



# TURANDOT

sung in english

## none shall sleep

**midland opera**

& players of queens park sinfonia

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# Welcome to Midland Opera

*And Puccini's Turandot - a challenge of legendary proportions!*

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**introducing:** a new Musical Director and a Producer for 2012.

*It was with great pleasure that we appointed Director/Producer, Sarah Helsby Hughes of Heritage Opera - a fine soprano in her own right, and Musical Director James Longstaffe, a gentleman of proven talents as a conductor and musician. Together they have worked seamlessly and with great humour, over long distances and unsociable hours. Our thanks and admiration to you both. We are enjoying our time with you greatly, and dearly hope to work with you again.*

*Web site enquiries, and appearances at Artsfest have again recruited new chorus and principals. There are more waiting in the wings for our 2013 season, too. If you would like to join the fun, email [info@midlandopera.com](mailto:info@midlandopera.com) and get involved. You can be sure of a warm welcome.*

## Casting

*The roles of Turandot, Calaf and Liu are amongst the most challenging in the operatic repertoire. So it was with trepidation we Tweeted and Facebook-ed audition dates for these parts. However, the response was amazing, and as a result of the standard and commitment of applicants, we have been able to double cast the main roles over five nights! The cast and chorus have worked together in a wonderful atmosphere, travelling from all over the UK (including the Isle of Wight!) for rehearsals.*

## The future is in our hands

*We offer challenging, year-round chorus and principal singing for members. This, and our commitment to unique opportunities for aspiring professional singers, répétiteurs, conductors, directors, designers etc, is what makes the survival of companies such as Midland Opera so essential. We are proud to say that Midland Opera still appears on dozens of résumés around the world, and we hope you will continue to enjoy the results of our support to the stars of the future.*

## Score reduction

*To add to our growing bank of score reductions, this year Phil Ypres Smith took on the challenge to reduce one of Puccini's most thickly-scored operas to suit the forces of a small company, in a small theatre, for half the instruments!  
All of our score reductions are available to hire.*

## Friends, one and all.

*We dearly hope that you will become a 'Friend of Midland Opera', to be a part of our ongoing development and to support our endeavours.  
Please fill in the 'Friends' page in the programme. It's need only be £10 per year!*

**WE HOPE YOU ENJOY TONIGHT'S PERFORMANCE!**

 Midland Opera

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**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.



# Director's notes

## *Sarah Helsby Hughes*

I have always been fascinated by fairy stories. Not the sanitised, early twentieth century versions served up to tots, stories unlikely to trouble little minds when the nursery light goes out. No, I like the original versions: Cinderella's stepsisters cutting off parts of their feet in order to fit the glass slipper; the Pied Piper drowning the children of the tight-fisted people of Hamlyn in revenge for his unpaid rodent extermination bill; Goldilocks being ripped apart and eaten by the Bears.

Turandot belongs in this category of myth. A Princess plays out a bloody revenge on all men for the death of her distant ancestor, who was murdered by invaders thousands of years before. She will never marry, as her obsessional hatred of all men has become part of a self-imposed honour code, designed never to be broken. She has placed a spell upon herself, and she is as helpless to break free of its effects as the rest of her people, who are doomed to stand and watch as yet another suitor attempts to break this curse, which has stopped Turandot's, and by extension, her peoples' lives from continuing.

She wishes to remain forever locked in pubescence, never growing up or old, never bearing children, never ruling her people. Her father, the ancient Emperor Altoum is stuck, half way to paradise, unable to leave this mortal plane whilst his daughter is manifestly so unfit, and unwilling to rule his people. This royal family is stuck in the mythic past, whilst their people, by virtue of their ordinariness have moved on in time, their natural fecundity almost a revolutionary statement in sharp contrast to the barren winter kingdom inhabited by Turandot.

I hope you enjoy tonight's show.

Sarah Helsby Hughes, October 2012



## 2012 PRODUCTION TEAM

Musical Director .....	<i>James Longstaffe</i>
Director/Producer .....	<i>Sarah Helsby Hughes</i>
Rehearsal Accompanists .....	<i>Phil Ypres Smith, Katie James, Iain Jackson and significant others!</i>
Production Manager .....	<i>Richard Bowley</i>
Stage Design .....	<i>Jemima Bruntlett</i>
Costumes .....	<i>Pam Davies, Gwyneth Bowdler, Emma Skinner, Natalis Koulombis Rose Clarke, Serafiina Sainio and generous friends and family</i>
Props Co-ordinator .....	<i>Steve Miller</i>
Set realisation .....	<i>Trevor Woodford</i>
Set construction .....	<i>Trevor Woodford, with Ben Woodford, Jemima Bruntlett, Arielle Chang &amp; Malcolm Oakes</i>
Stage Manager .....	<i>Robert Taylor</i>
Lighting Co-ordination .....	<i>The Crescent Theatre</i>



# TURANDOT

Music by Giacomo Puccini. Ricordi English translation with cast adaptations.

Score reduction by Philip Ypres Smith.

## MAIN CHARACTERS

### PRINCESS TURANDOT

(Tues / Thurs / Sat) ..... Serafiina Sainio

(Weds / Fri) ..... Gudrun Livingstone

### THE UNKNOWN PRINCE *(Calaf)*

(Tues / Thurs / Sat) ..... Richard Owen

(Weds / Fri) ..... John Upperton

### LIU *(Timur's slave)*

(Tues / Thurs / Sat) ..... Lorraine Payne

(Weds / Fri) ..... Kirsten Barker

**TIMUR** ..... *Deposed King of Tartary* ..... John Kiefert

**PING** ..... *Lord Chancellor* ..... Ian McFarlane

**PANG** ..... *Majordomo* ..... Dale Harris

**PONG** ..... *Head Chef of the Imperial Kitchen* ..... Robert Jenkins

**EMPEROR ALTOUM** ..... *Turandot's Father* ..... Clive Thursfield


**A MANDARIN** ..... Devon Harrison

**The PRINCE of PERSIA** ..... Ben Woodford

**The Executioner** ..... Mark Greenway


**Mrs Ping, Pang & Pong** ..... Emma Skinner, Nuala Walters & Caroline Wedler

**Handmaidens** ..... Bryony Burnham & Valerie Matthews



MIDLAND OPERA WARMLY WELCOMES  
THE FINNISH AMBASSADOR  
Pekka Huhtaniemi and wife, Liisa.  
We hope you enjoy the performance.

GOOD LUCK MIDLAND OPERA!  
Wish I could be singing with you -  
you're going to be brilliant!  
Love Sophie Allan (former MO sop.) xxx



# MEMBERS OF THE CHORUS & ORCHESTRA

## ~ CHORUS LADIES ~

Gwyneth Bowdler, Pat Bullock, Bryony Burnham, Margaret Clewett,  
Carole Cummins, Pam Davies, Sarah Dyble, Sophia Edwards-Bick,  
Paige Gilbert, Rachel Hardy, Chloe Harrison, Dee Hewings,  
Deborah Johnson, Catherine Lander, Valerie Matthews, Emma Skinner,  
Janet Stanley, Vicky Thursfield, Jessie Venegas-Garcia, Nuala Walters,  
Caroline Wedler, Selma Wong, Marrian Yates.

## ~ CHORUS GENTLEMEN ~

Jeremy Brookes, Andrew Cooley, David Gold, John Guelke,  
Dick Kemp, Barry Matthews, David Mellor, Steve Miller,  
Andrew Nicklin, Malcolm Oakes, Mike Kerslake, Mel Taylor,  
Clive Thursfield, Anthony Wilkinson.

## ~ ORCHESTRA ~

Leader/1st violin ~ *Philippa Green*

2nd violin     *Emily Tyrell*  
Viola            *Junghee Keum*  
Cello            *Katie Sheldon*  
Double-Bass   *Ayse Osman*  
Flute            *Sandy Hay*  
Clarinet        *Judith Zarzycka*



NUALA WISHES TO THANK  
all her family and friends for supporting  
her in Turandot. Enjoy the show! xxxxxx

Oboe            *Anne Hagyard*  
Bassoon        *Jo Mayne*  
Trumpet        *Frank Stubbs*  
French Horn    *Cath Cordey*  
Trombone      *Adrian Taylor*  
Percussion     *Tom Peverelle*



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SEVERED HEADS AND MORE!  
Many thanks from Midland Opera,  
to the newly graduated talents of Jennie Hall.  
[jenniehall@yahoo.co.uk](mailto:jenniehall@yahoo.co.uk)





**TO ALL INVOLVED IN COSTUMES**

A big thank you for all your hard labour and support. Midland Opera is a great company full of many talents. EMMA xxx

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~ **CHORUS CHILDREN** ~

Children's Workshop Leaders: Sarah Dyble and Annie Sheen

(Tues, Thurs, Sat) Charis Burden, Olivia Douglas, Grace Isaac, Eloise Kent, Matilda Kent, Emily Lane, Megan Lane, Tracy Lupata, Cora Payne, Mirran Read.

(Wed, Fri) Kian Bindert, Grace Cawsey, Saoirse Hamill, Shakira Hamilton, Shantel Hamilton, Leila Harrison, Queta Taylor, Nicole Quy.



*Midland Opera is passionate about passing on its love for opera to the wider community and the next generation. Consequently the company decided to offer a free opportunity for local primary school children to perform alongside the main company this year. The children's chorus has been facilitated and run by Sarah Dyble and Annie Sheen, who are both professional music animateurs working in Birmingham.*

*A non-audition, open recruitment process was adopted by the company in July, and we are delighted to have a group of children from across Birmingham - and beyond - taking part. The group has been meeting on Tuesday evenings since early September at The Drum Arts Centre in Aston, and the workshops were designed to be fun, informative and inclusive with the group working on teamwork and confidence, as well as general performing arts skills.*

*The group has been a joy to work with. We would like to thank all the families and members for their support and dedication, as well as our chaperones: Gillian, Jayne, Amber, Cab and Neelam*



*Enormous thanks to the Drum for their generosity in giving workshop space within their amazing facility. We hope you have enjoying having our Opera in your life!*

**ACCOMMODATION THANKS**

Incredible thanks to members and their families who welcomed principals into their homes, making complex rehearsal schedules possible.

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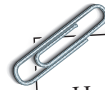


## OFFICERS OF MIDLAND OPERA

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*

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Ticket Manager ..... *Norma Johnson*  
Front of House Team .....  
*Dave Bowdler, David Johnson, Norma Johnson,  
Pat Nixon, Lyn Thursfield, Sylvia Miller & friends*



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# Turandot at-a-glance

**Too dark for detail? Try the short story..**

### Act I

The Peking crowds bay for the blood of those attempting to win Princess Turandot's hand.

Suitors have to answer three riddles ('Enigmas'). Those who fail, will die at the scaffold.

A blind, deposed king (Timur) and his slave girl (Liu) get caught up in the confusion.

A prince-in-disguise helps them out and, surprise, - he is the Emperor's long lost son, Calaf ! (Whom Liu has always secretly loved).

A very young Prince of Persia - the latest victim to fail the 'Trial by Enigmas' - is taken to his death, to the horror of Calaf and the crowd.

Calaf sees the princess and is spellbound. He decides to attempt the Trial, and win her.

Everyone tries to persuade him not to, but he bangs the gong 3 times to announce his intent.

### Act 2 Scene i

Preparations for Calaf's Trial by Enigmas. Ping, Pang and Pong tell of the history of the realm, and of Turandot's terrible influence.

They wish they had their old lives back, and dream of a day when Turandot will be married-off.

### Act 2 Scene ii

The crowds prepare for Calaf's attempt.

The Princess's hatred of men is over the painful death of her beloved ancestor, Lou Ling.

Calaf is convinced he will succeed and win her.

The three Enigmas are announced. (*See next page*). Calaf guesses them all correctly!

Everyone rejoices - except the princess who begs her father not to let her be touched by this man.

Calaf wants her love. He challenges her to guess his name by morning and he will free her - or die.

### Act 3

No-one is allowed to sleep until Turandot finds out his name. Ping Pang and Pong try to persuade Calaf to give up.

They threaten to torture his father, so Liu claims sole knowledge, sacrificing herself to save Calaf.

Calaf forces a kiss from Turandot who weeps for the first time ever. In the heat of the moment Calaf tells her his name. Turandot claims victory!

In front of her people, Turandot announces that she knows his name finally. It is Love.

**Now turn the page for a beautifully expanded explanation ...**

# SYNOPSIS IN FULL

(you can see a brief description on previous page.)

## Act I

The towering opening chords, so full of foreboding give way to a cold and blood-thirsty opening scene.

Turandot, the icy princess has condemned a nobleman, the young Prince of Persia, who has been unable to answer the 'three enigmas' that stand in the way of every potential suitor for Turandot's hand. Princes rash enough to attempt to answer the riddles must die if they are unsuccessful. The Mandarin reads the proclamation of his execution, and the Chinese people call for Pu Tin Pao, the executioner.

Liu, a slave girl, and her blind master Timur, the deposed king of Tartary, wander into the midst of the square as the people are beaten back by imperial guards.

Liu asks for aid in lifting her master, who has fallen in the riot, and help is on hand in the shape of none other than Timur's long-lost son, Calaf, who happens to be wandering here at the same time. Father and son are overjoyed to find each other again, and Timur explains how Liu has looked after him since they fled their kingdom. On asking Liu why she helps his father, she replies that Calaf once smiled at her, and this small act of kindness inspired her loyalty. Just then, the whetstone appears, to sharpen the Executioner's sword. The people sing a hymn to the moon, for when the moon rises, the Princess Turandot will appear, and the execution can take place.

The unsuccessful Prince of Persia enters the square, on his way to his death, and the people are dismayed by his serenity and extreme youth. Calaf is greatly moved, and vows to curse Turandot for her cruelty. Turandot herself appears, and Calaf is immediately struck by her icy beauty. It seems as though a spell is placed upon him, and he is entranced. His father asks him what he is doing, and Calaf responds that his heart has been stricken with love for this 'divine apparition'. His fate is now decided – he must win Turandot. Liu and Timur desperately try to reason with him, but Calaf is unmoved, even when they all hear the final death cry of the Prince of Persia - "Turandot!"

Just then Ping, Pang and Pong, (respectively the Chancellor, the General Purveyor and The Chief Cook) appear and try to dissuade Calaf from the foolish and dangerous path he is contemplating. They point out various perceived deficiencies in Turandot's physical attributes, noting that when undressed, women are more or less the same. They laugh at Calaf's intransigence, and are told to be quiet by Turandot's haughty handmaidens. The handmaidens depart, and Ping, Pang and Pong attempt again to put Calaf off. The ghosts of those who have died at Turandot's hand flit ominously, protesting that they love Turandot still, even in death. But Calaf will not be deterred. Ping, Pang and Pong show him some potential consequences of his failure, but Calaf is still unmoved. Timur tries once again to reason with him. Then little Liu, who has never spoken up before, pleads with Calaf, pointing out that without his help they will surely die as they wander in exile. Calaf is moved by her argument, but he explains that he has no choice any more, his fate is decided. He must stay and try to win Turandot by answering the enigmas. The act closes as his father, Liu, Ping, Pang & Pong and the Chinese people all try to make Calaf abandon his plan. But Calaf strikes the ceremonial gong three times, signalling his intent to attempt to win the hand of Turandot

5 minute break

## Act 2 scene i

Act Two opens with Ping, Pang and Pong preparing everything for this latest 'Trial', the 13th so far this year. Ping muses on how things are troubled in China these days, after centuries of peace and happiness, "and then came Turandot". Since then life has been miserable and cruel. They go through the records of previous victims, and realise that their entire lives are taken up with the business of execution. They have become 'officials of the knife'. Ping thinks about his home in Kansou, and all three reminisce about what they have left behind. Their bitter-sweet reveries are short-lived, as they recall some of the victims of the headsman. They bemoan the

fate of the country, and fantasise about how life might be, should one prince be successful. They dream of a royal wedding, where they will sing romantic serenades, But they are interrupted by drums, indicating the start of the Trial.

## Act 2 scene ii

People gather in the square, as they have done for many other trials. The wise men, with the answers to the three enigmas in their possession, greet each other.

The crowd sing in praise of the aged Emperor Altoum, Turandot's father, who arrives to witness the Trial. He tries to dissuade Calaf, but he is adamant and answers three times, claiming the right to try his fortune.

The Mandarin makes his usual announcement, and the children sing, asking the Princess to appear, which she duly does.

She explains why her suitors must undergo the 'Trial of the Enigmas': her ancestor, Princess Lou Ling, a wise and chaste ruler many thousands of years ago, was tortured and killed by an invading army of men. Turandot has sworn never to marry, and more than that, to wreak revenge on all men for the injustice done to her ancestor.

Suitors, therefore must answer her three enigmas, or die in the attempt. She maintains that no one can solve the enigmas, and 'death must follow' – but Calaf proudly announces that he will solve the enigmas, and 'life will follow'.

Turandot begins her recitation of the enigmas:

### Enigma 1.

**"A phantom that hovers in the night, but vanishes at dawn. Every night it is re-born, every day it dies."**

Answer: HOPE

### Enigma 2.

**"Something like a flame, but not a flame; it's sometimes delirium, or fever. It is languorous when still, it gets colder as you die, but it flames when you dream of conquest."**

Answer: BLOOD

### Enigma 3.

**"Clear as day, yet inscrutable. The force that wills you free, a slave will make you. Yet accepting you as a slave will make you king."**

Answer: TURANDOT

Calaf guesses them all correctly! Everyone rejoices - except Turandot, who is outraged. She appeals to her father not to be given to a man. The Emperor replies that Calaf has won the Trial, and by her own rules Turandot must marry him.

Calaf, not wanting an unwilling bride, offers a bargain. He is a stranger in this country, so if Turandot can guess his name by morning he will release her, and go to his execution.

20 minute interval

## Act 3

In a palace garden, Calaf hears a proclamation: "on pain of death, no one in Peking shall sleep until Turandot learns the stranger's name". The prince muses on his impending success. Ping, Pang and Pong try unsuccessfully to bribe him to withdraw, with visions of beautiful women, riches and power. As the fearful mob threatens Calaf to learn his name, soldiers drag in Liù and Timur. Horrified, Calaf tries to convince the mob that neither knows his secret.

When Turandot appears, commanding the dazed Timur to speak, Liù cries out that she alone knows the stranger's identity. Though tortured, she remains silent. Impressed by such endurance, Turandot asks Liù's secret; "Love", the girl replies. And Liu announces that she will give Calaf that which he wants most; Turandot. When the princess signals the soldiers to intensify the torture, Liù snatches a dagger from one of them and kills herself. A grieving Timur and the crowd follow her body as it is carried away.

Turandot remains alone to confront Calaf, who at length takes her in his arms, forcing her to kiss him.

Knowing physical passion for the first time, Turandot weeps. The prince, now sure of his victory, tells her his name. Turandot is triumphant, and commands Calaf to appear before the people with her.

As the people hail the emperor, Turandot approaches his throne, announcing that the stranger's name is - Love

Curtain

# BIOGRAPHIES

## **KIRSTEN BARKER**    **Liu (Wednesday, Friday)**



Originally from the Isle of Wight, Kirsten's love for singing and performance began at an early age; she was a member of various choral and dramatic societies whilst growing up and was a keen dancer. After studying French and Music at Canterbury Christ

Church University, where she took lessons with Ava June Cooper, Kirsten spent five years studying at Birmingham Conservatoire, where she sang under the tutelage of Margaret Field and Rita Cullis. Solo engagements include Fauré's Requiem, Vivaldi's Gloria and Handel's Messiah. Operatic roles include Virtù in L'incoronazione di Poppea, one of the Drei Knaben in Die Zauberflöte, and Vixen Sharp-Ears in The Cunning Little Vixen; she has also been involved in various Opera Scenes where she has sung roles such as Sophie in Der Rosenkavalier, Donna Elvira in Don Giovanni, and Gretel in Hansel and Gretel.

## **DALE HARRIS**    **Pang**



Dale Harris has recently completed his degree at Birmingham Conservatoire in the Vocal and Operatic Department, studying under tenor Justin Lavender. Dale has been a Choral Scholar at the City of Birmingham Symphony Chorus for the last 3 years as a 1st Tenor,

performing in The Symphony Hall, the Royal Albert Hall and many more. He has also sung as a soloist up and down the country in oratorio and in various operatic roles such as Slender from Nicolai's The Merry Wives of Windsor. More recently, Dale has worked as a travelling freelance musician, including a contract with the Royal Shakespeare Company in the new production of Written On The Heart. Dale has also become involved with the highly thought of Blossom Street Singers which he will be involved with over the coming season, including choral concerts, tours abroad and next month, a recording of an album of Folk song arrangements.

## **DEVON HARRISON**    **Mandarin**



Born in Kingston, Jamaica, Devon studied voice and performance at Trinity College of Music. Devon has sung with Opera North, Birmingham Opera, Kent Opera, Surrey Opera, Pavilion Opera, The Opera Group, Pegasus Opera

and Tête-à-Tête & Almeida Opera. rôles include: 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 and the Compère in the British première 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. With Midland Opera, Devon has sung Banquo in Macbeth, Dr Miracle in The Tales of Hoffmann and Mephistopheles in Faust.

## **SARAH HELSBY HUGHES**    **Producer / Director**



Sarah hails from Liverpool, and studied singing at the Birmingham Conservatoire of Music.

Since graduation, Sarah's singing career has taken her all over the world, including performances in Europe, the USA and Japan. She has appeared for many opera

companies, including Mid-Wales Opera, Carl Rosa Opera, Lyric Opera Dublin, D'Oyly Carte Opera Company, Opera North, Opera Ireland, Pavilion Opera, New Devon Opera, and City of Birmingham Touring Opera.

She directed Act 1 of Le Nozze di Figaro, and several student-led projects whilst at Birmingham, and has combined a singing and directing career ever since. She first sang with Heritage Opera in 2006, became staff director in 2008, and took over as Artistic Director in 2011. Productions for HO include: Dido and Aeneas, The Magic Flute, Die Fledermaus (co-translated with Nick Sales), HMS Pinafore, Tosca, Così fan Tutte, Carmen (also translated), Madame Butterfly, Don Giovanni, The Marriage of Figaro, Rigoletto (also translated) and Il Barbiere di Siviglia. Under her management, Heritage Opera gave the world première of Jonathan Dove's chamber opera, Mansfield Park (in which she created the role of Mary Crawford).

Future projects include La Bohème, The Magic Flute, and Tosca.



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**ROBERT JENKINS**     **Pong**

Robert has recently finished studying for a Bachelor of Music (Honours) degree at Birmingham Conservatoire, gaining a 2:1, with singing as his chosen instrument under the direction of Professor Julian Pike. He

has performed regularly with Ex Cathedra Choir since 2007, under the direction of Jeffrey Skidmore, and regularly works with the Birmingham Bach Choir, directed by Paul Spicer. He is also a member of Birmingham Conservatoire's Chamber Choirs directed by both Paul Spicer and Jeffrey Skidmore. In opera, he has performed the roles of Mr Pasek in Janacek's *The Cunning Little Vixen* and Harry Easter in Weill's *Street Scene*. Robert has sung for the Derby Gilbert and Sullivan society, playing Nanki-Poo in *The Mikado*, and Prince Hilarion in *Princess Ida* for the 2011 Buxton G&S festival, in which the production came runner up. In November 2011 Robert was winner of the Cecil Drew Oratorio Prize at Birmingham Conservatoire performing movements from Handel's *Messiah* and Britten's *St Nicolas*.

**JOHN KIEFERT**     **Timur**

John comes from a musical family (his great grandfather was the composer Carl Kiefert). He studied at The Birmingham School of Music with Keith Darlington, Michael Rippon & Johanna Peters taking part in

master classes given by such artists as the renowned Tito Gobbi. He has sung in concerts & opera for many societies & festivals & his vocal coach is Stuart Smith. Repertoire includes oratorios & song cycles & approximately 30 opera roles. He was selected by Victor Morris, formerly the Head of Music at ENO to sing Wotan in *Das Rheingold*, Pizarro in *Fidelio*, the title role in *Don Giovanni* & *Scarpia* in *Tosca* in his London workshops & most recently sang Verdi's *Macbeth* "a sturdy, sonorous *Macbeth*" (Christopher Morley in *The Birmingham Post*) & Lindorf & Dapertutto in *The Tales of Hoffman* for Midland Opera & the title role in *The Mikado* for "Help For Heroes" with the youth music theatre group *Rogues & Vagabonds* in Stratford upon Avon.

**GUDRUN LIVINGSTONE**     **Turandot**  
**(Wednesday, Friday)**

Gudrun Livingstone was born in Reykjavik Iceland. She studied music both in Italy and at The Royal Academy Of Music in London. She has won the Icelandic Musician Of The Year competition and been a finalist in the Nordic Musician

Of The Year competition (NordSol). Gudrun has made solo recordings both for radio and television throughout Scandinavia. Her opera roles among others include *Fjordiligi* (*Così fan tutte*), *Susanna* (*Marriage Of Figaro*) *Female Chorus* (*The Rape Of Lucretia*) and *Princess* (*L'Enfant et les Sortilèges*).

**JAMES LONGSTAFFE**     **Musical Director**

James Longstaffe is a conductor, répétiteur and tuba player. He has been principal répétiteur for Oxford Touring Opera since 2006 (for whom he has also conducted productions of operas by Verdi and Rossini), and for the Oxford Opera Company from

2007 until 2009, taking part in performances of operas such as *Le Nozze di Figaro*, *Così fan tutte*, *The Turn of the Screw*, *Madama Butterfly*, and *I Pagliacci*. From 2008 to 2010 he was conductor of the Oxford University Sinfonietta, with whom he conducted music by, amongst others, Stravinsky, Webern, Varèse, John Adams, Magnus Lindberg, and Copland. He also conducted the Orchestra of Oxford from 2007 to 2009, whose concerts included a complete performance of Wagner's *Das Rheingold*. Recent conducting engagements include concerts with the Oxford Chamber Orchestra and East Oxford Community Choir, and he made his debut conducting the Oxford Sinfonia this September.

**IAN MCFARLANE**     **Ping**

Ian McFarlane is a bass-baritone from South Wales now based in Birmingham. His vocal career began with school choirs, then 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 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 has been a soloist in their Spring concerts. Recent operatic rôles include *Aeneas* (*Dido and Aeneas*), *Masetto* understudy (*Don Giovanni*) and *Valentin* (*Faust*).

**RICHARD OWEN Calaf**  
**(Tuesday, Thursday, Saturday)**



Richard's passion for singing led him to the Birmingham Conservatoire, followed by Post Graduate Studies at the Trinity College of Music, London.

He has sung in a number of productions as a staff singer at The Royal Opera, Covent Garden, the Milan Festival of Music with European Chamber Opera, and in such venues as Birmingham Symphony Hall, The Royal Albert Hall and throughout Sweden Germany and New Zealand. Richard performs over 80 concerts and Oratorio annually. He has performed with *Katarina Karneus* (*Cardiff Singer of the World*), *Christopher Maltman* (*Lieder Prize Winner, Singer of the World*) and the late *Peter Glossop*. Opera roles include *Rodolfo* (*La Bohème*), *Cavaradossi* (*Tosca*), *Calaf* (*Turandot*), *Pinkerton* (*Madama Butterfly*), *Radames* (*Aida*), *Alfredo* (*La Traviata*), *Il Duca* (*Rigoletto*), *Edgardo* (*Lucia di Lammermoor*), *Don José* (*Carmen*), *Samson* (*Samson and Dalila*), *Macduff* (*Macbeth*) *Otello* (*Otello*), *Canio* (*Pagliacci*), *Turridu* (*Cavalleria Rusticana*). He is currently working with Phillip Thomas and David Gowland at the Royal Opera Covent Garden

**LORRAINE PAYNE Liu**  
**(Tuesday, Thursday, Saturday)**

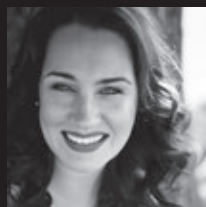


Lorraine began vocal training in 1991, and was introduced to opera in 1992. Since then she has appeared as *Cherubino* in *The Marriage of Figaro*, as *Marguerite* in *Faust*, twice as *Nedda* in *I Pagliacci*, as *Marenka* in *The Bartered Bride*, *Adina* in *L'Elisir d'Amore*,

*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*, as *Olympia* in *The Tales of Hoffmann* and in the title role of *Sister Angelica*. She was privately tutored by the Conservatoire's *Margaret Field*. And, for the last 5 years by *Phil Ypres Smith*.

**SERAFIINA SAINIO Turandot**  
**(Tuesday, Thursday, Saturday)**

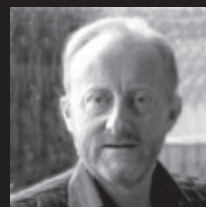


Serafiina was born in 1977 in *Lapeenranta*, Eastern Finland. She grew up in a big family in a small village, and sang in the choir. She soon became interested in classical music, and started singing tuition in her twenties. She

later began studies with soprano, *Liimatainen* (Finnish National Opera), and was soon spotted by Professor *Irina Gavrilovici* who took her under her wing and coached her for several years. To further her studies, she also worked with award-winning soprano, *Cynthia Makris*. In 2008 Serafiina left for Germany to study under *Anita Salta*, with the generous support of the *Alfred Kordelin Foundation*. She still works on a regular basis with *repetiteurs* at the *FNO*.

Serafiina has taken part in many masterclasses, including those with *Wilma Vernocchi*, *Conductor Mikko Franck*, *repetiteur Rilla Kyykka* and *Professor Irina Gavrilovici*. It has been Serafiina's dream to sing *Turandot* ever since first seeing it at *FNO* in 2005. This is not only Serafiina's first time as *Turandot*, but also her debut operatic role!

**CLIVE THURSFIELD The Emperor Altom**



Clive began singing with the *Forward Operatic Company*, playing a number of 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 sang roles including the *Count* in *The Marriage of Figaro* and *M. Aristide de Chateau-Yquem* in *Not in Front of the Waiter*. With *MO* 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*, *Tonio* in *I Pagliacci*, *Samuel* in *A Masked Ball*, *Morales* in *Carmen* and *Spalanzani & Crespel* in *The Tales of Hoffmann*.

JOHN UPPERTON

Calaf (Wednesday, Friday)



John originates from Co. Durham, read Music at the University of Liverpool as a first study pianist and continued as a postgraduate singer at the Royal College of Music. Principal engagements include ROH, ENO, Midsummer Opera, Garsington

and Birmingham Opera. For his QEII début he sang Pirro Ermione and for his Purcell Room début, Janáček's Zápiskník Zmizelého which he recorded in 2010. A gradual move into heavier repertoire includes Idomeneo, Pollione, Florestan, Edgardo, Alfredo, Macduff, Radamès, Don Carlo, Werther, Faust, Hoffmann, Rodolfo, Cavaradossi, Luigi, Calaf, Turiddu, Gregor Vec Makropoulos, Chairman Mao, Lohengrin, Tannhäuser, Siegmund, Siegfried (Götterdämmerung), Tristan, Peter Grimes, Aschenbach and Walter The Passenger. Concert repertoire includes Liszt's Tre Sonetti di Petrarca, Dvorák and Poulenc song cycles, Les nuits d'été, Dies Natalis, Duparc songs and Simon Milton's Fallen Idols (world première), Rossini's and Dvorák's Stabat Mater, Dream of Gerontius, Verdi's Requiem, and Janáček's Glagolitic Mass, Lord's Prayer, Eternal Gospel and Das Lied von der Erde. This August he created the title role in The Interrogation of Adam Pollo.

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