

SURREY  
opera

# Madeline

Music by  
David Hackbridge Johnson

Libretto sourced,  
adapted and written by  
Jonathan Butcher



Conducted & Directed by Jonathan Butcher  
Designed by Jill Wilson

World Première

## **SURREY OPERA PERSONNEL**

Chairman	<b>Robin Cordell</b>
Artistic Director	<b>Jonathan Butcher</b>
Associate Artistic Director	<b>Christopher Cowell</b>
Administrative Advisor	<b>Penny Locke</b>
Assistant Administrator	<b>Pat Carter</b>
Finance	<b>Tim Baldwin</b>
Committee Members	<b>Ray Locke, Ian Goldfinch</b>
Chorus Administrator	<b>Mark Edwards</b>
Programme and Posters	<b>David Clark</b>
S.O. website	<b>Robert Harris</b>
Publicity and Press	<b>Louisa Alice-Rose, Victoria Hodges, Adam Turner</b>

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**The Humphrey Richardson Taylor Charitable Trust**

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SURREY  
Opera  
presents

# Madeleine

David Hackbridge Johnson

Libretto sourced, adapted and written by Jonathan Butcher

The Harlequin Theatre, Redhill, Surrey 30<sup>th</sup> Sept and 2<sup>nd</sup> October 2021

The Stag Theatre, Sevenoaks, Kent 16<sup>th</sup> - 18<sup>th</sup> February 2022

Founder

**Joyce Hooper MBE**

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Conductor and Director

**Jonathan Butcher**

Lighting Designer

**Rob Callendar**

Set and Costume Designer

**Jill Wilson**

Choreographer

**Louisa McAlpine**

The World Première of this opera took place on  
30<sup>th</sup> Sept 2021 at the Harlequin Theatre, Redhill, Surrey

Registered Charity Number 1000831



## Dedicated to the memory of Stephen Harrow

As we were considering how we might celebrate Surrey Opera's Golden Anniversary year, Stephen Harrow, late Chairman of the Samuel Coleridge-Taylor Festival, had his own golden wedding to mark.

Stephen was a keen choral singer, and a man of great musical knowledge, who assisted Jonathan in the running of Samuel Coleridge-Taylor Festival in 2012. He went on to become a generous and loyal supporter of Surrey Opera, and firm friends with JB.

While mulling over ideas for an auspicious production for the Company's anniversary, and the possibility of commissioning a new work, Stephen offered to set the ball rolling with a generous contribution towards the cost of writing and composing a new opera, as a way of combining the two fiftieth anniversary events. Sadly, he did not live to celebrate his Golden Wedding with his wife Jenny. Surrey Opera has lost a great friend, but we are proud to dedicate this production to Stephen's memory.



**JONATHAN BUTCHER** is an experienced and sought-after conductor, who has appeared at all the major London concert venues, including the Royal Albert Hall, Barbican, South Bank and St. John's Smith Square. He has conducted orchestras including the London Mozart Players, Royal Philharmonic Concert Orchestra, English Symphony Orchestra,

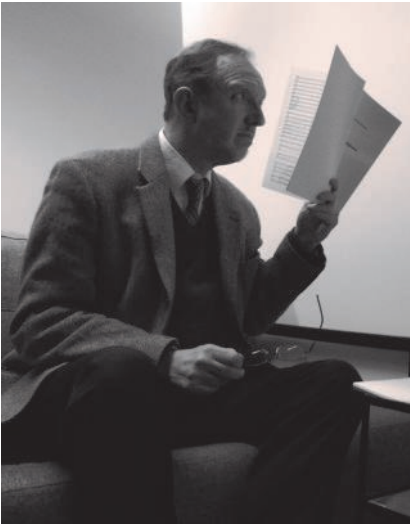
New London Orchestra, Guildford Philharmonic Orchestra and the London Bach Orchestra, working with international soloists including Dame Moira Lympany, Steven Isserlis, Marisa Robles, Julian Lloyd Webber and Peter Katin.

Abroad he has worked with the Promenade Orchestra of Radio Hilversum, Holland, the National Orchestra of Malta and the Staatsphilharmonie Rheinland-Pfalz. He has conducted two Hoffnung Concerts in Munich, as well as six New Year Concerts in and around Ludvigshaven, Germany, where he has also conducted a concert of film music with the renowned jazz singer Jocelyn B. Smith.

Equally at home with the symphonic, operatic, choral and music theatre repertoire, Jonathan conducted and presented the Family Concerts at Polesden Lacey since their inception and regularly conducted their open-air evening Promenade Concerts. He was for many years Conductor and Musical Director of both the National Symphony and National Chamber Orchestras of the Independent Association of Prep Schools - the former giving their concerts in the celebrated Snape Maltings in Suffolk.

Jonathan is Musical Director/Conductor of the Havant Symphony Orchestra, Isle of Wight Symphony and Westminster Philharmonic Orchestras. He has been Artistic Director of Surrey Opera for some thirty-nine years, and is also co-founder and Artistic Director of The North Downs Music Group. In the last few years he conducted, amongst numerous other things, performances of Donald Swann's rarely heard masterpiece *Perelandra*, an opera based on the book by C.S. Lewis. He is conductor of the Bromley Youth Symphony Orchestra.

Jonathan is an established Director in his own right, a role he has fulfilled many times for Surrey Opera. He is a member of the Royal Society of Musicians and teaches Choral Singing at the Royal Academy of Dramatic Art.



**DAVID HACKBRIDGE JOHNSON** was born in Carshalton and was a member of the Sutton Schools Orchestra (now the Sutton Youth Symphony Orchestra) for 7 years, the last 4 as leader. He also played in the Croydon Youth Philharmonic Orchestra under Arthur Davison, and in some early Surrey Opera performances at the Ashcroft Theatre.

His musical works include 15 symphonies, 4 concertos, some 2 dozen tone poems, an opera in Klingon, 19 piano sonatas, many chamber works including 10 string quartets, and over 100 songs to texts in English, German, French, Old Norse and Elamite. He has appeared as a jazz musician at the Montreux, Hay-on-Wye, Cheltenham, Cully

and Glion festivals and on BBC radio and television. Some of these performances have combined music and poetry.

His music has been recorded on Tableaux Records and Toccata Classics, the latter having issued 3 volumes of orchestral music conducted by Paul Mann. After volumes recorded by the Royal Liverpool Philharmonic Orchestra and the Royal Scottish National Orchestra, the 3rd volume featured a new symphony, the 15th, inspired by the city of Liepāja, whose symphony orchestra made the recording.

His orchestral music has also been performed by the Westminster Philharmonic Orchestra under Jonathan Butcher, and the Lithuanian Chamber Orchestra conducted by Saulius Sondeckis. His piano works have been performed by Steven Gutman, Chisato Kusunoki, Rolf Hind, Maiko Mori, Nicholas Austin and Jonathan Powell. He has appeared regularly in concerts of vocal and chamber music with pianist Yeu-Meng .



**JILL "WIGS" WILSON** is a freelance designer who has known Jonathan for almost as long as Surrey Opera has existed! She first worked with him on a production of *West Side Story* done by the North Downs Music Group, but she has only been designing regularly for Surrey Opera since they started going to her favourite venue, the Minack Theatre in Cornwall. Her operas there have included *Carmen*, *Die Fledermaus*, *A Midsummer Night's Dream* and *Candide*, and she is looking forward to returning there next year with a steam punk inspired design for *Don Giovanni*.

She has created many sets for musicals and plays for other companies such as Illyria, the Mitre Players and the award winning Barnstormers. In recent years she has designed sets for S4K International for their tours in Dubai, which is an interesting challenge as the sets all have to break down into small enough components to fit into an aircraft hold!

Other work includes set design and prop making for the event company Boo Productions, who have kept ticking over during the pandemic by creating virtual events such as murder mysteries and drag quiz shows!, and working on the windows for Fortnum and Mason.

**ROBERT CALLENDER** is back with Surrey Opera again, having previously designed lighting for *Candide*, *A Midsummer Night's Dream*, *Camelot*, *Tosca* and *Die Fledermaus*. He also worked with Surrey Opera at the Ashcroft Theatre for the World Première of Samuel Coleridge-Taylor's *Thelma*.

Robert is currently Technical & Building Manager at Hoxton Hall, near Shoreditch and also part time Venue Technician at Stanley Arts, South Norwood. Previously, Rob was the Technical Manager of the Fairfield Halls in Croydon, up until its closure for refurbishment. He designed for a number of productions at Fairfield, including *Accrington Pals*, the comedy *Road to Nowhere* and Fairfield's own monarchic farce *Long Live the Mad Parade*.



Outside of full time work, Rob has also designed for Talking Scarlet's touring musical production of *The Railway Children*. Having spent a year as Technical & Building Manager of the Edinburgh Playhouse, Rob also worked with Assembly Festival on the Edinburgh Fringe in the summer of 2018.



**LOUISA MCALPINE** was the winner of the Royal Ballet School Ursula Moreton choreographic competition in 1978 and has choreographed for musicals and operas in London for the last 30 years.

Her career began as a classical dancer with “Ballet Go Round” and she then went on to perform in musical theatre playing Clariss in *West Side Story* (Opera House, Manchester) and Tantomile in the London production of *CATS*.

Louisa has danced in many operas with English National Opera including Jonathan Millar’s production of *The Mikado* and was also assistant on the production in 2017.

She has great admiration for the wonderful work Surrey Opera produces and has loved every minute of working together on *Madeleine*. Louisa also teaches adults and children at Surrey Opera’s lovely Clyde Hall!

Choreography work includes *Patience* (Gilbert and Sullivan) 2011 and *La Gazetta* (Rossini) 2014 at the Opera School, Royal College of Music, and *Nel Gwyn* (Jessica Swale) 2011 at the Miller Centre. She was a contributor on BBC4’s Black Classical Music, The Forgotten History, and performed a minuet with Sir Lenny Henry and Suzy Klein 2020

## PRODUCTION TEAM

Conductor and Director

Design

Choreographer

Lighting Designer

Repetiteur and Assistant to the conductor

Assistant to the Director

Stage Manager

DSM

Wardrobe Team

Hair design/wigs

Props

Set and Production Management

Transport

Photography

Front of house

**Jonathan Butcher**

**Jill Wilson**

**Louisa McAlpine**

**Rob Callender**

**Adam Turner**

**Panit Chantranuluck**

**Robin Cordell**

**Sarah Sidholm**

**Pat Carter, Rosemary McIntosh,**

**Niki Davarius, Freda Clark**

**Angela Edwards**

**Penny Locke**

**Ray Locke**

**Ian Goldfinch**

**Phil Wallace, Andrew Waltham**

**Gerry Moss and team**

# Fifty Golden Years

*In the words of members*



Surrey Opera has been presenting a wide range of operas, both new and old, for half a century and in that time it has earned an enviable reputation in the hearts of opera lovers for helping to develop the careers of young singers, designers and producers. Yet the very first production was conceived as a one-off event by Joyce Hooper, who longed to bring the beauty, drama and passion of

Mozart's *Magic Flute* to the good people of Redhill and Reigate. It was a triumph, and Surrey Opera was born.

*Così fan Tutti* and other popular Mozart operas followed, and the company then opened up to other composers with *Fidelio* (Beethoven), *Carmen* (Bizet) and *The Barber of Seville* (Rossini). Since then, audiences have been treated to a wide range of works and styles. Who will ever forget the three genii portrayed as boy scouts, or that little train that brought in the three chalet maids in Mik Ado's holiday camp, or the Minack audience who fled the electric storm right after Tosca had sung her "Vissi d'arte" aria? And what about the basement beauty salon of Orpheus?

**Robin Gritton remembers:** I was there from the very beginning of Surrey Opera, as a member of the orchestra. As soon as the arresting opening bars of the *The Magic Flute* overture filled the auditorium there was an intangible sense of thrill. We were witness to the birth of something very special, as indeed fifty years on, thanks to the wisdom and talents of those who have followed, it has proved to be.

**Sheila Van Look recalls:** My abiding memory is of Surrey Opera's first production *The Magic Flute*, performed at the Market Hall, Redhill. I was First Lady, with the other two Ladies, excitedly waiting at the side of the stage on that first night, hearing the orchestra playing the overture. It was so wonderful to be part of that performance. I felt we were making history.





**Alison Cooper commented:** What really lingers in my memory is the joy of performing such wonderful operas with talented, friendly and supportive casts over so many years with an array of interesting Directors and Designers and the inspiring musical direction of Joyce Hooper and the unrivalled Jonathan Butcher.

**Ian Fagg** recalls the joys of the stage crew at the Market Hall and “Peter Butler’s fixed set for *Carmen*, 1978 with a grounded scaffold rig suspended from the roof. There were lots of lights and lots of cables and instructions to turn them on in sequence, not all of a group at the same time, to add to the effect he wanted. He watched us take it down during the party afterwards and was amazed at the speed it all disappeared into piles to be removed next morning.”



**Anne Mitchell** vividly recalls seeing Laurie Reed as Osmin in *Il Seraglio* - downstage right, in a splendid costume, singing with such a palette of vocal colours. She was so bowled over by the 1976 production of *La Clemenza de Tito* that she sold programmes for the entire week, just so she could watch every performance.

**Freda Clark**, on discovering Britten: The delight of mealtimes, when our young children would sing the storm scene from *Peter Grimes* note perfect.

**Victoria Hodges** will never forget the first time we sang *The Barber of Seville*, in costume with the orchestra; such rich colours, incredible principal singers, and the promise of many more ‘family adventures’ in years to come.

The last word goes to **Louisa Alice-Rose**, who joined in 2018: I have loved every moment I’ve spent with Surrey Opera! Performing in *Candide* at The Minack in 2018 was an incredible experience. Amazing weather and company! I made some wonderful friends. Then I had a fabulous time playing Berta in *The Barber Of Seville*. Everyone in the Surrey Opera ‘family’ is so lovely and welcoming. I look forward to being part of the SO family and future productions for many years to come!



# COMPOSING MADELEINE

by David Hackbridge Johnson

Probably the first music I heard live was one or other of the operettas of Gilbert and Sullivan – my mother was active in amateur dramatic circles in the 1970s and 1980s, and of course the rest of the family went along to the performances. In those days the public halls of Sutton or Wallington served as venues. I was always rather taken with activities in the pit – almost as much as with the ever-varying antics on stage. I could see the orchestral musicians dimly in the gloom – I wondered if the cymbal player would wake up in time for the single clash in act 2.

In my teens I obtained my first professional work in the pit of Sutton's theatre space, the Secombe Centre, as a violinist for Cheam Operatic Society. Subsequently, I played in some early Surrey Opera performances at the Ashcroft Theatre, including a memorable Carmen, conducted by Jonathan Butcher. My pit days ended when I became a jazz drummer but I still went to see opera when I could, usually at ENO.

As a composer, although much taken up with symphonies and string quartets, I did from time to time fantasise about operatic possibilities – but writing an opera without hope of a staging seemed folly. I did make an opera in 2010 by multi-tracking all the voice and orchestral parts myself – this work, which is available on CD, is notable, if for nothing else, for being sung in Klingon. The opera roundly hammers the edges of a full-blown *avant-garde* aesthetic, obtaining rather startling sounds as a result.

When I was commissioned in 2018 to write a work for Surrey Opera's 50<sup>th</sup> anniversary, I was both honoured and delighted – my mind went back to that extraordinary week playing Carmen in the early 1980s, and all the boiling romance of that supreme work – perhaps some of Bizet's genius would rub off on me! After various half-enthusiastic attempts at possible subjects for the new opera, Jonathan Butcher finally hit upon an extraordinary and true story that almost mimics the overheated dramas of a 19<sup>th</sup> century tragic opera. The story of Madeleine Smith and her doomed lover Emile L'Angelier has as many operatic tropes as one could wish for: a love duet, a country dance scene, a ball scene, a letter scene, a dire deathbed scene, a court scene – as if life could rival or outdo any stage.

Using the 1950 film *Madeleine* by David Lean as a guide, Jonathan wrote a libretto, sending it to me scene by scene – we knew we had to get a move on to be ready for the premiere in 2020, so I would compose each scene as he sent it. In this way the opera was finished in three months. In the event the lockdown delayed the premiere by over a year but in a way the rather frenzied method of the opera's composition lent the work a propulsion that the story demands.

Both Jonathan and I felt that, although *Madeleine* is an opera that tells a story and is a staged entertainment, it was incumbent upon us to be respectful to the real lives on which it is based and to the historical sources that became available as we fell into detailed research.

We became aware of some fascinating topics relevant to 19<sup>th</sup> century Scottish history: class boundaries, the role of women, sexual repression, the use of medicinal poisons,

and the procedures of Scottish law. It is hoped that the drama is not held up but rather enhanced by this deferment to verisimilitude. Among court transcripts, ardent letters, and old sepia photographs, Madeleine and Emile are glimpsed as corporeal reality. If we have brought such glimpses to the stage we will have achieved our aim – to present a human tragedy of living people in a time long gone but made ever-present in their feelings, desires and fears.

## **The Music of Madeleine - A Répétiteur's Perspective**

by Adam Turner

On the 5th of June 2021 a thirty-three-piece orchestra gathered in Clyde Hall, with the music for Madeleine propped up on their music stands. This was the first 'orchestral read-through' of the piece. As the players stood around holding coffee and quiet conversation, I took my seat in the corner behind an electric keyboard. Behind me and slightly to the left loomed a large array of percussion. The familiar timpani, snare drum, and suspended cymbal were joined by a vibraphone and, most unusually, a metal bar hung from a curtain rail. Next to me, a harp was carefully moved into position. This all promised an afternoon of arresting music, full of colourful orchestration.

The Prelude to Act 1 began with a flourish. I heard a dramatic, angular melody for the woodwinds and strings, sweeping harp glissandi, and billowing chords in the brass. Plaintive solos from the winds followed, overlapping, above murmuring strings. The orchestral sound rose to a searing height until suddenly, a change. Lightly dancing strings and delicate oboe solos announced the first scene of the opera. The marked restraint and economy in the music matched the formality of the Smith family viewing the house at No. 7 Blythswood Square. But a few faint echoes of the Prelude remained, suggesting all was not as it seems.

As I followed in my vocal score I noted how each character's lines were met with different accompaniment. The father received sterner figures in the strings, suggestive of Victorian hymn tunes. The younger sister Bessie's lines were surrounded by fast, rushing scales. A soft, haunting music was used for Madeleine's few lines, loaded with portent.

Dramatic contrast and keenly drawn musical characters; these are the marks of a truly operatic composer. Throughout the opera, the orchestra supports the narrative. This is achieved in one sense through direct illustration - at one point in the first act the woodwinds imitate the sound of a flock of seagulls taking flight as the drama moves to the seaside village of Rhu. But in other moments, the orchestra subtly contradicts the emotions of the characters, through deliberately 'mismatched' harmony. David Hackbridge Johnson has spoken to me about this as the representation of 'delusion' in the mind of a character. A phrase may begin with orchestra and singer 'in harmony' but as a deluded statement unravels, the orchestra drifts into unrelated harmonies. These musical moments are as thrilling as they are psychologically astute.

The notion of harmonic 'mismatch' between orchestra and stage is taken to its extreme in the second act, when Madeleine Smith and Emile L'Angelier take cocoa together at Blythswood Square. A dissonant chord is sustained by the strings, very softly, throughout this scene, completely at odds harmonically with the singers. What are we to think? Is this whole meeting a façade? Are the pleasantries a front for a pre-meditated crime? Is the innocuous cocoa cup in L'Angelier's hands in fact laced with poison? Are we, the listeners, deluded as well?

# A Victorian Tragedy

**Madeleine Hamilton Smith** (29th March, 1835 – 12th April, 1928) was a Glasgow Socialite, who was accused of poisoning Pierre Emile L'Angelier in a sensational Scottish murder trial in 1857. This was to grip the Nation.

Madeleine was the eldest daughter of an upper-middle-class family in Glasgow; her father, James Smith (1808 - 1863) was a wealthy architect, and her mother, Elizabeth, was the daughter of a leading neoclassical architect, David Hamilton. The family lived at 7 Blythswood Square, Glasgow, a well-to-do address. They also owned a large, impressive country property, Rowaleyn, at Rhu near Helensburgh.

Madeleine shockingly broke the strict Victorian conventions of the time when, as a young woman in early 1855, she began a clandestine love affair with a Frenchman born on Jersey in the Channel Islands, by the name of Pierre Emile L'Angelier, an apprentice nurseryman. On advice, he had come to Scotland to seek better prospects and, although he was always well turned-out and somewhat of a dandy, his finances were never in a good shape and life was clearly not easy for him. He was also something of a depressive and fell in love, or so he thought, all too easily.

The pair would meet late at night, often at Madeleine's bedroom window and sometimes inside the Blythswood Square House itself. Madeleine had contrived to have one of the few basement bedrooms, making Emile's secret visits almost unnoticed, except to a maid, who was privy to the illicit relationship and who delivered letters between the two. The lovers engaged in voluminous correspondence, although Madeleine destroyed all the letters she received from L'Angelier, lest they should be found and give away her secret.

During one of their meetings at Rowaleyn Madeline lost her virginity to L'Angelier, which he deeply regretted and for which he blamed Madeleine's 'weakness'. Her parents, unaware of the affair with L'Angelier (whom she had now promised to marry) found a suitable fiancé for her within the Glasgow upper-middle class, William Harper Minnock. Madeleine attempted to sever her connection with L'Angelier and, in February 1857, asked him to return her letters. L'Angelier refused! Instead, he threatened to use them to expose her and thus force her to marry him. It was at about this time that Madeleine was observed buying arsenic in two Glasgow Chemist's shops, for which she signed the Poison Book as M.H. Smith, this being a requirement of the law at the time.

Early on the morning of Monday 23rd March 1857, L'Angelier died in agony from arsenic poisoning. He had been similarly ill on two previous occasions but he had recovered. He was buried in the Ramshorn Cemetery, Ingram Street, Glasgow.



After his death, Madeleine Smith's numerous letters were found at L'Angelier's lodgings and also at his place of work. Madeleine fled Glasgow for the family's country house but was persuaded to return by William Minnock, who was now her intended. Shortly afterwards she was arrested and charged with L'Angelier's murder.

At the Trial toxicological evidence confirmed that the victim had died from arsenic poisoning. Although the circumstantial evidence pointed towards her guilt (Madeleine had actually made three purchases of arsenic in the weeks leading up to L'Angelier's death, and had a clear motive) the Jury, after retiring for less than 30 minutes, returned a verdict of "not proven," i.e. the Jury was unconvinced that Smith was innocent but the Prosecution had produced insufficient evidence to the contrary. It could not be proved that the two had actually met in the three weeks up to L'Angelier's death. A verdict of "not proven" is unique to Scottish law and still is. Had these events taken place anywhere else it might have been quite a different story!

Crucial to the case was the chronology of certain of the letters from Smith to L'Angelier, and, as many of the letters were undated, the case hinged, to some extent, on their envelopes/postmarks. One letter in particular depended on the correct interpretation of the date of the postmark, which was unfortunately indecipherable. But the vast majority of the postmarks were legible. It transpired that when the police searched L'Angelier's room, many of Smith's letters were found not in their envelopes and were then hurriedly collected together and put in whichever envelopes came to hand.

So, was Madeleine Smith guilty? We shall probably never know. After the Trial she was allowed to leave the Court a free woman, amidst much rejoicing! She had kept a calm and sublimely serene countenance throughout the entire gruelling proceedings. Some years later, on 4th July 1861, Madeleine married an artist by the name of George Wardle, William Morris's Business Manager. They had a son (Thomas, born 1864) and a daughter (Mary, nicknamed "Kitten", born 1863). For a time, Madeleine became involved with the Fabian Society in London, and sometimes made and served the refreshments at their meetings.

As she was known by her married name now not everyone knew who she was, but a few did. After many years of marriage, she and her husband separated in 1889 and Madeleine moved to New York City, to be near her son. Around 1916, she married a second time to William A. Sheehy - and this marriage lasted until his death in 1926.

Madeleine died in 1928, at the age of 93. She is buried in a New York cemetery under the name of Lena Wardle Sheehy. As folk pass her grave and, perhaps, glance at the inscription - do you think they have any idea of who she really was and of her, possibly, infamous past?



**KELLY GLYPTIS**, a lyric soprano currently based in London, England on a Tier 1 Global Talent Visa, performs both opera and musical theatre regularly. She was most recently seen as Aldonza in Opera Saratoga's *Man of La Mancha* where she also previously had the honor to perform in the World Premier of *Vinkensport*, or the Finch Opera, as Sir Elton John's Trainer as well as The Foreign Woman/Magda Sorel Cover (*The Consul*).

She has covered the title role in Alcina with Fargo-Moorhead Opera, performed Fiordiligi (*Così fan tutte*) with the Shreveport Opera, Cupid (*Orpheus in the Underworld*) and Mimi cover (*La bohème*) at Virginia Opera, Berta (*Il barbiere di Siviglia*) with The Atlanta Opera,

and Suor Angelica (*Suor Angelica*) with the Virginia ARTfactory. She has also been seen in concert with OperaDelaware, Baltimore Concert Opera, Brooklyn Metro Chamber Orchestra, George Mason University and the Manassas Chorale.

Her Musical Theatre credits include the First North American National Tour of *Fiddler on the Roof* as Fruma Sarah and Golde/Yente Cover, The Mother Abbess Cover (*The Sound of Music*) with the North American National Tour, Mary Poppins (*Mary Poppins*), The Witch (*Into the Woods*), Morticia (*The Addams Family*), Anita (*West Side Story*) with The Prizery Theatre, and has performed with Cardinal Stage, Gray Ghost Theater, Pied Piper Theatre and Dominion Stage.

Kelly has had the privilege to sing events and honours for Renée Fleming, Justice Ruth Bader-Ginsburg and Pope Benedict XVI. During the 20-21 season she was a 1st place winner of the Odin International Music Competition, Canadian International Music Competition, Tri-Cities Opera Audience Prize, The Voice of New UK Musicals Audience Prize, and the John Alexander 3rd Place Winner. She was also a 2020/2021 Semi-Finalist for the Partners for the Arts and the UK Sing Out competitions and has been a previous winner of the Lorena Bessey Mangin Memorial Award at Shreveport Opera, Hellenic American Women's Council Award, and Metropolitan Opera National Council Auditions Indiana District.

Upcoming engagements include Contessa in *Le nozze di Figaro* with Shreveport Opera, The Winner's Concert of the New Voices of UK Musicals on the West End, and concert appearances with the Brooklyn Metro Chamber Orchestra.

**TOM KELLY** is a London-based Tenor recently seen as Hipparco in Hampstead Garden Opera's *L'Egisto*. Previous productions include Tamino (*The Magic Flute*) with Flat Pack Music, *Il Pastore (Euridice)* with Ensemble Orquesta, and Vasek (*The Bartered Bride*), Remendado (*Carmen*), Tamino (*Die Zauberflöte*) at the Royal Academy of Music where he received his Masters of Music.

He has performed as the Tenor soloist with Paul McCreesh and The Gabrieli Consort (Gdańsk, Versailles, London), Marc Bochud (Lausanne/Sion, Switzerland), Laurence Cummings, John Butt and Phillippe Herreweghe in performances of Bach Cantatas at RAM, and has performed in concert



internationally with The Monteverdi Choir, The Tallis Scholars, and The BBC Singers.

Tom has had the honour of singing for numerous dignitaries including Her Majesty The Queen, His Holiness Pope Francis, and was a partner member of 3-time Grammy-nominated Stile Antico for 4 years where he performed at the 2018 60th Grammy Awards in Madison Square Gardens, New York.

Upcoming engagements include concert appearances with The Monteverdi Choir, recitals in London and Washington, D.C., and Don Ottavio in Surrey Opera's *Don Giovanni*.



A cake of cocoa that may have been used to administer the poison  
(National Records of Scotland)

## In praise of cocoa, Cupid's nightcap

Half past nine- high time for supper;  
'Cocoa, love?' 'Of course, my dear.'  
Helen thinks it quite delicious,  
John prefers it now to beer.  
Knocking back the sepia potion,  
Hubby winks, says, 'Who's for bed?'  
'Shan't be long,' says Helen softly,  
Cheeks a faintly flushing red.  
For they've stumbled on the secret  
Of a love that never wanes,  
Rapt beneath the tumbled bedclothes,  
Cocoa coursing through their veins.  
Stanley J. Sharpless

## The Cast



Madeleine

Emile

Papa

Mama

Bessie

Amédée Thuau

William Minnock

Mrs Jenkins

Christina

Dr Thompson

Counsel for the Defence

Counsel for the Prosecution

Clerk to the Court

‘Rabble Rouser’

Mrs Anderson

Sailor

**Kelly Glyptis**

**Thomas Kelly**

**Edwin Kaye**

**Deborah Holborn**

**Eleanor Penfold**

**Jon Openshaw**

**Dafydd Allen**

**Jennifer Samuel**

**Rosie Clifford**

**Graham Stone**

**Stephen Anthony Brown**

**Giles Davies**

**Ross Wilson**

**Tim Baldwin**

**Rosemary Ann McIntosh-Hayes**

**Toby Scholz**

## The Chorus

Louisa Alice-Rose, Panit Chantranuluck, Freda Clark, Androniki Davarias,  
Charlotte Dixon, Pauline Flanagan, Gina Granda, Victoria Hodges,  
Chloe Hughes, Sarah Jacobs, Penny Locke, Rosemary McIntosh,  
Hope Priddle, Olesia Sava, Robina Wason, Sarah Wheeldon

Tim Baldwin, Jonathan Bull, David Clark, Mark Edwards, Ian Goldfinch,  
Robert Harris, Christopher Hunt, Ray Locke, Martin Jacobs,  
Keiran Kerswell, Toby Scholz, Philip Wallace, Julius Wills

**Madeleine cover** Louisa Alice-Rose

## The Jurors

Tim Baldwin, Kelvin Carter, Sidney Dolbear, Richard Flanigan, Bob Frogley,  
Frank Halpi, Robert Harris, Bruce Holborn, Martin Jacobs, Fritz Kopfler, Gerry Moss,  
David Page, Keiron Phelan, Colin Snart, Edward Stonnard, Douglas Oliver

**Policeman** Sebastian Randell





## The Orchestra

**1st Violins**

Christian Halstead (Leader), Mario Basilisco,  
Andy Pearce, Adrian Charlesworth,  
Cathal Garvey, Sarah Hackett

**2nd Violins**

David Burton, Louise Walters,  
Maria Januszewska, Tristan Caulfield

**Violas**

Toby Deller, Meidi Chalal, Jane Tyler

**'Celli**

Marta Tobar, Ethan Merrick, Sophie Oliver

**Basses**

Mark Lipski, James Throwbridge

**Flutes, Piccolo**

Ian McLauchlan, Judith Lewis

**Oboe**

Bruno Bower

**Clarinets**

Paul Sanders, Neil Hickling

**Bassoon**

Michael Elderkin

**Horns**

Joel Roberts, Derryck Nasib

**Trumpets**

Edward Maxwell, Tamsin Cowell

**Trombone**

Barnaby Davies

**Timpani**

Richard Souper

**Percussion**

David Coronel

**Harp**

Laura Marquino

**Keyboard**

Adam Turner

### ACT I

#### Courtship and Crisis

Madeleine's basement bedroom  
The drawing room at Blythswood Square  
Emile's room  
The garden at Rowelyn

### ACT II

#### Conflict and Death

The drawing room  
Madeleine's bedroom  
Emile's room

### ACT III

#### Custody and Trial

The steamer port Glasgow  
The High Court Edinburgh



**ELEANOR PENFOLD**, soprano, graduated from the Royal College of Music as a Ruth West Scholar. She is praised in Opera Magazine for having ‘the vocal equipment to dazzle’,

Recently, Eleanor has performed roles with Opéra Bastille in Paris, Opera Zuid, English Touring Opera and Waterperry Opera Festival, where she was recognised as a ‘forceful and note-perfect’ Königin der Nacht (Mozart’s *Die Zauberflöte*).

A Britten-Pears Young Artist and Iford New Generation Artist, Eleanor performed the role of *Rossignol* in an award-winning online production of Ravel’s *L’Enfant et les sortilèges* with the London Philharmonic and VOpera.

In 2019, Eleanor founded her ensemble Transposed which has performed throughout the UK. The inaugural concert tour *Try Me, Good King* was featured in Alternative Classical’s list of “must see” shows, celebrating iconic Shakespearean and Tudor women in stunning Tudor and Elizabethan venues.

[eleanorpenfold.com](http://eleanorpenfold.com)   [transposed-ensemble.com](http://transposed-ensemble.com)

**JON OPENSHAW**, baritone, is delighted to return to Surrey Opera, having previously performed with the group as Dr. Bartolo in *Barber of Seville* in 2019, and as the Priest in George Lloyd’s *Iernin* in 2013.

Jon has also performed professionally with Longborough Festival Opera, Garsington Opera, Opera South, Opera Up Close and Heritage Opera, along with a number of amateur companies.

Jon continues to study singing privately with Neil Baker, having previously studied with Susan McCulloch. Jon lives in Horsham and also works as a singing teacher and choir director. He directs *The Pleasure Singers* in Horsham and *The North Singers* in Loxwood.

[jonopenshaw.co.uk](http://jonopenshaw.co.uk)



**DAFYDD ALLEN**, baritone, is a post-graduate student at the Royal College of Music studying with Brindley Sherratt, having studied his undergraduate degree in voice at the RCM under the guidance of Roderick Earle. He is a Cuthbert Smith Scholar and is supported by the Josephine Baker Trust and the Ryan Davies Memorial award.

Dafydd recently played the role of Masetto in *Don Giovanni* for Opra Cymru, directed by Patrick Young (2019). Opera scenes at the RCM include Albert in *Werther* by Massenet, Ramiro in *L'heure Espagnol* by Ravel (2021), Demetrius in a *Midsummer Nights Dream* by Britten and Dancaire in *Carmen* by Bizet (2020). He will be performing the role of "Speaker" in The Royal College of Music International Opera Studio's production of the *Magic Flute* directed by Polly Graham in November 2021.



Dafydd participated in the Chorus of Royal College of Music International Opera Studio's production of *Le Nozze di Figaro* directed by Sir Thomas Allen (2018). He was a cast member in Welsh National Youth Opera's production of *Kommilitonen*, Peter Maxwell Davies, singing in the chorus and playing the role of Janitor (2016).

Dafydd was one of the Apostles in Elgar's *Apostles* at the Royal Festival Hall with the London Philharmonic Orchestra conducted by Martyn Brabbins (2019). He was the Bass Soloist in Bach cantatas *Gott Föhret auf mit Jauchzen* BMV 43 and Cantata BMV 214 at the Royal College of Music (2018), performed with Baroque Orchestra. He has worked on Mahler songs with acclaimed musician Roger Vignoles culminating in a performance in RCM's Britten Theatre (2019).

Dafydd has been fortunate to participate in masterclasses with Amand Hekkers, Michael Chance and Brindley Sherratt at the RCM, and to partake in an online workshop with British Youth Opera (2020). He was a finalist in the Kathleen Ferrier Bursary for young singers (2017) representing the Royal College of Music.

He is a frequent prize winner in the Urdd Eisteddfod and the National Eisteddfod of Wales, recently receiving 1st prize in the Welsh solo at the National Eisteddfod of Wales (2021), 2nd prize in the Baritone Solo (2018 & 2019), and 3rd prize in the prestigious W Towyn Roberts scholarship competition (2019).



**EDWIN KAYE** is a British Bass Opera singer. He studied singing at the Royal Northern College of Music with David Lowe, previously with Gwion Thomas in Birmingham and now works with Matthew Best. He studied Historical Performance with Roger Hamilton and continues to sing early music alongside more romantic and contemporary opera and concert repertoire.

Edwin works as a freelance opera soloist for various companies in the UK and Europe. He mostly sings dramatic roles and this year has performed as Bluebeard in Bartok's Bluebeard's Castle, Zaccaria in Verdi's Nabucco and Fafner in Wagner's Ring Cycle. Beyond 2021, Edwin

will premiere The Prince in Samuel Lewis's The Happy Prince and is scheduled to play Il Padre Guardiano in Verdi's La Forza del Destino.

Edwin has previously held soloist positions with State Opera Stara Zagora and State Opera Ruse in Bulgaria, performing for them roles such as Colline in La Boheme, Il Re d'Egitto in Aida and Banco in Macbeth.

Through consort and choral singing, Edwin has held positions with the BBC Daily Service Singers and various churches across the country. He has an interest in chamber music too and often performs recitals accompanied by piano, guitar or various small ensembles around the country.

Beyond singing, Edwin has worked as a teacher, early manuscript transcriber, arranger and librettist. Outside of music, Edwin enjoys cooking and baking, road cycling on his hand-built fixie, reading sci-fi novels such as by Robert Sheckley or Ursula Le Guin or watching 1940s-60s classic movies starring the likes of Yul Brynner or Charlton Heston.



Arsenic - National Records of Scotland)



**DEBORAH HOLBORN**, British mezzo-soprano, has performed several operatic roles, oratorio solos and concert repertoire both internationally and in the UK. Recent roles include: Flora/La traviata, Giovanna/Rigoletto and Cretan Woman/Idomeneo (Opera de Baugé), Marcellina/Le nozze di Figaro (Random Opera), Barena-Herdswoman-Mayor's Wife/Jenůfa and Feklusa/Káťa Kabanová (Fulham Opera), Maddalena/Rigoletto and Fenena/Nabucco (Brent Opera), Mother/Hansel and Gretel (Opera in the Meantime) and (Le Petit Verre Opera Company), La Zia Principessa/Suor Angelica (Opera in the Meantime), Mercedes/Carmen (Rogue Opera and Brent Opera), Count Orlofsky/Die Fledermaus (Opera Kensington), Flower Maiden/Parsifal (Haddington Wagner Society), Second Lady/Dido and Aeneas (Coro 11), Mother Goose/The Rake's Progress (Edinburgh Studio Opera). Chorus work includes: Longborough Festival Opera (Fidelio, The Flying Dutchman and Don Giovanni) and Hampstead Garden Opera (Sävitri).



Roles she has covered include: Mrs Herring/Albert Herring (St. Paul's Opera), Third Lady/Die Zauberflöte (Opera de Baugé), and Adalgisa/Norma (Aylesbury Opera). She has had extensive experience on the oratorio platform including: St. John Passion (Bach), The Messiah/ The Ways of Zion do mourn (Handel), Mass (McMillan), Coronation Mass/Requiem Mass/Mass in D (Mozart), Petite messe Solonelle (Rossini) and Mass in G (Schubert).

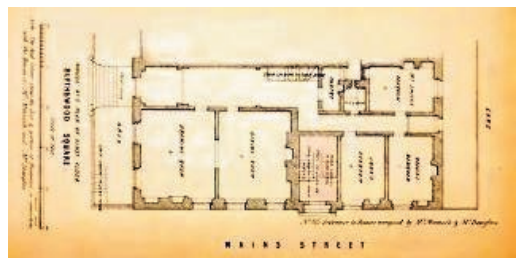
Deborah also enjoys bringing music to the community and in particular those with dementia. She runs a regular song group with "Herts Musical Memories" and performs regularly in care homes with the charity "Lost Chord".

She is looking forward to her debut with Surrey Opera and creating the role of "Mama". Future performances include "Marcellina" with Hampstead Garden Opera.

For more information, please go to: [deborahholbornsinger.wordpress.com](http://deborahholbornsinger.wordpress.com)



7 Blythswood Square



Plan of the basement



**JENNY SAMUEL** studied singing at Birmingham Conservatoire and at the University of Southampton where she now teaches classical voice.

She has sung with a number of professional opera companies including English Touring Opera, Buxton Festival Opera, London Opera Players and Carl Rosa Opera.

Roles include Zita in *Gianni Schicchi*, Mrs Noye in *Noye's Fludde*, Madame Larina in *Eugene Onegin*, Katisha in *The Mikado*, Ruth in *The Pirates of Penzance*, Marcellina in *The Marriage of Figaro*, Berta in *The Barber of Seville*, title role in *La Cenerentola*, Zerlina in *Don Giovanni*,

*Third Lady in The Magic Flute* and *Kate Pinkerton in Madama Butterfly*.

Oratorio solos include *Elijah*, *Messiah*, *Christmas Oratorio*, Mozart's *Requiem*, Rossini's *Petite Messe Solennelle*, Vivaldi's *Gloria*, Haydn's *Harmony Mass* and Purcell's *Hail! Bright Cecilia*.

**ROSEMARY CLIFFORD** read English Literature at the University of Bristol before postgraduate vocal studies at the Guildhall School of Music and Drama, graduating with distinction.

Operatic credits include: Suse Der Vampyr (Gothic Opera); Ruth and Kate The Pirates of Penzance (Merry Opera); Dot The Original Chinese Conjuror (Northern Opera Group); mezzo-soprano soloist Bernstein à la carte (Wexford Festival Opera); Shepherd Boy Tosca (Grange Park Opera); Hansel Hansel and Gretel (Opera Unmasked/Cooper Hall Emerging Artists); Popova The Bear (Opera Anywhere); Nancy Albert Herring (Hampstead Garden Opera).

Oratorio work includes Bach's B minor mass and

Magnificat; Vivaldi's Gloria; Mendelssohn's Elijah; Mozart's Requiem; Rossini's Petite messe solennelle. She made her Royal Albert Hall solo debut singing Handel's Messiah with the Really Big Chorus, has participated in masterclasses with Dame Felicity Palmer, Roderick Williams, Della Jones and Simon Keenlyside and won the Opera Prelude Singers' Prize 2018.



Rosemary is also in high demand as a choral singer, performing and recording regularly with some of the UK's most respected ensembles, including the Monteverdi Choir, the Chapel Choir of the Royal Hospital Chelsea and the BBC Singers.

For more information please visit [rosemaryclifford.com](http://rosemaryclifford.com)

**GRAHAM STONE**, bass baritone, was born in Devizes, Wiltshire, and sang in his first professional opera – *La Calisto* – for Bristol Intimate Opera in 1981. He studied at the GSMD with Laura Sarti and Johanna Peters, later studying with Italian bass Enrico Fissore.

Career highlights include: Don Pasquale (*Don Pasquale*) in The Philippines, India, Nepal, Sri Lanka, Pakistan and Turkey; Pistola (*Falstaff*) at Teatro Farnese, Parma; Alcindoro and Benoit (*La Boheme*) for the Macau International Festival and Orchestra of the Rome Opera; Kommisar (*Der Rosenkavalier*) and Bartolo (*Le Nozze di Figaro*) for Scottish Opera; Wilfred Shadbolt (*The Yeomen of the Guard*) and the title role



(*The Mikado*) for the D'Oyly Carte Opera Company at the Savoy Theatre; Dick Deadeye (*HMS Pinafore*) for The Carl Rosa Opera Company in Australia and New Zealand; Dracula/Beckmesser (*Horroratorium/Let's Fake an Opera*) in the Gasteig Hall, Munich; Sacristan (*Tosca*) for the Holder's Opera Season, Barbados; 2nd Cockney and Doolittle cover (*My Fair Lady*) at Theatre du Chatelet, Paris.

Other Roles include: Scarpia, Rocco, Don Magnifico, Dulcamara, Banquo, Melitone, Tonio, Colonel Frank, Sancho Panza, Zaccaria, Sarastro/Speaker, Don Alfonso, Sparafucile, Truelove, Gianni Schicchi, Zuniga, Kecal, and Bottom.

Graham also appeared in the London West End production of *The Phantom of the Opera* as 'M. Lefevre', 'Don Atilio' and also singing many performances as 'M. Firmin'. For the BBC, he broadcast the role of 'Pedro' in *The Man of La Mancha*, and most recently, the role of 'Mr Joe Brundit' in *The Good Companions*.



**STEPHEN ANTHONY BROWN** studied at Trinity College, London and then at the Royal College of Music.

His career as a tenor has led to engagements with most of the main UK companies including English National Opera, Scottish Opera, Almeida Opera, Carl Rosa Opera, Opera Della Luna, Buxton Festival and Glyndebourne and the D'Oyly Carte Opera Company.

For Glyndebourne he has sung *Pedro Betrothal in a Monastery*, Peter Quint *The Turn of the Screw*, Lysander *A Midsummer Night's Dream*, Remenado *Carmen*, Triquet *Eugene Onegin*. Other appearances include Belmonte *Die Entführung aus dem Serail* Opera de Bauge, Elder Hayes *Susanna*

for English Touring Opera, Gamekeeper *Rusalka* and Spoletta *Tosca* Lyric Opera Dublin, Dick in Mascagni's *Guglielmo Ratcliff* Wexford International Festival, Goro *Madama Butterfly* and Mr Erlanson *A Little Night Music* for Opera Project, *Gabriel* with Alison Balsom and Trevor Pinnock at Shakespeare's Globe Theatre and Character Roles in Tansy Davies's *Between Worlds* for English National Opera.

On the concert platform, Stephen has sung *Geronius* in Exeter Cathedral, Verdi's *Requiem* at the Barbican, Handel's *Messiah* in Romania, Rossini's *Stabat Mater* in Norway, Stradella's *San Giovanni Battista* in Jerusalem, Beethoven's *9th Symphony* in Spain and Bach's *Matthäus Passion* in Iceland and in London with Peter Schreier.

Stephen is also a professional orchestrator, conductor and choir-trainer and is artistic director of The Allegrì Singers and The Rosenau Sinfonia.

**GILES DAVIES**, bass-baritone, studied at the Purcell School of Music and on a scholarship with Norman Bailey at the RCM. Since then, his concert and opera engagements have taken him across the globe, in repertoire from all periods. He has recorded for the BBC, Capriol Films, Naxos, Chandos and Divine Art Records, and on numerous film soundtracks.

Operatic roles have included Figaro in Rossini's *Barber of Seville* (Scottish Opera Tour / English Pocket Opera), Dr Kolenaty in Janacek's *Makropoulos Case* (Scottish Opera), Schaunard in *La Boheme*, (Castleward/ Holland Park Opera/





Scottish Opera), Masetto and Leporello in Mozart's *Don Giovanni* (DGOS and ECO), Dandini in Rossini's *La Cenerentola* (EPOC), Figaro in Mozart's *Marriage of Figaro* (Holland Park Opera), Papageno in *The Magic Flute* (EPOC and Opera Brava), Besso in Cavalli's *Giasone*, (Megaron, Athens), and Ferryman/ Ananias/ Father in the *Church Parables* of Britten, (Opera du Rhin, Strasbourg). For Music Theatre Wales at the Linbury Theatre, Covent Garden, he created the title role of Edgar Drake in *The Piano Tuner* by Nigel Osborne, for which he received critical acclaim.

He has toured the UK and America as Pish-Tush in *The Mikado*, (Carl Rosa) and also for Raymond Gubbay at the Barbican, Royal Festival Hall, Symphony Hall and the Bridgewater Hall. He made his debut with Surrey Opera in Bernstein's 'Candide', and is delighted to be creating the role of Counsel for the Prosecution in 'Madeleine'.

In 2022, he will also appear with the company in Mozart's 'Don Giovanni', in the role of Leporello. Giles can be heard on 'Prayers of the Rosary' (2020) the latest CD by Katharine Blake and the Mediaeval Baebes celebrating 25 years of the group.

[gilesdaviessinger.co.uk](http://gilesdaviessinger.co.uk).

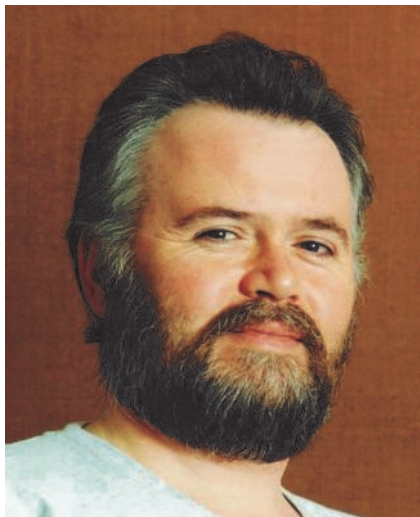
**ROSS WILSON**, tenor, began his musical tuition under the guidance of Maureen Rutherford, later studying with Caroline Dickov at the Royal Scottish Academy of Music Junior Academy. He completed his undergraduate study at Edinburgh Napier University, under the tuition of Andrew Doig and Joan Busby, receiving a Bachelor of Music (honours) first class degree. In 2018 he received his Masters of Music Degree from the Royal Welsh College of Music and Drama, studying with Adrian Thompson.

At home on both the stage and the platform, Ross has performed solo in many works. His notable credits include Bach Magnificat and Rossini Petite Messe Solennelle at the Edinburgh Festival Fringe. Chorally, he has been a scholar of St Andrews and St Georges, Edinburgh and St Martins in Roath, Cardiff. He currently sings with St Stephens in Lewisham, London.



Ross is the proud recipient of the 2018 Manning Prize for Tenors and the 2018 Harlequin Agency Prize. He resides in London and is a founding member of The Champagne Quartet, a group of young singers available for any occasion.

Operatically he has performed a variety of roles including Almaviva Il Barbiere di Siviglia (Scherzo Opera), Paulino The Secret Marriage (HGO) and Rodrigo La Donna del Lago (Blackbird Opera). He made his debut with English National Opera in their 2019 production of Dido. [rosswilsontenor.com](http://rosswilsontenor.com)



**TIM BALDWIN** was born in Norwich and educated in Somerset before studying in Electronic Engineering at Southampton University .

Tim started singing belatedly at the age of 35, but has since sung many roles, including the title roles in *Don Giovanni*, *Macbeth*, *Nabucco* and *Rigoletto*, and a variety of operatic roles including Escamillo (*Carmen*), Falstaff (*The Merry Wives of Windsor*), Germont (*La Traviata*), Kecal (*The Bartered Bride*), Marcello and Schaunard (*La Boheme*), Sharpless (*Madam Butterfly*) and Scarpia (*Tosca*).

He created the role of Prospero in the 2011 premiere of Joe St. Johanser's third opera *The Tempest* for Guildford Opera, and, in 2012, the role of King Olaf in Surrey Opera's world

premiere production of Samuel Coleridge-Taylor's opera *Thelma*.

This is Tim's twenty-sixth appearance with Surrey Opera.

## **ROSEMARY ANN MCINTOSH-HAYES**

lives in Henfield, West Sussex. She comes from a family all of whom sang in church choirs and from a school where the music department was bursting with musical talent. She is thrilled to step out of retirement to sing with her old school friend Johnathan Butcher, one of those extremely talented pupils.

Her solo career began in her late 20's and

her tutors included Welsh tenor Ian Baar, baritone Rudolf Piernay, and international sopranos Josephine Veasey and Rosalind Plowright.

She was a principle singer in opera, including the roles of *Carmen*, Mrs Sedley/*Peter Grimes*, Ginanetta/*L'elisir d'more*, Dorabella/*Così fan tutte*. She has performed solo in Oratorios such as *Vivaldi Gloria*, *Bach Magnificat*, *Handel Messiah*, *Mozart Vesperar di Confessore*, *Hayden Jugendmesse*, *Mozart's Requiem* and also in her many "One Women Classical Song Recitals" throughout Sussex.



**TOBY SCHOLZ** made his operatic debut as *Don Ottavio* in 2007, and has since worked nationally and internationally across Europe, the United States, and Africa.

A graduate of the Guildhall School of Music and Drama London, and former student of the Peter Cornelius Konservatorium Mainz, Toby took part in the Aldeburgh Young Artists' Programme 2006, was awarded the Young Singers' Scholarship at All Saints Fulham in 2007, and starred as Rodolfo in the Olivier award-winning production of *La Bohème* by Opera Up Close in 2011.

Signature roles include Radames (*Aïda*), Lensky (*Eugene Onegin*), Tamino (*Zauberflöte*), and Alfredo (*La Traviata*), besides a rich selection of recital repertoire and oratorios such as *Elijah*, *Messiah*, *Die Schöpfung* and Mozart's Requiem.

Having retired from full-time performing in 2013 due to health reasons, Toby now primarily works as a software engineer, and is delighted to have been invited to premiere *Madeleine* with Surrey Opera.



**LOUISA ALICE-ROSE** (*Madeleine* cover) graduated from the Royal Northern College of Music in 2016. Performance highlights include Louisa's West End debut in *Les Misérables* when she was 8 years old, and more recently, a solo recital at Hampton Court Palace.  
[louisalice-rose.com](http://louisalice-rose.com)

### **THE JOYCE AND GEORGE MEMORIAL FUND**

This fund is primarily intended to assist young singers and artists in their careers, and is especially relevant in these uncertain economic times. For more information please contact Penny Locke on 020 8654 6205 or [pennylocke@googlemail.com](mailto:pennylocke@googlemail.com)

### **Surrey Opera thanks the following for their support**

Elizabeth Callow and the Miller Centre for costume supply.  
Oxfam, Salvation Army, Sue Ryder, and MacMillan Cancer shops  
for the supply of some costumes and accessories.  
Furnistore for PAT testing.





Madeleine Hamilton Smith  
from a sketch taken during the trial



John Inglis, Lord Glencorse,  
Defence Counsel



Exterior of the court during the trial, from the Illustrated Times, 1857

## SURREY OPERA SUPPORTERS

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Ms K Welch  
Mr J Willis

*\* Silver members*

*\*\* Gold members*

## SUPPORT SURREY OPERA

Registered Charity number 1000831

Surrey Opera was founded by Joyce Hooper in 1969 and has staged two productions each year at a variety of venues. Several young professional singers who have made their debuts with Surrey Opera have gone on to very successful operatic careers, and the combination of experienced singers and a dedicated amateur chorus gives the performances an excitement and spontaneity not always seen on the professional stage. Standards are kept consistently high by the artistic director, Jonathan Butcher, by an excellent orchestra and by directors from the professional companies.

Surrey Opera strives to provide a high professional standard at affordable prices. There is very little chance of ticket income covering costs, given the ever-increasing cost of mounting even the most modest production.

We are therefore most grateful to all who have helped us financially with this production, and we appreciate the loyalty of our long-standing friends and supporters. Our search for more sponsorship continues and we are always glad to hear from anyone who can help in any way.

As friends and supporters of Surrey Opera, individuals are invited to join our supporters club. Those listed above are current supporters, many of whom have been extremely generous in their contributions. For further information about Surrey Opera, please contact Tim Baldwin email [home@tcbaldwin.plus.com](mailto:home@tcbaldwin.plus.com) or visit the Surrey Opera website

[surreyopera.org](http://surreyopera.org).





## Clyde Hall is available for hire

Clyde Hall (Addiscombe) Limited purchased Clyde Hall, Croydon - 'home of Surrey Opera' - in 2011. This has enabled continuity of rehearsals and storage facilities for the company for the foreseeable future.

Restoration and redecoration is well advanced, and the hall is available for hire. If you are interested in using the hall, or you wish to support this project either financially or with practical help, please visit [www.clydehall.org.uk](http://www.clydehall.org.uk) or contact Ian Jones on [clydehall@jonescr0.co.uk](mailto:clydehall@jonescr0.co.uk)

### Surrey Opera Wardrobe

*Surrey Opera Wardrobe takes care of our stock of costumes, and makes and modifies garments for the current production. If you are interested in **hiring** any costumes or props, or if you would like to join us, please contact Penny Locke on [pennylocke@googlemail.com](mailto:pennylocke@googlemail.com) or 020 8654 6205*



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## PAST PRODUCTIONS

1970	The Magic Flute	1997	The Flying Dutchman
1971	The Marriage of Figaro		Aida
1972	Così fan Tutte	1998	Sweeney Todd
1973	Don Giovanni		Cavalleria Rusticana
1974	Fidelio		I Pagliacci
1975	Il Seraglio	1999	Tosca
1976	La Clemenza di Tito		L'Elisir d'Amore
1977	The Magic Flute	2000	Carmen
1978	Carmen	2001	La Traviata
1979	Idomeneo		La Bohème
1980	The Barber of Seville	2002	Orpheus in the Underworld
1981	The Marriage of Figaro		The Pearl Fishers
	Dido and Aeneas	2003	The Cunning Little Vixen
	Noye's Fludde		Macbeth
1982	Fidelio	2004	Fiddler on the Roof
1983	Carmen		The Magic Flute
1984	Peter Grimes	2005	Peter Grimes
1985	Don Giovanni		The Abduction from the Seraglio
1986	Amahl and the Night Visitors	2006	A Masked Ball
	The Zoo		The Beggar's Opera
	La Bohème	2007	The Mikado
1987	The Magic Flute		The Marriage of Figaro
	The Turn of the Screw	2008	The Merry Wives of Windsor
1988	Falstaff	2009	Madama Butterfly
	The Barber of Seville		The Barber of Seville
1989	La Traviata	2010	My Fair Lady
1990	Eugene Onegin		The Bartered Bride
	Madam Butterfly	2011	The Gondoliers
1991	Così fan Tutte		Albert Herring
	Nabucco	2012	Thelma
1992	Hansel and Gretel		Die Fledermaus
	Die Fledermaus	2013	Iernin
1993	Hansel and Gretel	2014	Tosca
	Faust	2015	Camelot
1994	The Marriage of Figaro	2016	A Midsummer Night's Dream
	Turandot	2017	The Life to Come
1995	Cavalleria Rusticana	2018	Candide
	I Pagliacci	2019	The Barber of Seville
	Don Giovanni		
1996	The Yeomen of the Guard		
	The Magic Flute		

# SURREY Opera

## 50 Years of Glorious Operas



Surrey Opera has been performing works both old and new since 1970, and will be celebrating with a production of Mozart's *Don Giovanni* in Surrey and at the Minack Theatre (9<sup>th</sup> – 16<sup>th</sup> July 2022).