

THE CRESCENT THEATRE
SHEPCOTE STREET BIRMINGHAM
7:15PM TUE 1ST - SAT 5TH JULY 2014

THE CHORUS, CAST AND GUESTS OF MIDLAND OPERA
WITH PLAYERS OF QUEENS PARK SINFONIA



THE MAGIC FLUTE



ADVERT
BADGERPRINT

MEMBERS OF THE CHORUS & ORCHESTRA

~ CHORUS LADIES ~

Carole Cummins, Catherine Lander, Claire Hollocks,
Deb Johnson, Emma Skinner, Francesca Handley,
Gwyneth Bowdler, Janet Stanley, Judith Le Breuille,
Margaret Clewett, Marrian Yates, Paige Gilbert, Pam Davies,
Rachel Hardy, Sarah Dyble, Valerie Matthews, Wendy Silvester

~ CHORUS GENTLEMEN ~

Andrew Cooley, Andrew Nicklin, David Gold,
David Mellor, John Franklin, Malcolm Oakes,
Matt Dawson, Mel Taylor, Robert Edwards, Ryan Shore,
Steve Miller, Tony Wilkinson

~ ORCHESTRA ~

Sincere thanks to the players of the Queens Park Sinfonia

LEADER / 1st Violin	<i>Philippa Green</i>
2nd Violin	<i>Emily Tyrell</i>
Viola	<i>Junghee Keum</i>
Cello	<i>Clare Spencer-Smith</i>
Double Bass	<i>Ayse Osman</i>
Flute	<i>Liz Wrighton</i>

Oboe	<i>Anne Hagyard</i>
Clarinets	<i>Caroline Robinson Gemma Holbrook</i>
Bassoons	<i>Jo Mayne Dot Brodie</i>
Horns	<i>Ed Dyer Claire Dawes</i>

BEHIND THE SCENES

2014 PRODUCTION TEAM

Musical Director	<i>James Longstaffe</i>
Director/Producer	<i>Sarah Helsby Hughes</i>
Score Reduction	<i>James Longstaffe</i>
Rehearsal Accompanist	<i>James Longstaffe</i>
Choreography	<i>Robert Edwards</i>
Set Design	<i>Jemima Bruntlett & Sarah Helsby-Hughes</i>
Set Realisation	<i>Trevor Woodford</i>
Wardrobe Co-ordination	<i>Andrew Cooley</i>
Props, large and small	<i>Steve Miller</i>
Set Construction	<i>Trevor Woodford, Ben Woodford, Jemima Bruntlett</i>
Stage Manager	<i>Barry Matthews</i>
Assistant SMs	<i>Richard Kemp, Rob Taylor, Paul & David Taylor</i>

FRONT OF HOUSE

*Pat Nixon, Lyn Thursfield, Jessie Venegas-Garcia,
Dave Bowdler, Cora Payne, Molly Gorner and friends.*

OFFICERS OF MIDLAND OPERA

President	<i>Patricia Nixon</i>
Chairman	<i>Clive Thursfield</i>
Vice Chair	<i>Andrew Cooley</i>
Members' Representative	<i>Gillian Donoghue</i>
Treasurer	<i>Barry Matthews</i>
Secretary	<i>Situation vacant...</i>
Past Chair	<i>Malcolm Oakes</i>
Press & Publicity	<i>Lorraine Payne & Members</i>
Ticket Management	<i>Valerie Matthews</i>

*Music by WA Mozart. Original libretto by Emanuel Schikaneder.
Score reduction by James Longstaffe. With adapted English translation.*

MAIN CHARACTERS

TAMINO	<i>Mitesh Khatri</i>
PAPAGENO	
(<i>Tues / Thurs / Sat</i>)	<i>Themba Mvula</i>
(<i>Weds / Fri</i>)	<i>Samuel Lom</i>
PAMINA	<i>Lorraine Payne</i>
QUEEN of the NIGHT	<i>Sara Whichelow</i>
SARASTRO	<i>Clive Thursfield</i>
MONOSTATOS	<i>Roger Hanke</i>
PAPAGENA	<i>Fran Handley</i>
SPEAKER	<i>Ian McFarlane</i>
1st LADY	<i>Eleanor Hodkinson</i>
2st LADY	<i>Alison Nicholls</i>
3rd LADY	<i>Katherine Cooper</i>
1st BOY	<i>Antonia Gentile</i>
2nd BOY	<i>Claire Hollocks</i>
3rd BOY	<i>Judith LeBreuilly</i>
1st PRIEST	<i>Ryan Shore</i>
2nd PRIEST	<i>Andrew Cooley</i>
1st ARMED MAN	<i>Roger Hanke</i>
2nd ARMED MAN	<i>David Mellor</i>



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WE HOPE YOU ENJOY TONIGHT'S PERFORMANCE!

 Midland Opera

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www.midlandopera.com E: info@midlandopera.com

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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.

THE MAGIC FLUTE

SYNOPSIS

ACT 1

Scene 1: A Distant Land

Tamino, a prince travelling in a strange land, is attacked by a serpent. Three ladies - attendants of the Queen of the Night - kill it. Tamino thinks that Papageno, the lonely bird catcher has killed the serpent and Papageno is only too happy to take the credit. The three ladies place a padlock over Papageno's mouth as a warning not to lie. They give Tamino a portrait of the Queen of the Night's daughter, Pamina, and Tamino instantly falls in love with her.

The ladies tell Tamino that Pamina has been captured by Sarastro, an evil sorcerer. Tamino swears that he will rescue Pamina. The Queen of the Night tells Tamino that Pamina will be his wife if he can rescue her. The ladies remove the padlock, warning Papageno not to tell any more lies. They give Tamino a magic flute, which will protect him on his journey. They tell Papageno to accompany Tamino on his quest and give him some magic bells for protection – the bells will bring great happiness to anyone who hears them. The ladies say that three boys will guide the adventurers to Sarastro's temple.

Scene 2: A Room in Sarastro's Palace

Pamina is pursued and captured by Monostatos, Sarastro's head slave. Papageno, sent ahead by Tamino to help find Pamina, meets Monostatos, and terrified by the other's strange appearance, Monostatos flees. Papageno tells Pamina that her mother has sent Tamino to save her. Pamina rejoices when she hears that Tamino is in love with her. She offers sympathy and hope to Papageno, who longs for a wife.

Scene 3: Outside Sarastro's Temple

The three boys promise Tamino that if he remains patient, wise and steadfast he will succeed in rescuing Pamina. Tamino is denied access to the left and right entrances to the temple, but a priest appears from the entrance in the middle telling Tamino that Sarastro is benevolent, not evil, and that he should not trust the Queen. Confused, Tamino plays his magic flute and animals appear, enraptured by his music. Tamino hears Papageno's pipes sounding offstage, and hurries to find him.



Papageno and Pamina are trying to find Tamino when they are captured by Monostatos and his slaves. Papageno plays his magic bells and, mesmerised, the slaves begin to dance. Papageno and Pamina hear Sarastro approaching. Papageno is frightened and Pamina says they must tell the truth. Pamina falls at Sarastro's feet, saying that she only tried to escape because Monostatos had forced his attentions on her. Sarastro assures her that he only desires her happiness, but refuses to return her to her mother.

Monostatos brings in Tamino. The two lovers see one another for the first time and embrace, causing indignation among Sarastro's followers. Monostatos demands a reward for recapturing Papageno and Pamina, but Sarastro punishes Monostatos for his lustful behaviour. He announces that Tamino must undergo trials in order to become worthy as Pamina's husband.

20 minute interval



Act 2

Scene 1: In the Temple.

Sarastro explains to the council of priests that Tamino is ready to undergo the ordeals, and that he has taken Pamina from her mother. He asks the gods to protect Tamino and Pamina.

Tamino begins the ordeals while the helpless Pamina watches on.

Scene 2: A Room in the Temple

The priests warn Tamino and papageno of women's crafty ways and swear them to silence. The three ladies appear and, shocked that Tamino is now Sarastro's ally, try to tempt Tamino and Papageno to speak. Papageno cannot resist answering them, but Tamino will not speak to them and the ladies withdraw.

Scene 3: A Room in the Temple, Pamina Asleep

Monostatos, overwhelmed with lust for the sleeping Pamina, is about to kiss her when the Queen appears. Pamina tells her mother that Tamino is joining the brotherhood. The Queen is furious and gives Pamina a dagger with which to kill Sarastro. When the Queen has gone Monostatos threatens to reveal the Queen's plot if Pamina does not give in to him. Sarastro drives him off and tells Pamina that revenge and cruelty have no place in his domain.

Scene 4: A Hall in the Temple of Ordeal

Tamino and Papageno are reminded that they must remain silent but Papageno is thirsty. An old woman offers him a drink and then disappears when he asks for her name. The three boys bring Sarastro's gifts of food, the magic flute and the bells. Tamino plays the flute, which summons Pamina. She speaks to him but Tamino is bound to his vow of silence. Pamina thinks that he no longer loves her and leaves in despair.

Scene 5: The Pyramids

The priests celebrate Tamino's successes, praying that he will become worthy of the order.

They grant Papageno's request for wine. He says that his only desire is for a wife and the old woman reappears and says that he must marry her or be imprisoned forever. Papageno promises to love her and she immediately transforms into the young and beautiful Papagena. Papageno rushes to her, but the priests tell him that he is not worthy of her yet.

Scene 6: A Place in the Temple

The three boys watch Pamina, who is contemplating suicide believing that Tamino has abandoned her. The boys reassure her and so she allows them to lead her to Tamino.

Scene 7: Outside the Temple of Ordeal

Papageno despairs at having lost Papagena and decides to hang himself. The three boys stop him, advising him to play his magic bells to summon her. She appears and, united, the happy couple stutter in astonishment whilst planning their future together.

Monostatos arrives with the Queen of the Night and her three ladies plotting to destroy the temple, but they are discovered by the priests. ore the conspirators can enter the temple, they are magically cast out into eternal night.

Scene 9: The Temple of the Sun

Sarastro announces the sun's triumph over the night, and everyone praises Tamino's and Pamina's courage in enduring their trials. Sarastro hails the dawn of a new era of wisdom and brotherhood, and all are reconciled.

CURTAIN



Sarah Helsby Hughes

DIRECTOR'S NOTES:

The Magic Flute has been a favourite opera of mine for many years. Like an old friend, I can see its faults but I love it all the more for them. Indeed, part of its charm for me is the fact that it has so many layers, and there are so many ways into the story: the magical fairy tale; the pantomime farce; the romantic 'love at first sight' theme; the masonic elements; the enchanted animals; the mystery... The list goes on and every time I look at it I find something else to intrigue me.



Mozart was really at the height of his musical powers when it was written (although physically very unwell at the time), and he stints nothing of his genius on what was essentially a Music Hall piece, written for the public theatre, rather than the Royal Hapsburg court in Vienna. This was a commercial project, entered into with the theatrical troupe led by Emanuel Schikaneder, who created the role of Papageno- the 'Everyman' of the piece, whose own journey through the magical world echoes the uncomplicated lives of many of the first audiences, who wanted for nothing much more than Papageno's simple aims in life: food, drink, sleep and someone to love.

I have been particularly interested during this production in the role of the Queen of the Night. I have some sympathy for this much-maligned character, and it is another aspect of the mystery and joy of this piece that the Queen may be played in so many ways. What parent amongst us would not be driven to incite violence and even murder if their child was kidnapped?



Her methods may be extreme, but I believe her love for her child is real. And Sarastro? Can he be as benevolent as the Speaker tells Tamino, particularly given his penchant for kidnap, his views on women's self-governance, and his punishment of disobedient slaves? Indeed his possession of a number of slaves does not sit well with us in today's society.

*Before we dismiss such subjects as being of their time, we should remember that this piece was written during the Age of Enlightenment, when subjects such as slavery and women's emancipation were hot topics of fashionable conversation, and many educated people were calling for social change. As in real life, no-one is all good, or all bad, and tomorrow's 'hero of the revolution' is often today's 'dangerous insurgent'. You may disagree with me, but the beauty of *The Magic Flute* is that there are as many readings of its characters' motivations and meaning as there are members of its audience.*

*We have transplanted the action to a place that looks very much like 1900 London, with its power struggles between warring political factions, as this seemed an interesting lens through which to view *The Queen, Sarastro, Tamino, Pamina and the rest.**

I hope we have been able to treat the symbolic elements of this fairy tale with a light enough touch, whilst retaining the wonder that can be had if viewed through the eyes of an innocent. I hope you enjoy tonight's performance.

Sarah Helsby Hughes

12th June 2014

BIOGRAPHIES

*A little about tonight's performers, and directorial team.
(alphabetical order)*

ANDREW COOLEY 2nd Priest

Andrew first took to the professional stage at the age of seven, when he was 'boy in a grubby shirt whose mother doesn't love him' in a TV ad for Fairy Snow. This triumph was followed by ads for toothpaste and frozen peas. He went on to play 'dead soldier' in Richard Attenborough's film of 'Oh! What a Lovely War' and then 'member of crowd' in the video for Duran Duran's 'The Reflex'. Andrew is Vice-Chair of Midland Opera, having sung with the company as a chorus member and concert soloist for six years, and this is Andrew's first principal role with MO.



specialising in Opera and Vocal Studies.

Antonia is pursuing a career in Opera and has performed the roles of Zerlina (Don Giovanni), Lisette (La Rondine), Jenny Hildebrand (Street Scene), Pepik (The Cunning Little Vixen) and Mabel (The Pirates of Penzance). Antonia has also performed in the ensemble of Acis and Galatea, firstly at Birmingham Conservatoire and then for the Apollo Baroque Consort.

Antonia also has experience on the concert platform, her engagements have included memorial concerts for the composer Stephen Dodgson, a solo recital at Great Witley Church and performances with the Vickers Bovey Guitar Duo. Antonia is best known for performing voice and guitar repertoire and frequently collaborates with guitarist Daniel Bovey, with whom she has performed various works including 'Folksong Arrangements' (Britten) and works by Stephen Dodgson including the song cycles '4 Poems of John Clare' and 'London Lyrics', both of which they also recorded in 2013.

KATHERINE COOPER 3rd Lady

Katherine studied voice privately alongside doctoral studies in English Literature and began her singing career as a high mezzo: she made her opera debut in 2004 as Mrs Grose in *The Turn of the Screw*, with subsequent roles including Dorabella, Cherubino, Donna Elvira, Sesto (Giulio Cesare), Nancy in *Albert Herring*, Mercédès and Miss Jessel. Currently retraining as a contralto under the guidance of David Jones, she has sung Orfeo, Isabella, Flosshilde, Dejanira, many of Gilbert & Sullivan's 'old bag' roles and most mainstream oratorio repertoire as well as being involved in the modern premieres of operas by Johann Adolf Hasse and Leonardo Vinci. She particularly enjoys singing Rossini and baroque repertoire, and pretending to be a dramatic soprano in the shower.



FRAN HANDLEY Papagena

Francesca began vocal training in 2007, however it wasn't until joining Birmingham Conservatoire's Junior Department in 2010 under Alison Chamberlain, that she was introduced to the world of classical and operatic performance. She placed second in the Conservatoire's "Peter Vernon Vocal Prize" as well as appearing in scenes from Mozart's *Marriage of Figaro* with the Vocal Ensemble. Since then she has performed soprano solos in local performances including Bach's *St John's Passion* and Faure's *Requiem*. Francesca has also appeared in numerous musical theatre productions including *Maria in West Side Story*, *Laurey in Oklahoma* and most recently performing the role of *Wendla* in *Spring Awakening* at the University of Birmingham where she is reading Drama.



ANTONIA GENTILE 1st Boy

Antonia is a Soprano from West Yorkshire. She is a graduate of Birmingham Conservatoire where she studied under the tuition of Rita Cullis and gained a BMus (Hons)



ROGER HANKE
Monostatos/1st Armed Man

Roger's first solo role was Luiz in Gilbert & Sullivan's Gondoliers in 1967. Since then he has performed regularly in opera, operetta and musical theatre. He has performed most of the G&S tenor and 'patter' roles and a few baritone roles, including Pirate King. In musicals he has played Gerald in Me and My Girl, Nicely-Nicely Johnson in Guys & Dolls, and Mr Bumble in Oliver. For Midland Opera he has sung Triquet in Eugene Onegin, Canio in Pagliacci, Macduff in Macbeth and Hoffmann in Tales of Hoffmann. He studied vocal technique at Birmingham Conservatoire as a part-time student with Pamela Cook and now studies with Phil Ypres-Smith.



SARAH HELSBY HUGHES
Producer/Director

Sarah hails from Liverpool, and studied singing at Birmingham Conservatoire. She directed several student-led projects whilst at Birmingham, and has combined a singing and directing career ever since. She is Artistic Director of Heritage Opera, a professional chamber opera company, and has produced over 20 productions for them since 2008. Under her management, Heritage Opera gave the world première of Jonathan Dove's chamber opera, Mansfield Park (in which she created the rôle of Mary Crawford). Earlier this year she directed Maria Stuarda for Opera Seria at the RNCM. This is Sarah's third production for Midland Opera, having directed Turandot in 2012 and The Elixir of Love in 2013. Future projects include directing/singing Tosca and La Traviata (both for Heritage Opera). 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.



ELEANOR HODKINSON 1st Lady

Nearing the end of her BMus at Birmingham Conservatoire studying under Helen Field, Eleanor was a finalist in several competitions including The Mario Lanza Opera Prize, The Ambache Prize for the Performance of Music by Women Composers, Ireland Song Prize, Cecil Drew Oratorio Prize, and received 3rd prize in the Edward Brookes Lieder Prize. In July, Eleanor will take the stage in Llangollen's International Eisteddfod, in the The Voice of the Future competition.

Eleanor has recently performed a wide variety of roles including Mozart's Donna Anna, Dorabella and Cherubino, as well as Puccini's La Zelartrice in Suor Angelica and Madame Lidoine in Poulenc's Dialogues des Carmelites. In September, Eleanor will be touring Wales as Larina in Tchaikovsky's Eugene Onegin with Opera Cymru.



CLAIRE HOLLOCKS
2nd Boy

Following a degree from Southampton University in English and Music, PGCE and primary teaching, Claire completed an MA(Music) in the Vocal Studies Department at Birmingham Conservatoire. As a soprano soloist with local choral societies her performances have included Mozart's Requiem, Handel's Messiah and Brahms' Requiem. For a number of years Claire has also performed a "Baroque to Broadway" programme as part of Posaune Voce Trio (unusually combining trombone, piano and voice) in the UK and abroad. Claire currently sings in the Birmingham-based choir, Ex Cathedra and is involved with their education projects, Singing Medicine and award-winning Singing Playgrounds. As a Lead Practitioner in the Vocal Department of Birmingham Music Service she works as a music/singing teacher. Claire joined Midland Opera for Donizetti's The Elixir of Love and is delighted to be drawing on her primary teaching experience to help with the role of 2nd Boy in The Magic Flute!



MITESH KHATRI Tamino

Mitesh studied singing at the Birmingham Conservatoire, and continues to study with Christine Cairns whilst maintaining a busy operatic and concert schedule.

He has sung professionally with Grange Park Opera, Longborough Festival Opera, Birmingham Opera, Opera South and Opera Up Close. His roles have included Fortunio (Fortunio); Nemorino (L'Elisir d'Amore); Ramiro (La Cenerentola); Jenik (The Bartered Bride); Don Jose (Carmen); Elvino (La Sonnambula); Mr Upfold (Albert Herring); Beppe (I Pagliacci) Nanki Poo (The Mikado) and various G&S tenor roles.

On the concert platform Mitesh's performances have included Finzi's Dies Natalis, Bach's St John and St Matthew Passions, Puccini's Messa di Gloria, Dvorak's Requiem, Rachmaninov's Vespers, Handel's Messiah, Ode on St. Cecilia's Day and Israel in Egypt, and Haydn's Creation.



JUDITH LEBREUILLY 3rd Boy

Judith Le Breuille started singing with the CBSO youth chorus in 2004.

As her interest in singing grew she continued choral singing and today sings regularly with the CBSO chorus. This has given Judith the opportunity to perform in some of the best concert halls in the country and across Europe, as well as performing with soloist and conductors such as; Andris Nelsons, Edward Gardner, Mariss Jansons, Lucy Crowe, Sarah Connolly, Alice Coote, Toby Spence, Mark Padmore, Christine Rice and James Rutherford.

Last year Judith was a part of the chorus for Elixir of Love. This is her Midland Opera debut.

In September she will be starting a BMus in vocal studies at the Royal Conservatoire of Scotland.



SAMUEL LOM Papageno (Wednesday, Friday)

Samuel started his training at the Junior Royal Academy of Music, where he performed as Junius (Rape of Lucretia) and was a



chorus member in Orfeo ed Euridice.

Whilst studying for a Political Science degree at Warwick University, Samuel has also spent time at Berlin's Humboldt University on an Erasmus scholarship. In Berlin, Samuel studied with Mark Gruett (Deutsche Oper) and Stefanie Hoernes (Hochschule für Musik Hanns Eisler), where he focused on German and Italian art song. He is currently studying English song with Rosalind Roberts and recently performed Samuel Barber's 'Dover Beach' with the Coull Quartet.

At university Samuel has performed the title role in The Marriage of Figaro, Papageno (The Magic Flute), Leporello (Don Giovanni), Peter (Hansel and Gretel) and, most recently, Seneca (The Coronation of Poppea) at the Warwick Arts Centre. Last summer, he was also invited to sing the role of Conte (Le Nozze di Figaro) at the International Bel Canto Academy in Essen.

JAMES LONGSTAFFE

Musical Director / Conductor

James Longstaffe is a conductor, répétiteur and tuba player. He was principal répétiteur for Oxford Touring Opera from 2006 to 2008 (for whom he also conducted productions of operas by Verdi and Rossini), and for the Oxford Opera Company from 2007 until 2009. From 2008 to 2010 he was conductor of the Oxford University Sinfonietta, and he also conducted the Orchestra of Oxford from 2007 to 2009, whose concerts included a complete performance of Wagner's Das Rheingold. He has been music director of Midland Opera since 2012, for whom he has conducted productions of Turandot and The Elixir of Love. Future conducting engagements include concerts with the Oxford Chamber Orchestra and East Oxford Community Choir.



IAN MCFARLANE Speaker

Ian McFarlane is a young Welsh bass-baritone, currently based in the West Midlands. He has performed several roles with Midland Opera including Ping (Turandot), and Belcore (The Elixir of Love). Other operatic roles have included Cecil in Maria Stuarda (Opera Seria) Aeneas (The Complete



Singer), and Zuniga (Random Opera). Ian sang chorus in Longborough Festival Opera's 2012 production of The Magic Flute, and went on to sing Speaker/Priest/Armed Man in the associated Complete Singer tour. He was also cover for Speaker/Priest/Armed Man in Co-Opera Co's touring production of The Magic Flute in 2012/13. In summer 2013 he joined Longborough again, singing chorus in Götterdämmerung as part of their Ring Cycle.

In addition to performing opera, Ian has performed oratorio and concerts with a number of choirs including Kettering Camerata Choir and Blaenavon Male Voice Choir.

DAVID MELLOR 1st Armed Man

David was with Royal Sutton Opera from 1981 to 2006 and has been a Midland Opera chorus member since 1984. He has sung in 42 operas by 22 composers with these and other companies, along with many concerts. David has taken a number of important secondary roles, including: Publius (La Clemenza di Tito), Monterone (Rigoletto), Doctor and Marquis (La Traviata), Silvano (A Masked Ball), Marquis of Calatrava (The Force of Destiny), Zuane (La Gioconda), Coppelius (Tales of Hoffmann, Micha and Krusina (The Bartered Bride), Zaretsky (Eugene Onegin), Simone and Betto (Gianni Schicchi), Mandarin (Turandot), Jobard (Aunt Caroline's Will), Balthazaar (Amahl & the Night Visitors) and Mr Gobineau (The Medium). Since RSO ceased he has also sung as a chorus and soloist in G&S and Operetta with Manor Operatic Society.



THEMBA MVULA Papageno (Tuesday, Thursday, Saturday)

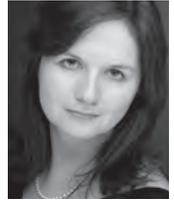
Born and raised in Zambia, singing was an integral part of Themba's life from an early age. After attending a course with the National Youth Choir of Wales when he was eighteen he decided to pursue a career as a classical singer. He went on to study Music at Birmingham Conservatoire where he was winner of the Gordon Clinton English Song Prize and was a finalist in the Reginald Vincent Lieder Prize and the John Ireland Prize. He performed roles in several operas,



opera scenes and musicals including 'Figaro' (The Barber of Seville), 'Guglielmo' (Cosi fan tutte), 'Jack Point' (Yeomen of the Guard) and 'Action' (West Side Story). He also performed the role of 'Ser Amatio di Nicolao' (Gianni Schicchi) in Umbria, Italy, with Hand Made Opera.

ALISON NICHOLLS 2nd Lady

Alison has studied singing with Penny Jenkins, Janet Shell and is currently studying with Teresa Cahill. She attended Trinity College of Music where she was supported by a TCM scholarship and the Blue Coat Foundation. Alison's operatic roles include Papagena: Mozart Die Zauberflöte, Cherubino: Mozart Le Nozze di Figaro, La Musica: L'orfeo Monteverdi and Helena: Britten A Midsummer Nights Dream. She also performs as a soloist in oratorios with choral societies around the country. Alison is looking forward to singing with Midland Opera for the first time this year.



LORRAINE PAYNE Pamina

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 MO's 2001 The Elixir of Love, 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, in the title rôle of Sister Angelica, as Liu in Turandot, and last year had her second outing as Adina in The Elixir of Love. Lorraine is also a regular singer at weddings and other functions. Private vocal tutors include Margaret Field and Phil Ypres-Smith.



RYAN SHORE 1st Priest

Ryan started performing in 2004 when eight years old and hasn't stopped since. He has played many characters such as Bugsy Malone in 2009 at the Bridge House Theatre, and even a Welsh



National Opera production. Ryan's dream is to train at the Royal Welsh College of Music for a BMUS in Vocal Studies and then aim for a career in opera, touring Europe. He has accepted a place at Warwick University to study Italian; German and French Language, as a step closer to that dream. Various professional engagements include: WNO's 'Paul Bunyan' at the Wales Millennium Centre on the Donald Gordon stage, alongside Stephen Fry, and 'Scrooge the Musical' UK Tour at the Alexandra Theatre Birmingham.

CLIVE THURSFIELD

Sarastro

Clive began singing with the Forward Operatic Company, playing a number of rôles 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 rôles, including Wagner in Faust and Don Carlo in Force of Destiny. For Consensus Opera he sang rôles 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, Spalanzani & Crespel in The Tales of Hoffmann, The Emperor in Turandot and last year's Dulcamara in The Elixir of Love.



SARA WHICHELOW

Queen of the Night

Sara recently completed her Postgraduate Diploma at the Royal Northern College of Music and continues to study with Stuart MacIntyre. She most recently sang with Winslow Hall Opera as a member of the chorus for their production of Carmen.

Last year, Sara was presented with the award for Vocal Performance at Buxton Fringe Festival. Notable operatic performances include Queen of the Night in Mozart's

The Magic Flute and Countess in Mozart's The Marriage of Figaro, High Priestess in Verdi's Aida and Belinda in Purcell's Dido and Aeneas. Sara has also performed throughout the country and abroad as a soloist in many oratorio works, most recently performing Mozart's Requiem in Milan, Italy. Coming up, Sara is singing chorus with Opera Holloway and a condensed chorus role with Hashtag Opera.



MASQUERADE

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A huge thank you to Masquerade costume hire, Hagley Rd. Quinton, for being such a massive help in costuming for this performance.

Other costumes are sourced from:

Hall Green Little Theatre,
Heritage Opera
and MO members.



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There is a range of *operatunities* at Midland Opera for chorus & principal singers, for actors & dancers and for those involved in creative production, direction or musical leadership.

We work towards high standards and build great friendships, and if you want to be a part of that you're welcome to join our happy band!

There's an open-door policy at rehearsals each Thursday from 7:30 - 10pm, so do come along!

Check the web site for details, or get in touch:

www.midlandopera.com
info@midlandopera.com



Let's be Friends!

Support one of the region's brightest musical gems by pledging to donate £10 p.a. Just hand the completed form to one of our helpers, or send to Barry Matthews, 12 Portman Rd, Kings Heath, Birmingham B13 0SL. or email info@midlandopera.com Our thanks to all the M.O. Friends whose support makes such a difference.

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'Friends of Midland Opera' 2014 application.

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