Matthews |

~ CHORUS LADIES ~

Gwyneth Bowdler, Pat Bullock, Margaret Clewett,
Pam Davies, Sheila Giles, Valerie Matthews, Pat Nixon,
Karen Perrey, Sylvia Rifkin, Stella Rourke, Emma Skinner,
Janet Stanley, Rosemary Walton,
Servants of court: Dee White & Marrian Yates.

~ CHORUS GENTLEMEN ~

Tony Clewett, David Gold, Roger Hanke, Joe Johnson,
Barry Matthews, Willem Meijs, David Mellor, Steve Miller,
Tim Morris, Malcolm Oakes, Mel Taylor.

~ ORCHESTRA ~



Leader/1st violin ~ Bethan Morgan

| | | | |
|-------------|----------------------|-------------|-------------------|
| 2nd violin | Emily Chapman | Clarinet | Caroline Robinson |
| Viola | Antonia Finch | Bassoon | Jo Coombes |
| Cello | Claire Spencer Smith | Trumpet | Steve Lee |
| Double Bass | Philippa Morgan | French Horn | Claire Dawes |
| Flute | Jo Kirkwood | Trombone | Chris Hickman |
| Oboe | Natasha Wilson | Percussion | Vicky Lee |

And special thanks to:

Chloe Gamby

A Postgraduate Theatre Design student of Birmingham UCE, who worked with Rachel on the designs and construction for the production.

Elisa Amesbury

A Postgraduate student of Theatre Direction from Bristol University, who worked on character development with the company and principals.

A Masked Ball (Un Ballo in Maschera)

SYNOPSIS

Act 1 Scene 1

The prelude leads seamlessly into courtiers expressing love and devotion to their king, Riccardo. Immediately two conspirators, Tom and Samuel, mutter their dissatisfaction with the King, voicing their desire to get rid of him. Riccardo enters accompanied by his page Oscar, who is his alter ego representing the carefree side of his personality. When Riccardo is shown the list of invitees to his Masked Ball he sees the name of Amelia and sings of his love for her. Renato, the King's faithful lieutenant and friend and husband of Amelia, enters to warn him that he has enemies plotting to kill him. The Chief Magistrate petitions for Ulrica, a fortune-teller, to be exiled. Riccardo is intrigued and the scene ends with the King urging all to join him to visit Ulrica in disguise. In this he is supported by the enthusiasm of the courtiers, whilst the conspirators continue to plot sedition.

Act 1 Scene 2

In her den Ulrica calls upon the dark forces of the night to reveal themselves. Riccardo arrives disguised as a fisherman, but is rebuffed and draws back as Ulrica continues her invocation, at the end of which Silvano, a simple sailor, arrives. He explains that he has suffered many hardships but with no reward and wishes to have his fortune told. Riccardo is impressed and whilst Ulrica is reading Silvano's hand writes on a scroll and slips it into his pocket. When Silvano reads it and he finds that he has been promoted to Lieutenant and that Ulrica's prophecy has come true. Amelia's servant arrives asking for an audience for her mistress. Riccardo hides whilst Amelia explains that she wishes to be rid of her love for the king. Ulrica tells her of a magic herb to be found on the top of the gallows hill. Riccardo hears her plan to visit the hill and vows to meet her at the appointed hour. When Ulrica reads Riccardo's future she says that he will soon die and that it will be by the hand of the first person to shake his hand. Renato enters and shakes him by the hand, which convinces all that the prediction was false.

Act 2

Amelia appears at a lonely field on the outskirts of the city singing of her mental anguish at the predicament in which she finds herself. At the stroke of midnight she is frightened by the sight of a ghostly spirit. Then Riccardo appears and in the exchanges that follow sings of his love for her whilst Amelia sings of the shame of betraying her husband. Renato appears and Amelia lowers her veil to avoid being recognised. He has come to warn Riccardo that conspirators are plotting to waylay and kill him and promises to escort the 'unknown lady' to safety. On the way they meet the conspirators and Amelia's identity is revealed. The devastated Renato arranges to meet Tom and Samuel at his house next evening.

(20 MINUTE INTERVAL)

Act 3 Scene 1

Amelia tries to tell Renato that nothing to dishonour him has occurred, but he sings of his shame and that Amelia must die. When she has gone Renato indicates that it is Riccardo, rather than Amelia who should die and reflects upon the injury done to him by his friend and the lost love of Amelia. Tom and Samuel enter to hear news they cannot believe - that Renato wishes to join the plotters. Amelia then enters and draws the card that selects Renato as the killer. Oscar arrives to invite Amelia and Renato to the Masked Ball that evening and whilst Oscar sings of the delights ahead the plotters look forward to success.

Act 3 Scene 2

Riccardo muses on what he must do. Renato must be sent to Finland to remove Amelia from him, but he will see her for one last time at the Ball! Oscar arrives bearing a message warning that people are plotting to kill him. The scene then changes to the ballroom where the excited guests gather. The conspirators enter and Renato tries to get Oscar to identify the King. At first Oscar resists but finally relents. Riccardo enters, followed by Amelia who implores him to flee the assassins. He in return sings of his love and tells her of the posting to Finland. As they utter their final parting Renato steps forward and stabs Riccardo. The dying Riccardo tells Renato of his intended departure next day, Renato is stricken with remorse and before dying Riccardo forgives all the plotters

CURTAIN

Background

Censorship was commonplace in Verdi's Italy and Masked Ball suffered most of all his operas. The opera is based upon the story of the liberal King Gustave III who was shot by Count Anckarstroem at a masked ball in Stockholm in 1792. Stories involving regicide were not approved by the censors, hence the difficulties faced by Verdi and his librettist Somma. The first libretto was based in Sweden, written by Scribe and set to music by Auber in 1833. Somma based his work on Scribe but because of the censors, in first Naples and then in Rome the action ended up in America when it was a British colony and the king was changed to a duke becoming the 'Conte di Warwick'. By the time the final revisions were in place Somma refused to add his name to the opera. During the twentieth century a number of productions returned the opera to its original setting, even though the familiar Italian names were retained – which is the version used in this production.

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 Ian Thompson



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, Telephone 01543 501 800
www.chaseacademy.com, info@chaseacademy.com

Biographies

MARK ELLSE (Riccardo)

Mark Ellse held a choral scholarship at Jesus College, Cambridge at the same time as reading for his physics degree. Moving to London broadened his experience as a professional tenor, with oratorio his speciality, his repertoire ranging from Beethoven 9 and Verdi's Requiem to smaller scale works such as Britten's St Nicholas. He has made radio and television broadcasts, including a Christmas day special with Kiri te Kanawa. More recent recently turning to opera, his repertoire includes the title roles in *Idomeneo*, *Peter Grimes* and *Tales of Hoffmann*, Percy in Donizetti's *Anna Bolena*, Don Jose in *Carmen*, Ferrando in *Così fan tutte*, the Witch in *Hansel & Gretel*. For MMM he has sung Lensky in *Eugene Onegin* and Turridu in *Cavalleria Rusticana*. Next week he will be playing Don Jose in *Carmen*. As a physics teacher he is author and editor of numerous text books. For the last ten years he has been Principal of Chase Academy in Cannock



SHEILA GILES (Ulrica on Tuesday & Saturday)

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 the Midland Music Makers for many years and has sung many principal contralto roles. Most recently she was Madame Larina in *Eugene Onegin*. Sheila is active on the oratorio circuit and sang the contralto role in the Ludlow Festival's *Requiem* by Verdi. She sings with the Midlands Chorale and the Manor Operatic Society for whom her most recent role was the part of the Gypsy Queen in the *Gypsy Baron*. She is also involved in raising money for the Kidney Patients Association.

ROGER HANKE (Chief Magistrate)

Roger's first stage role was Luiz, at the age of 16, in Gilbert & Sullivan's *Gondoliers*. He still maintains a strong interest in the Savoy Operas and has performed most of the major tenor roles and 'patter' parts. Whilst at University he sang in a motet choir and developed a keen interest in early music. Later he studied singing at the Birmingham Conservatoire. He has undertaken many principal parts in oratorio. He has also sung Acis in Handel's *Acis and Galatea*, and the title role in Carissimi's *Jephtha*. His most recent roles include: Pirate King in *Pirates of Penzance*, Nicely-Nicely Johnson in *Guys & Dolls*, Koko in *The Mikado*, Alfred in *Die Fledermaus*, Monsieur Triquet in *Eugene Onegin* and Canio in *I Pagliacci*.



JOHN KIEFERT (Renato)

John studied full time at The Birmingham School of Music and in its Opera School and after leaving college sang professionally for about two years. He has since sung in oratorio, recital and opera throughout the UK and in France as an amateur & semi professional continuing his studies with his long standing coach Stuart Smith. John now has over thirty operatic roles in his repertoire by composers from Monteverdi through to Britten and most recently sang Frank in *Die Fledermaus* for Royal Sutton Opera, Aeneas in *Dido & Aeneas* for Warwickshire Singers, the baritone part in *Carmina Burana* at Coventry's Godiva Festival, Alfio in *Cavalleria Rusticana* for MMM, *The Messiah* at Blenheim Palace for Blenheim Singers, Stainer's *Crucifixion* for Warwickshire Singers and the premiere of an arrangement of the *four home nations' rugby anthems* for NSPCC at Villa Park.

ROGER MANN (Tom)

Roger first started singing at the age of 16, in a production of *The Gondoliers*. Since that time he has appeared in numerous productions ranging from Panto to Grand Opera. Favourite rôles include Jack Point in *Yeomen of the Guard*, and The Chancellor in *Iolanthe*, both with Newbury Operatic Society. During the last ten years his focus has been mainly on Grand Opera with Kennett Opera Company. Along with substantial chorus work, Roger has sung principal roles such as Don Alfonso in *Così fan Tutte*, Zuniga in *Carmen*, Benoit in *La Bohème* and Alfio in *Cavalleria Rusticana*. This is Roger's first production with MMM.



DAVID MELLOR (Silvano)

David's operatic career began with Royal Sutton Opera in 1981. He has sung in every MMM production since 1985. Solo roles include Betto in *Gianni Schicchi*, Micha and Krusina in *The Bartered Bride*, Balthazar in *Amahl*, Zuane in *La Gioconda*, Jobard in *Aunt Caroline's Will* and Mr. Gobineau in *The Medium*. Roles 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 English Touring Opera Summer School and MMM, and as the Marquis D'Obigny for RSO. In recent years he has played Publius in *La Clemenza Di Tito* and Zaretsky in *Eugene Onegin*.



LORRAINE PAYNE (Oscar)

Lorraine began vocal training in 1991, being introduced to Opera in 1992. Since then she has appeared for Midland Music Makers as Marguerite in *Faust*, Nedda in *I Pagliacci*, Marenka in *The Bartered Bride*, Adina in *L'Elisir d'Amore*, Monica in *The Medium* and Servilia in *La Clemenza di Tito*. For Consensus Opera Lorraine was Cherubino in *The Marriage of Figaro*. Lorraine recently returned as Nedda for the second time in last year's *I Pagliacci*. She is also a regular concert soloist for MMM and other groups. Since 1999 Lorraine has been privately coached by Birmingham Conservatoire tutor, Margaret Field, and has been coached for the role of Oscar by Phil Ypres-Smith. Lorraine has been a member of MMM since 1991 and Co-Chair for the last two years.



ANGELA PEARSON (Ulrica – Wednesday & Friday)

Angela did her first degree in Philosophy/Theology at Oxford University and taught for a number of years before taking up her interest in singing. She did postgraduate study in Voice and Opera at the Royal Northern College of Music in Manchester and now studies with Paula Anglin in London. Roles to date include Marcellina in *The Marriage of Figaro*, First Witch in *Dido and Aeneas*, Miss Jessel in *Turn of the Screw*, Hansel in *Hansel and Gretel* and the title role in *Carmen*. This is Angela's first production with MMM.



KYM SHEARGOLD (Amelia – Wednesday & Saturday)

Kym Sheargold was born in Birmingham and studied at Birmingham Conservatoire, gaining a Masters Degree in Music Performance. She has appeared in many operas as a professional and semi-professional singer, including *Don Giovanni*, *Macbeth*, *Tales of Hoffman* and *Carmen*. Kym is also a recital singer, specialising in twentieth-century music, and has premiered a number of contemporary works. She has sung on radio and TV and is a principal singer for Mercian Opera. For MMM she has performed the roles of The Plaintiff in *Trial by Jury*, Mrs Gobineau in *The Medium*, Vitellia in *La Clemenza Di Tito*, Tatyana in *Eugene Onegin* and last year Santuzza in *Cavalleria Rusticana*. For the Voicebox Theatre Company Kym sang the role of Fiordiligi in *Così fan Tutti*. Currently she studies with international performer Nicholas Clapton.



RACHEL SKINNER (Artistic Director)

Rachel Skinner was born in Cheshire and read music at Bristol University. She combines work as a professional singer and flautist with teaching, directing and conducting. Rachel has directed productions of *Dido and Aeneas*, *The Magic Flute* and *Carmen* with young singers at Clifton College and was Musical Director of Music Box, a children's opera group based in Bristol. Last year she produced *Cavalleria Rusticana* and *I Pagliacci* for MMM. As a singer she regularly appears as a guest artist with orchestras and chamber ensembles, most recently performing Canteloube's *Songs of the Auvergne*, Mozart's *Exultate Jubilate* and Finzi's *Dies Natalis*. She also performs widely with choral societies and chamber choirs. Highlights include the soprano solo in a live broadcast of Duke Ellington's *Sacred Concert* on BBC Radio 4, a performance of Duruflé's *Requiem* in St Martin-in-the-Fields and performances of Handel's *Acis and Galatea* and Brahms' *Requiem* at St. George's, Bristol. In 2005 she travelled to Italy, giving recitals of French song and German lieder. Her operatic roles include Liu in *Turandot*, Nanetta in *Falstaff*, Susanna and Barbarina in *The Marriage of Figaro*, Zerlina in *Don Giovanni*, Pamina in *The Magic Flute* and Belinda in *Dido and Aeneas*. Rachel has also performed in a number of musical theatre productions, taking the part of Eliza in *My Fair Lady* and the role of Aldonza in *Man of La Mancha*.



CLIVE THURSFIELD (Samuel)

Clive began singing with the Forward Operatic Company, playing a number of leading rôles including Prince Orlofsky in *Die Fledermaus* and Allesandro Dell'Acquain in Strauss's *Night in Venice*. He has sung Escamillo in *Carmen* with Kennett Opera, and for Royal Sutton Opera has performed many major rôles, including Wagner in *Faust* and Don Carlo in *Force of Destiny*. For Consensus Opera he has sung rôles including the Count in *The Marriage of Figaro* and M. Aristide de Chateau-Yquem in *Not in Front of the Waiter*. With MIMM he has played Marco in *Gianni Schicchi*, Iago in *Otello*, Prince Galitsky in *Prince Igor*, Valentin in *Faust*, Dr. Dulcamara in *L'Elisir D'Amore*, and Tonio in *I Pagliacci*. Clive has also been singing regularly with the Birmingham Bach Choir.



ANNE WILLETTS (Amelia – Tuesday & Friday)

For many years Anne sang most of the Gilbert and Sullivan soprano roles with Quinton Operatic Society, as well as taking part in Music Festivals. She has been a member of the MMM for 20 years and during this time she has sung as concert soloist and has performed principal roles in many its operas, including *La Gioconda*, *Sister Angelica Cavalleria Rusticana*, *Faust*, *Bartered Bride* and *Carmen*. Anne recently came back to MMM after a break, and has been Midland Music Makers' principal contact with Marie Curie during the MMM year of supporting Marie Curie Hospice.



PHIL YPRES-SMITH (Musical Director)

Phil Ypres-Smith began his musical career studying organ and singing at Birmingham School of Music, where he worked closely with the vocal department as an accompanist. He was also a student at the Opera School and, in following years, was invited to return as a visiting lecturer, coach, répétiteur and Musical Director. His Musical Direction for the Opera School has included *Don Giovanni*, *Alcina*, *Albert Herring* and many *Workshop* productions. Phil is an active singer with a fine Counter Tenor voice. He is also a singing teacher and vocal coach and active composer, having a number of first performances performed regionally. He has been MD for five MIMM productions, the most recent being *Eugene Onegin*, *I Pagliacci* and *Cavalleria Rusticana*. Phil has sung and accompanied for radio and - over the years - has led many musical and choral groups. He is Director of Music at St. George's Church, Edgbaston and founder MD of Voicebox Productions.



Midland Music Makers Opera Company is proud to support Marie Curie Cancer Care.



Ten Facts about Marie Curie Cancer Care:

- 1 There are more than 2000 Marie Curie Nurses in the UK. They care for half of all cancer patients who die at home – but we want to meet more.
- 2 The charity cares for 27 000 people a year – the equivalent of filling five Albert Halls.
- 3 It costs £11000 to run Marie Curie Cancer Care for one hour.
- 4 It costs £20 an hour to provide a Marie Curie Nurse.
- 5 All our services are always free to patients and their families.
- 6 We care for more than 3000 in-patients in our 10 hospices each year and we are the largest hospice provider after the NHS.
- 7 Marie Curie Cancer Care was founded in 1948 – the same year as the NHS
- 8 Marie Curie celebrates its 60th Anniversary in 2008
- 9 Our charity is named after Marie Curie who was born in 1867 in Poland. She discovered radium - which for many years was the main element in radiotherapy treatment. Marie Curie was twice awarded the Nobel Prize: for Physics in 1903 and Chemistry in 1911. She died in 1934
- 10 Marie Curie Cancer Care adopted the daffodil emblem in 1986. The daffodil is also the emblem of leading cancer charities in Australia, New Zealand, Canada and the Irish Republic. The flower is widely recognised as a symbol of renewal and optimism – symbolising the promise of spring after the long dark days of winter. Many people liken the flower to our Marie Curie Nurses who offer care and support to people at what can be a very stressful and difficult time in their lives.

MMM members have raised over £2000 for MC during the last 12 months. You will see collection containers around the theatre this evening. Please give generously.



Why not sing with us in 2008?
Call 07971 673 060 now.

Become a Friend of MMM Opera Company

Miss M Austin
B Bolan
M A Cooke
F T Cooke
Mr & Mrs P & C Couse
Mr & Mrs N Davis
Miss B Deakin
Mrs P Duffy
Mrs M Gray
Mr & Mrs T & A Green

Mrs E Jarrett
D Johnson
L E J Jones
Mrs W Lamb
Mrs P Lawford
Mr & Mrs G Tilt
Mr & Mrs E & W Williams
Mr & Mrs G Wroot
Miss J Young

We are grateful to all our Friends for their loyal support, which helps us to continue our annual opera performances in spite of the ever-increasing costs.

If you are not already a friend, please fill in the form below, or Contact Barry Matthews, 12 Portman Rd, Kings Heath, Birmingham B13 0SL, Tel: 0121 444 6842

On becoming a Friend you promise to donate not less than £10 per person per annum.

We arrange concerts to which all Friends are invited, and Friends receive prior notice of our opera performances and concerts.

Become a 'Friend' tonight. Fill in this form and hand it to one of our front of house staff:
Yes, I would like to become a friend, and agree to donate a minimum £10 per year to support Midland Music Makers Opera Company.

Name

Address

Tel Number

Email Address



e-mail: info@midlandmusicmakers.org www.midlandmusicmakers.org

Future events

December 8th 2007

*Christmas concert 7pm
St Faith & St Lawrence Church, Harborne.
An evening of Christmas wine and song,
featuring Vaughan-Williams' 'The First
Nowell' and range of festive carols,
songs and readings.*

December 15th 2007

*Christmas Concert 7.30pm
St. Michaels' Church Boldmere.
Same programme as above.*

THE POWER OF PUCCINI

A heady selection of Puccini's work, from opera and oratorio.

Featuring aria, ensemble and chorus,

April 12th 2008

April 19th 2007

October/November 2008

Carmen

The Crescent Theatre

Sing, act or work with us in 2008

Register interest via email: info@midlandmusicmakers.org
or phone 07971 673 060.