

the tales of Hoffmann

An amazing new production
of the Opera by Jacques Offenbach

3 - 6 November 2010
Crescent Theatre
Birmingham



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“Life is a tragedy when
seen in close-up,
but a comedy
in long-shot.”

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THE TALES OF HOFFMANN

Music by Jacques Offenbach Libretto by Jules Barbier
English version by Edward Agate Reduced score by Eric Wetherell

CHARACTERS

Hoffmann	<i>A storyteller</i>	Roger Hanke and Kristian Cleworth
Lindorf	<i>Councillor of Nuremburg</i>	John Kiefert
Nicklausse	<i>Hoffmann's sidekick</i>	Anna Hainsworth
Olympia	<i>A mechanical doll</i>	Lorraine Payne
Giuletta	<i>A film star</i>	Jacqueline White
Dapertutto	<i>A studio boss</i>	John Kiefert
Antonia	<i>An unfortunate heroine</i>	Sophie Levi,
Franz	<i>Crespel's butler</i>	Willem Meijs
Luther	<i>A bootlegger</i>	Andrew Cooley
Nathaniel	<i>A film extra</i>	Barry Matthews
Hermann	<i>A film extra</i>	Mel Taylor
Spalanzani	<i>A mad scientist</i>	Clive Thursfield
Coppelius	<i>Spalanzani's rival in the mad scientist stakes</i>	David Mellor
Cochenille	<i>Spalanzani's maid</i>	Sheila Giles
Pitichinaccio	<i>An admirer of Guiletta</i>	David Gold
Schlemil	<i>Guiletta's co-star and former lover</i>	Steve Miller
Crespel	<i>Antonia's father</i>	Clive Thursfield
Dr Miracle	<i>A snake-oil salesman</i>	Devon Harrison
Voice	<i>of Antonia's mother</i>	Pat Bullock
The Muse	<i>An inspiration</i>	Yukimi Muta
Mrs Luther	Harriet Pauly
Pianist	Jon-Luke Kirton
Harpist	Sarah Dyble

~ CHORUS LADIES ~

Vickie Belcher, Sue Blackwell, Gwyneth Bowdler, Pat Bullock, Kirsty Butler, Margaret Clewett, Carole Cummins, Sarah Dyble, Sheila Giles, Rachel Hardy, Dee Hewings, Deborah Johnson, Alison Marsh, Valerie Matthews, Rachel Moriaty, Yukimi Muta, Harriet Pauly, Karen Perrey, Emma Skinner, Janet Stanley, Nuala Walters, Marrian Yates.

~ CHORUS GENTLEMEN ~

Andrew Cooley, David Gold, John Guelke, Barry Matthews, David Mellor, Willem Meijs, Steve Miller, Andrew Nicklin, Malcolm Oakes, Mel Taylor, Clive Thursfield.

~ ORCHESTRA ~

Leader/ 1st violin ~ *Philippa Green*

2nd violin	<i>Emily Tyrell</i>	Clarinet	<i>Caroline Robinson</i>
Viola	<i>Junghee Keum</i>	Bassoon	<i>Alison Brierley</i>
Cello	<i>Peter Wilson</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>
Oboe	<i>Natasha Wilson</i>	Percussion	<i>Sarah Balls</i>



Our sincere thanks to the players of the Queens Park Sinfonia

Onstage Harp *Sarah Dyble*

Onstage Piano *Jon-Luke Kirton*

Director's Notes *Andrew Potter*

"Success is going from failure to failure with no loss of enthusiasm."

- Winston Churchill -

Artists of all kinds draw inspiration from the failure of their love-life. And Offenbach's Hoffmann is no exception. Three love stories: three debacles culminating in humiliation, horror and heartache. Love might 'lift us up where we belong' but it also revels in knocking us off our self-made pedestals and sending us sprawling in the mud. Hoffmann consistently fails as a romantic lover (as, I suspect, do we all), but his stories transmute that failure into something richer and stranger than the sum of its parts. Until, in the end, as he hovers on the precipice of alcohol-induced oblivion, it dawns on him that love may have more in common with 'Once Upon a Time...' than with '...Happily Ever After.'

"No matter. Try again. Fail again. Fail better."

- Samuel Beckett -



Biographies

KRISTIAN CLEWORTH Hoffmann

Kristian is currently studying singing at Birmingham Conservatoire under Gwion Thomas and Julian Pike. Previous operatic roles include Woodrow Wilson *Scoring A Century – World Premiere*, The Title Role in Gounod's *Faust*, Monastatos in *Magic Flute*, Killian in *Der Freischutz*, Pantalone in *The Love of Three Oranges*, Spalanzani in *The Tales of Hoffmann* and Le Doyen in de la Faculté *Cendrillo*. Kristian is very excited about performing his first role with Midland Opera.



SHEILA GILES Cochenille

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.

ANNA HAINSWORTH nicklausse

Anna Hainsworth came to Birmingham following completing 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 roles in Conservatoire productions, including Olga from *Eugene Onegin* and Mercedes from *Carmen* in 2009's *Opera Scenes*, and played Ida in a local production of *Die Fledermaus* in March this year. As well as performing as a soloist in several concerts, Anna sang at the 2009 Birmingham Book Festival and will be performed an original work at New Art Gallery Walsall this summer.



ROGER HANKE Hoffmann

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 Monsieur Triquet in *Eugene Onegin*, Canio in *I Pagliacci*, Remandado in *Carmen* and Macduff in Verdi's *Macbeth*.

DEVON HARRISON Dr Miracle

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 Tete- a-Tete & Almeida Opera. Roles have included; Frank in *Die Fledermaus*, Frazier in *Porgy & Bess*, Betto in *Gianni Schicci*, Talpa in *Il Tabarro*, Lindorf & Dapertutto in *Tales of Hoffma*, Sweeney Todd (*title role*), Tonio in *I Pagliacci*, Cacambo & Hermann Augustus in *Candide*, Don Alfonso in *Così fan Tutti*, Osmín in *Die Entführung*, Don Giovanni (*title role*), Ferrando in *Il Trovatore*, Zuniga & Morales in *Carmen*, Apollo in *Orfeo*, Monteverdi Joe in *Showboat* at the Royal Albert Hall, the Compere in the British premier of *Four Saints in Three Acts*. World Premieres include: Chaka (*title role*) for CBTO, The Father in *Cry of Innocence* by Gynane 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. Last year he sang Banquo with Midland Opera.



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JOHN KIEFERT Lindorf and Dapertutto

John comes from a musical family, his great grandfather having been the composer and arranger Carl Kiefert. John studied at The Birmingham School of Music and in its Opera School with Johanna Peters of Covent Garden, later the Head of Opera at Guildhall and while there he took part in a Tito Gobbi master class. He sang professionally for about two years & has since sung in oratorio, recital and opera throughout the UK and at the St Cere Music Festival in France while continuing his studies with his long standing coach Stuart Smith and Victor Morris formerly head of music at ENO. He now has over thirty roles in his repertoire from Monteverdi to Britten favourites to date being Olegin, Iago and Sharpless. For MO he sang Alfio in *Cavalleria Rusticana*, Renato in *A Masked Ball*, Escamillo in *Carmen* and last year Macbeth in Verdi's opera. Most recently he sang the baritone solos in the *Faure Requiem* for Warwickshire Singers and *Carmina Burana* at the Rugby Festival. His future plans include a recital in Leamington with his coach Stuart Smith to include Mahler's *Kindertotenlieder* and songs by Samuel Barber amongst others.

SOPHIE LEVI Antonia

Sophie Levi, 21, is from Leeds and is currently in her final year at the University of Birmingham studying Music and receiving vocal training under Rita Cullis. This is her second production with Midland Opera since performing as one third of 'Lady Macbeth' in last year's production of Verdi's *Macbeth*. Sophie was a member of Leeds Youth Opera from 2005-2010 and has performed in both chorus and principal roles in 10 operas with them. Principal roles include 'The Nightingale' in a world premier production of Oliver Rudland's *The Nightingale and the Rose*, Giselda in Verdi's *Lombardi*, Mary Lincoln in a European premier of Philip Glass' *Appomattox*, Eurydice in Offenbach's *Orpheus in the Underworld* and Marguerite in Gounod's *Faust*. She has also performed as the title role in a touring production of Gilbert and Sullivan's *Patience* with the Halifax Savoyards, Barbarina in Mozart's *Marriage of Figaro* with West Riding Opera and Angelica in Vaughan William's rarely performed production of *The Poisoned Kiss* with Birmingham University. Sophie has also performed in various competitions, recitals and choirs over the years including the National Youth Training Choir of Great Britain and Birmingham University Singers.



DAVID MELLOR Coppellius

David has sung in every MMM production since 1985. His 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*, Zaretsky in *Eugene Onegin* and Silvano in *A Masked Ball*.

LORRAINE PAYNE Olympia

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 role of *Carmen* and last year as one-third of Lady Macbeth. Lorraine has been privately tutored by international singer, Margaret Field, and by MO Musical Director and vocal coach Phil Ypres-Smith. Lorraine has been a member of Midland Opera since 1993 and recently stepped down from being Co-Chair after five years in the post.



JACQUELINE WHITE Lady in Waiting to Lady Macbeth

Whilst studying Music and French at Hull University Jacqueline's love of opera and early music was developed when she appeared in her first opera as the Sorceress in *Dido and Aeneas* in 2003. After graduating with honours she moved to Birmingham to study for a Masters in Performance at Birmingham Conservatoire, gained with distinction under the tutelage of Rita Cullis. Jacqueline is kept very busy singing for companies such as Operamus, Midland Opera and Birmingham Opera Company. She also performs across the country with various chorale societies and the New English Orchestra. Jacqueline's operatic roles include; Lady-in-waiting (*Macbeth*, with Midland Opera), Emmie Spashitt (*Albert Herring*, with Operamus), Spring/Sorceress (*Dido and Aeneas*, Hull University) and Second Echo (*Psyche*, Birmingham Conservatoire), as well as a zephyr; *Semele* and Nireno; *Giulio Cesare* in the opera scenes at Birmingham Conservatoire.



PAT BULLOCK Antonia's mother

In addition to singing and playing the piano, Pat played the 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 became 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 roles of Mrs Nolan in *The Medium* Annus in *La Clemenza di Tito* and Madame Larina in *Eugene Onegin*. In addition to MO, Pat sings with Mercian Opera and Midlands Chorale.

CLIVE THURSFIELD Spalanzani and Crespel

Clive began singing with the Forward Operatic Company, playing a number of leading roles including Prince Orlofsky in *Die Fledermaus* and Allesandro Dell Acqua in Strauss's *Night in Venice*. He sang Escamillo in *Carmen* with Kennet Opera, and for RSO performed many major roles, including Wagner in *Faust* and Don Carlo in *Force of Destiny*. For Consensus Opera he has sung roles including the Count in *The Marriage of Figaro* and M. Aristide de Chateau-Yquem in *Not in Front of the Waiter*. With Midland Opera 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*. Recently Clive sang Samuel in Midland Opera's *A Masked Ball* and Morales in *Carmen*.



MEL TAYLOR Hermann

This is Mel's Second solo with MO, though he has also sung with RSO. Mel joined us as a chorus member after singing with RSO for some years.

CHLOE GAMBY Set Designer

Originating from Enfield, Chloe studied Theatre Design at Birmingham City University and emerged with a first class Honours in 2007. Since then she has designed costumes for *Dynamic Dance* in a collaboration with a choreographer of the Birmingham Royal Ballet and designed both the set and costumes for a revival of *Meadows of Proverbs* by the Director of BRB. Previous to this year she designed the sets for Midland Opera's productions of *A Masked Ball*, *Carmen* and *Macbeth*.



ANDREW POTTER Artistic Director

Andrew studied drama at Bristol University before tackling 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 roles 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 in and around Birmingham where his first child, Gabriel, was born on

Christmas Day, followed by a baby sister, Moriah, in 2006. Since moving to Birmingham 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 last year's production of *Macbeth* for Midland Opera.

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 premier 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 Opera Midland 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.



SYNOPSIS

The action takes place in Hollywood circa 1920-1930,
in a universe similar, but not identical, to our own.

PROLOGUE

Dapertutto, a rich and influential studio boss, uses his wealth to control the hearts and minds of all who work in tinsel-town. At the end of a day's 'shoot', the crew on the studio floor settle down to enjoy a hard-earned (and probably illicit) drink, provided by Luther. Hoffmann and his sidekick, Nicklausse, arrive and are prevailed upon to entertain the drinkers. Hoffmann becomes distracted and sings about a gorgeous woman. Soon he is persuaded to talk about his past loves: Olympia, Antonia, and Giulietta...

ACT ONE:

In the first story, a youthful Hoffmann falls in love with Olympia, who he thinks is the daughter of his teacher; the inventor Spalanzani. Actually, Olympia is a singing doll created by Spalanzani and Coppélius. Coppélius turns up and sells Hoffmann a pair of rose-colored glasses that make Olympia irresistible. Spalanzani and Coppélius haggle over the doll, until Spalanzani pays his colleague off with a worthless cheque. Left alone with Olympia, Hoffmann declares his love and finds himself swept off his feet in an after-dinner dance. Coppelius returns, bent on revenge, and seizes the opportunity to destroy Olympia. A horrified Hoffmann discovers that the girl he loved was never real. Hoffmann and Nicklausse flee.

INTERVAL

ACT TWO: A film set

An older Hoffmann (aided by the perpetually young Nicklausse) is filming his latest masterpiece. In the film, Hoffmann courts Antonia, a talented but fragile girl sheltered from the world by her father, Crespel. Antonia falls under the influence of the evil Dr. Miracle. Gifted with a beautiful voice, Antonia has been warned to

avoid singing, as it could damage her already frail health, and Hoffmann implores her to run away with him. When Hoffmann leaves the room, Miracle evokes Antonia's dead mother to implore the girl to sing. Antonia sings until she collapses and dies.

INTERVAL

ACT THREE:

The film is an enormous success and Hoffmann finds himself idolised by the public and the industry. At a party he is introduced to Giulietta, a star who, unbeknownst to Hoffmann, has been set to snare his affections by Dapertutto. Nicklausse warns Hoffmann against her, but Hoffmann (feeling young and invulnerable, again) ignores his friend. Dapertutto commands Giulietta to relieve Hoffmann of his soul just as she had taken her lover Schlemil's spirit from him. Giulietta tells Hoffmann that she will give him her heart in exchange for his reflection. Hoffmann succumbs but instantly regrets his decision. Finding himself back out in the cold, Hoffmann fights with Schlemil and kills him. Giulietta leaves with Dapertutto, as Hoffmann is pursued by furies of his own making. Once again, Nicklausse rescues him. Attended by her Doctor and Lady-in-Waiting, Lady Macbeth sleepwalks about the castle, reliving the murders. She dies and Macbeth contemplates the hollowness of life: "a tale told by an idiot, full of sound and fury...signifying nothing!"

EPILOGUE:

Back on the film lot, the drinking reaches its zenith and as everything descends into chaos, Hoffmann surveys the carnage and discovers that his enthusiasm and passion for life, art and, above all, love are undiminished.

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

2010 PRODUCTION TEAM

Musical Direction Phil Ypres-Smith
 Artistic Direction Andrew Potter
 Rehearsal Accompanist Jon-Luke Kirton
 Production Co-ordinator Malcolm Oakes
 Stage Design Chloe Gamby
 Costumes Emma Skinner & Deborah Johnson
 Assisted by..... company members
 Props Steve Miller
 Set realisation Trevor Woodford
 Set construction Trevor Woodford, Jemima Bruntlett,
 David Conway, Graham Leonard & Malcolm Oakes
 Stage Manager Robert Taylor
 Lighting Co-ordination Crescent Theatre & A Cummings?
 Stage Crew..... Roger Mann and friends of the company

FRONT OF HOUSE

Ticket Manager Norma Johnson
 Front of House Dave Bowdler, David Johnson, Norma Johnson,
 Dee White, Pam Davies, Pat Nixon, Penry Davies

OFFICERS OF MIDLAND OPERA

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 Chairman Malcolm Oakes
 Treasurer Barry Matthews
 Secretary Patricia Bullock
 Members' Representatives Emma Skinner and Clive Thursfield
 Co-opted member Andrew Cooley
 Press & Publicity design and co-ordination Lorraine Payne

Our sincere thanks to St. George's Church, Edgbaston for their rehearsal space.

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

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Thank you, and see you next year!

Our sincere thanks for attending this performance of *The Tales of Hoffmann*. We hope you enjoy the evening as much as we have enjoyed preparing it for you. Here's some Midland Opera news...

Recruitment

Our bright and informative web-site midlandopera.com, and **Artsfest** has again recruited well. We have attracted more new members this year. And, again, new principals add their starlight to our production tonight! With more 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 give us a call on 07971 673 060, or email info@midlandopera.com. You can be sure of a warm welcome.

Well-supported

Eric Wetherell has again produced an excellent reduced score, which suits the forces of a smaller company, and will be a welcome addition to our bank of excellent reductions which are now available for hire.

Welcome back to the talented players of the Queen's Park Sinfonia who ensure that we are well-supported.

Trevor Woodford, who creates our incredible sets, always surpasses the challenge of Chloe's designs. The fact that every part of the set is made of card, and engineered to the Nth degree is a sight to see in construction.

Andrew Potter, in his second year, presents a partner-piece for last years *Macbeth* as he paints the stage with action, light and staging concepts beyond our wildest dreams. But what fun we have realising them!

Comings and goings

Malcolm and Lorraine reach the end of an enjoyable tenure in the Chair following this opera, and hand over to new team at the top: Clive Thursfield, Andrew Cooley and Emma Skinner. Hot with ideas and ambition for the company, they're raring to go and we wish them every success as they take us to the next level!

Friends, one and all.

Each year we give amazing presentations, but it is expensive. And this year we have no extrnal funding. We hope that you will become a **'Friend of Midland Opera'** in recognition of our endeavours. See details below..

We look forward to seeing you again soon. With all our very best wishes, from all at Midland Opera.

www.midlandopera.com

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