

SURREY
Opera presents

Mozart's

DON GIOVANNI

The Minack Theatre

On the cliffs at Porthcurno, Cornwall

and at

St Mary Magdalene Church

Croydon

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Chairman	Robin Cordell
Artistic Director	Jonathan Butcher
Associate Artistic Director	Christopher Cowell
Finance	Tim Baldwin
Administrative Advisor	Penny Locke
Minute Secretary	Sarah Wheeldon
Vice Chairman	Ray Locke
Publicity and Press	Adam Turner, Louisa Alice-Rose
Committee Member	Pat Carter
Set, Transport and Logistics	Ian Goldfinch
Chorus Administrator	Mark Edwards
Programme and Posters	David Clark
S.O. Website	Robert Harris

Surrey Opera gratefully acknowledges generous support from

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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 Jonathan Butcher on jonathanbutcher54@yahoo.com

For the Attention of Patrons of the Minack Theatre

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- Not to walk on the stage at any time and to keep to the paths and steps when in the theatre.
- Not to smoke anywhere in the theatre.
- To place all litter in the bins provided.

SURREY
Opera

presents

DON GIOVANNI

Music by Wolfgang Amadeus Mozart
Libretto by Lorenzo da Ponte

English libretto by Amanda Holden

This production is dedicated to the memory of Amanda Holden

St Mary Magdalene Church, Croydon 24th and 25th June 2022

The Minack Theatre, Porthcurno, Cornwall 11th to 15th July 2022

Founder

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Peter Sidhom

Conductor

Jonathan Butcher

Director

Leon Berger

Designer

Jill Wilson

Lighting Designer

Robert Callender

Don Giovanni was first performed on October 29th 1787, at the National Theatre of Bohemia.

The first performance of this version was given on June 24th 2022 by Surrey Opera
at St Mary Magdalene Church Croydon



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

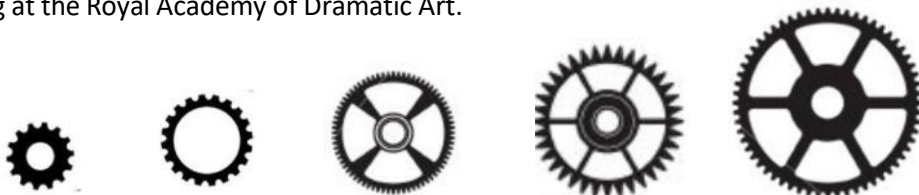
Orchestra, New London Orchestra, Guildford Philharmonic Orchestra and the London Bach Orchestra, working with international soloists including Dame Moira Lympany, Steven Isserlis, Marisa Robles, Julian Lloyd Webber and Peter Katin.

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-seven 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.





LEON BERGER – Director

As a singer, Leon has taken major roles with the Royal Opera House, English National Opera, Welsh National Opera and Scottish Opera (notably in Janacek and Wagner). He has sung over 100 operatic roles in England, Europe and the West Indies, as well as Musicals in the West End.

His recordings include cast albums of *The Merry Widow*, *Pacific Overtures*, Gilbert's *His Excellency*, Sullivan's *Cox & Box* and a commercial CD of Gilbert's *Bab Ballads*. He has released two solo albums of Grossmith's comic songs, *A Society Clown* and *The Grossmith Legacy* - he also featured

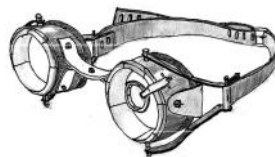
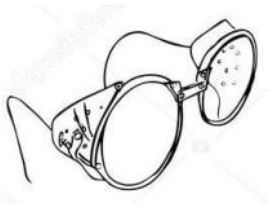
as Grossmith singing these songs in a documentary for BBC 2, *The Real Mr Pooter*.

Leon has performed the lyric and patter baritone roles in all 14 operas by Gilbert & Sullivan with such companies as G&S For All, The Magic of D'Oyly Carte, Grim's Dyke Company and at the International G&S Festivals at Buxton and Harrogate.

He has directed and designed many shows including: *Die Fledermaus*, *Gilbert & Sullivan at War*, *Carmen*, *La Bohème*, *Così fan Tutte*, *Pearl Fishers*, *Cox & Box*, *The Gondoliers*, *The Yeomen of the Guard*, *Patience*, *Princess Ida*, *HMS Pinafore*, *Trial by Jury*, *The Grand Duke*, *Don Pasquale*, *Cendrillon*, *I Pagliacci*, *Suor Angelica*, *Ballo in Maschera* and *The Merry Widow*. He was for several years a collaborator with the late Donald Swann, and is now archivist and editor of his music.

He is currently writing the authorised biography of Flanders & Swann, and has put together a new F&S CD boxed set for EMI and an acclaimed 2-CD set of Swann's Art Songs for Hyperion.

Leon first collaborated with Jonathan Butcher in a reconstruction of Donald Swann's opera *Perelandra* (based on the novel by CS Lewis), which resulted in live performances and a recording. He then sang Basilio in Surrey Opera's production of *The Barber of Seville* in 2009 and directed a subsequent new production for them in 2019.





JILL "WIGS" WILSON has known Jonathan Butcher for almost as long as Surrey Opera have existed having first worked with him on a North Downs Music Group production of *West Side Story* some forty odd years ago. She has been designing sets for Surrey Opera ever since they started coming to her favourite venue (the Minack of course!) and previous opera productions have included *Carmen*, *Die Fledermaus*, *A Midsummer Night's Dream* and *Candide*.

She has also designed for many other Minack touring companies including The Mitre Players, Illyria and the award winning Barnstormers. She can't wait to be back there again and hopes that the Steam Punk idea works well for the timeless story of Don Giovanni.

Most of her other work is set designing and prop making for the event company Boo Productions who kept ticking over during the pandemic by putting on virtual shows (including a Steam Punk Victorian murder mystery!) She also designs sets for S4K International, which is an interesting design challenge as everything has to be made in bite size pieces so that it can be taken on the plane to Dubai as oversize luggage...

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

Robert is currently Technical & Building Manager at Hoxton Hall, a Grade II listed Victorian music hall. 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 freelance designed for Talking Scarlet's touring musical production of *The Railway Children* and worked with Assembly Festival on the Edinburgh Fringe.

Looking ahead ... Do not miss the Anniversary Soiree

featuring soloists and Surrey Opera's loyal chorus

with a selection of favourites from our five glorious decades.

7.30 pm Saturday 3rd December 2022 at the Whitgift School Concert Hall,
Haling Park, Nottingham Road, South Croydon, CR2 6YT



ADAM TURNER is an accompanist, répétiteur, and conductor. In 2018-19, he was the Assistant Répétiteur and Vocal Coach for the Morley College Opera School, a training position supported by the Nicholas John Trust, and his professional career began with Surrey Opera, where he has been répétiteur for four productions: 2017 – *The Life to Come* (Louis Mander/Stephen Fry); 2018 – *Candide*; 2019 – *The Barber of Seville*; 2021/22 – *Madeleine* (David Hackbridge Johnson/Jonathan Butcher).

Other recent engagements include: 2022 - répétiteur for *The Magic Flute* with Oxford Opera; and assistant répétiteur to Phillip White at Grange Park Opera for *Otello*, *La Gioconda*, and *The Excursions of Mr. Broucek*.

Adam studied piano accompaniment at the Royal Academy of Music and holds a first class degree in music from Worcester College, Oxford, where he was a choral scholar and studied composition with Robert Saxton.

PRODUCTION TEAM

Conductor	Jonathan Butcher
Director	Leon Berger
Design	Jill Wilson
Lighting Design/technician	Rob Callender, Alistair Lindsay
Repetiteur	Adam Turner
Stage Manager	Robin Cordell
DSM & Production assistant	Claire Jones
Production assistant	Sarah Sidhom
Wardrobe Team	Martina Porjesova (costume coordinator)
	Freda Clark, Megan Oliver
Hair design	Angela Edwards
Props	Penny Locke
Set and Production Management	Ray Locke
Transport and set	Ian Goldfinch
Photography/DVD	Holly Burraway, Phil Wallace
Front of house	Kelvin Carter and team

The musical masks of Don Giovanni

Who is Don Giovanni? We know he is a wealthy aristocrat, but the opera does not reveal anything about his past, his family, his upbringing, or the formative experiences that led him to become the poster boy for hedonism.

The overwhelming characteristic of the hero is his capacity for deception. He is a creature who takes many forms. In every encounter he shape-shifts in order to charm and deceive. A challenging character to try to capture in music, let alone in words, but Mozart manages it.

This is achieved primarily through strongly defining the music of the other characters, enabling us to hear precisely when Giovanni is donning any particular mask by imitating their musical style.

In the opening scene, we hear how the Don deftly echoes Anna's musical phrases, keeping up his disguise, and giving nothing of himself away. Then when the Commendatore appears, singing in his distinctive dignified style, Giovanni immediately shifts to mimicking him, with an air of mockery.

Zerlina, the peasant girl, sings in the simple pastoral keys of G, F, and C major, with an emphasis on lighter triple rhythms and *cantabile* melodies. In the famous seduction duet, we hear the Don dazzle her with aristocratic airs and graces in the first half, then when she succumbs, the style shifts into 6/8, a more peasant feel, with both singing in paired thirds. As Andrew Steptoe puts it, the Don 'glides into the patois in sly fashion' (*The Mozart-Da Ponte Operas*, p. 202).

Nothing about Giovanni's seduction is genuine, he simply wears the appropriate musical masks. This is emphasised by how quickly he throws them off in his next scene, the quartet with the other aristocratic characters.

In playing this opera in rehearsal, I found one moment in the harmonic progression of the music where Giovanni's chameleon-like nature becomes garishly clear to the audience. In the Act II terzetto with Elvira and Leporello, the Don takes advantage of the evening light to disguise himself in Leporello's clothing before singing to Elvira on the balcony. Just before the Don sings lusciously the words 'Come down to me my treasure,' the music slides luridly from E major into C major, a very unusual modulation for the period. The effect is clear; Don Giovanni cynically chooses the musical mask of C major, a peasant key, in order to make his disguise more convincing, and the lurch of the modulation underlines the insincerity of the act.

Adam Turner

2022

Director's Note

According to da Ponte's own memoirs, Mozart intended to make *Don Giovanni* a serious opera, whereas da Ponte wanted a comedy. The result is a *drama giocoso* – a black comedy - which is perhaps an interesting insight into their personalities.

The story of *Don Giovanni* or *Don Juan* can be traced back to an early 17th century legend *El burlada de Sevilla y convidado de piedra* (*The Trickster of Seville and the Stone Guest*). It has since been retold in every era, by writers and composers such as Molière, Goldoni, Thomas Shadwell, Gluck and Byron. Between 1776 and February 1787 no less than seven different Italian operas were based on this story; Mozart's was the eighth to appear that decade. It also overlaps conveniently with the real character of Casanova – an acquaintance of his librettist da Ponte who, it is said, allowed him to have a hand in the text.

The direct source for Mozart's version appears to be a one-act opera, libretto by Giovanni Bertati and composed by Giuseppe Gazzaniga - also called *Don Giovanni* – and premiered in Venice in 1787. Indeed Mozart's original commission obliged him to use the same text by Bertati but at some point da Ponte became involved instead (they had enjoyed considerable success with *The Marriage of Figaro* the previous year) and a two-act version evolved. *Don Giovanni* was performed first in Prague (29 Oct 1787), then in Vienna (7 May 1788). Cast changes and rewrites led to a series of revisions and new arias to produce the hybrid version we present here - a kind of *Don Giovanni Megamix*.

It is as much a tale for our own age, as one from the 17th, 18th or 19th centuries. To that end we've gone for a Steampunk look; a contemporary take on Victorian Industrialization which wilfully borrows from other eras. That way our time period is kept fluid, with no fear of anachronisms. It is truly a story for all times.

Mozart and da Ponte portray the Don as an anarchic force of nature, respecting nothing and nobody; the archetypal womaniser whose 'love 'em and leave 'em' philosophy challenges society's norms. He is a sociopath, incapable of human empathy and, ultimately, is a hollow man; he changes personality to suit every situation and he's largely seen through others' eyes, characterised by the effect he has on them. At the point we meet him, his reasons for living – women – have turned against him, and instead of being objects of pleasure, the three women whose stories dominate the opera, are objects of retribution. Actions have consequences, and everyone's favourite scoundrel leaves behind a trail of destruction and devastation until fate takes a hand and supernatural judgment intervenes.

Is *Don Giovanni* a moral tale? Put it this way, the anti-hero meets his fate with a smile on his face. Nevertheless it is a dramatic, timeless story ranging from farce to tragedy, interwoven with comedy and horror – and set to Mozart's magnificent music.

Synopsis

ACT I

Don Giovanni's servant Leporello is keeping watch outside the Commendatore's home, when his daughter Anna rushes out, struggling with the masked Giovanni. The Commendatore challenges Giovanni to a duel and is killed, allowing Giovanni and Leporello to escape. Donna Anna asks her fiancé, Don Ottavio, to avenge her father's death.

Giovanni and Leporello encounter one of Giovanni's former conquests, Donna Elvira, who is devastated by his betrayal. Leporello tells her she is neither the first nor the last woman to fall victim to Giovanni and shows her his catalogue of every woman Giovanni has seduced.

Peasants celebrate the marriage of Masetto and Zerlina. Giovanni flirts with the bride, suggesting that she is destined for a better life. But Elvira urges Zerlina to flee her suitor. She also warns Anna, who, not knowing the identity of her father's murderer, has asked Giovanni for help in finding the man. Giovanni, for his part, insists that Elvira is mad, befuddling Anna and Ottavio. But as Giovanni leaves, Anna recognises his voice as the murderer's. She again asks Ottavio to avenge her, and he muses on the problem. Giovanni, who has invited the entire wedding party to his home, looks forward to an evening of drinking and dancing.

Outside Giovanni's home, Zerlina asks Masetto to forgive her. Giovanni enters and leads them both inside. Anna, Elvira, and Ottavio appear masked and are invited in by Leporello. In the ballroom, Giovanni dances with Zerlina, then tries to drag her into the adjoining room. When she cries for help, Giovanni blames Leporello. Anna, Elvira, and Ottavio take off their masks and, along with Zerlina and Masetto, accuse Giovanni, who manages to slip away.

ACT II

Giovanni and Leporello continue their trickery, swapping clothes so that Leporello takes Elvira on a nighttime walk, leaving his master free to serenade her maid. Masetto arrives to hunt down Giovanni, but the disguised Don beats him up instead. Zerlina finds her injured fiancé and comforts him.

Later that night, Leporello—still believed by Elvira to be Giovanni—is confronted by Anna, Ottavio, Zerlina, and Masetto, who all denounce him. Fearing for his life, Leporello reveals his true identity before making his escape. Ottavio proclaims that he will take revenge on Giovanni and asks the others to look after Anna. Elvira sings of her continuing love for Giovanni, despite his treachery.

In a cemetery, Giovanni and Leporello meet the statue of the Commendatore, who warns Giovanni that by morning he will laugh no longer. Giovanni forces the terrified Leporello to invite the statue to dinner. The statue accepts.

Once again, Ottavio asks Anna to marry him, but she replies that she will not until her father's death has been avenged.

Elvira arrives at Giovanni's home. She makes a last desperate attempt to persuade him to change his life, but he only laughs at her. The ghostly figure of the Commendatore enters and warns the lecherous Don to repent, but Giovanni scorns his offer...



DON GIO

The Cast

Don Giovanni *a young, licentious nobleman*

**Jon Openshaw +
René Bloice-Sanders**

Leporello *Don Giovanni's servant*

Giles Davis

Donna Elvira *a lady of Burgos abandoned by the Don*

**Jo Weeks +
Heather Caddick ***

Donna Anna *the Commendatore's daughter*

**Nina Bennet +
Kirsty Taylor-Stokes ***

Don Ottavio *Donna Anna's fiance*

**Tom Kelly +
Andrew Woodmansey ***

Zerlina *a peasant*

Louisa Alice-Rose

Masetto *a peasant, in love with Zerlina*

Matthew Secombe

The Commendatore

Will Kwiatkowski

Performance dates: + 24 Jun 7.30, 25 Jun 7.30, 12 Jul 2pm, 13 Jul 8pm, 14 Jul 8pm
* 25 Jun 2.30, 11 Jul 8pm, 12 Jul 8pm, 14 Jul 2pm, 15 Jul 8pm

The Chorus

Pauline Flanagan, Takako Huxtable, Penny Locke, Madeleine Quiney,
Louise Wallace, Sarah Wheeldon,
Freda Clark, Charlotte Dixon, Sarah Jacobs, Robina Wason

David Clark, Christopher Hunt, Ray Locke,
Mark Edwards, Ian Goldfinch, Martin Jacobs, Philip Wallace

JOVANNI

The Orchestra

1st Violins	Christian Halstead (Leader), Chris McClain, Sarah Hackett, Cathal Garvey
2nd Violins	Daniel Hudson, Louise Walters, Tristan Caulfield
Violas	Toby Deller, Leonie Anderson
'Celli	William Rudge, Ethan Merrick
Bass	Callum Yule/Zoë Curnow
Flutes	Ian McLaughlan, Elizabeth Marr
Oboes	Bruno Bower, Joe Harper
Clarinets	Paul Sanders, Neil Hikling
Bassoons	Sarah Sesu, Verity Burcombe
Horns	Liza Ridgway, Lydie Whitely
Trumpets	Edward Sykes, Adam Turner/Jonathan Butcher
Timpani	Richard Souper
Continuo	Adam Turner/Jonathan Butcher
Mandolin	Daniel Hudson

ACT I

The garden of the Commendatore
A public square outside Don Giovanni's home
Don Giovanni's ballroom

----- Interval -----

ACT II

Outside Donna Elvira's home
A dark courtyard
A graveyard
Donna Anna's room
Don Giovanni's chambers





RENÉ BLOICE-SANDERS began his vocal training in Canterbury Cathedral Choir and he joined the National Youth Choir of Great Britain in 2004. In 2010 he graduated from The University of Nottingham with a BA (Hons) and received a Distinction for his Masters in Vocal Studies at the Royal Academy of Music in 2013. There he studied under the tutelage of Ryland Davies and Audrey Hyland and received the Nora Carstairs Bland Award 2012/2013. Working professionally in London and around the UK, René now studies with David Barrell.

On the operatic stage René proudly reached the semi-final of the inaugural 2019 Opera: By Voice Alone competition and has performed the roles of Figaro (*Il barbiere di Siviglia*), Raimbaud (*Le Comte Ory*), Eugene Onegin (*Eugene Onegin*), Marcello (*La Boheme*), Belcore (*L'elisir d'amore*), Morales/Dancairo (*Carmen*), Larkens (*La Fanciulla del West*), Marco (*Gianni Schicchi*), Salieri (*Mozart and Salieri*), Orfeo (*L'Orfeo*), Malatesta (*Don Pasquale*), Baron Duphol (*La Traviata*), Valet II (*Don Quichotte*) and has worked with companies such as The Grange Festival, Garsington Opera Festival, Wexford Festival Opera, Opera Holland Park, Iford Opera and Opera South East.

Later this summer René will take on the role of Papageno in *The Magic Flute* with Opera Alegria. Details of this and his other engagements can be found on his website: www.renebloice-sanders.com

JON OPENSHAW (baritone) is delighted to return to Surrey Opera to sing the Don, having previously performed with the group as Amadée Thuau in *Madeleine* in 2021, 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's professional concert engagements have so far included Pilate in Bach's *St John Passion*, Beethoven's *Choral Symphony*, Brahms' *Requiem*, Faure's *Requiem*, Handel's *Messiah and Samson* (Harapha), Haydn's *Creation*, Nelson Mass and *Harmoniemesse*, Mozart's *Requiem*, Puccini's *Messa di Gloria*, Rossini's *Petite Messe Solenne*, Stainer's *Crucifixion* and Vaughan Williams' *Five Mystical Songs* and *Fantasia on Christmas Carols*.

Jon continues to study singing privately with Neil Baker, having previously studied with Susan McCulloch.

Jon is based in Horsham, West Sussex, where he works as a singing teacher and choir director, both privately and with West Sussex Music.

www.jonopenshaw.co.uk





GILES DAVIES 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, Divine Art Records, Boo Productions, and on numerous film soundtracks.

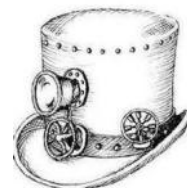
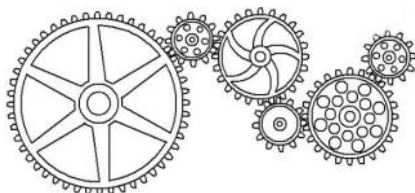
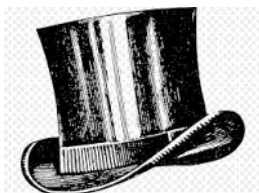
Operatic roles have included Figaro in Rossini's *Barber of Seville* (Scottish Opera Tour / English Pocket Opera), Dr Kolenaty in Janacek's *Makropoulos Case* (Scottish Opera), Schaunard in *La Boheme*, (Castleward/ Holland Park Opera/ Scottish Opera), Masetto and Leporello in Mozart's *Don Giovanni* (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 as Maximillian and other characters in Bernstein's *Candide*, and created the role of the Counsel for the Prosecution in *Madeleine* by David Hackbridge Johnson, also singing the role of James Smith in the revival of the Opera in concert.

At the Britten Theatre RCM with New Sussex Opera, he recently appeared in the critically acclaimed production of Offenbach's *The Princess of Trebizonde*, as Dr Elastoplast. For the Buxton Gilbert and Sullivan Festival Summer season, he will return in the role of Phantis in *Utopia Limited*.

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.

www.gilesdaviessinger.com



Heather Caddick is a lyric soprano. Recent operatic roles include Mimi (Opera@Stone, Berlin; Grimeborn Festival; Kennet Opera), Elisetta in *Il Matrimonio Segreto* (Pop Up Opera), Contessa Almaviva (Grimeborn Festival), Donna Elvira (Hampstead Garden Opera), The Governess (ENO Opera Works), Dido (Opera Alumnus) and *Suor Angelica* (Co-Opera Co.), and she created Emily Brontë in *Glasstown* by Leo Geyer (Helios Collective),

Heather was a semi-finalist in the 2019 By Voice Alone competition, received the 2017 Walter Kaminsky Foundation Prize (Universität der Künste, Berlin), was highly commended in the 2016 London Song Festival British Song competition, and received third prize in the 2014 Patricia Routledge National English Song Competition. She has participated in masterclasses with Sir

Thomas Allen, Dame Emma Kirkby, Kaspar Holten, Stephen Barlow, Stephen Unwin, David Parry, Robert Saxton, Bettina Bartz and Marcello Lippi.

Concert highlights include singing in recital with James Bowman, Zelenka's *Magnificat* with the Dartington International Summer School choir and orchestra, Schubert's *Der Hirt auf dem Felsen* (MusicFest Aberystwyth), and the world première of Ian Assersohn's *Song of Songs*.

She completed the 2014-15 ENO Opera Works course and holds a BA (Hons) in music from the University of Nottingham, where she was awarded the Bernard Slee Opera Award.



JOANNA WEEKS completed her post-graduate diploma at Trinity College of Music, studying with Alison Wells, having previously graduated from Birmingham University with a BMus (Hons). On the stage, roles include *Tosca*, *Violetta* (La Traviata), *Lady Billows* (Albert Herring) and *Countess* (Le Nozze di Figaro), along with creating the title role of Coleridge-Taylor's newly-discovered opera *Thelma* with Surrey Opera. She has sung chorus at the Royal Opera House, Opera North, Opera Holland Park, and Grange Park Opera.

On the platform Joanna has performed with the Scottish Chamber Orchestra at the St Magnus International Festival and as an international ambassador for the Concordia Foundation, premiering Verdi's *Requiem* in Vietnam at Hanoi's opera house. Concert repertoire also includes works by Rossini, Brahms and Mozart, along with R Strauss' *Vier*

letze Lieder, and she has sung solo at venues including the Queen Elizabeth Hall, St Martin-in-the-Fields, and Winchester and Canterbury Cathedrals.

More unusual projects include collaborating regularly with a Victorian toy theatre company, and music/movement projects with professional dancers. Joanna happily sang many recitals aboard the good ship Minerva with Swan Hellenic in its last incarnation, and has worked regularly as a costumed interpreter at Kensington and Hampton Court Palaces.

NINA BENNET spent many years performing around the world with choral groups such as the Academy of Ancient Music, Britten Sinfonia Voices, Sonoro, and the BBC Singers. She is now becoming established as a dramatic soprano, performing Mendelssohn's *Elijah* in Romsey Abbey, Britten's *War Requiem* in Haileybury College, Beethoven's *Missa Solemnis* in St Andrew's Hall, Norwich, Tippett's *Child of Our Time* in Cadogan Hall, and Verdi's *Requiem* in Eberbach Abbey, Germany.

Her first forays into the world of opera include the roles of Ortlinde in Wagner's *Die Walküre*, Mother in *Hopes and Fears* for the Grimeborn Festival, and Kathy in *Her Day* for Coventry's City of Culture Festival.

When Nina isn't singing, she dabbles in choral conducting and leads singing workshops. She is also employed in raising two children and a cat called Billie Holiday.



British soprano **KIRSTY TAYLOR-STOKES** made her Professional debut in the 2012 Season as The Cockerell in Janáček's *The Cunning Little Vixen* for Glyndebourne Opera.

Kirsty studied at Birmingham Conservatoire (BMus hon) and then at The Royal Academy of Music (MMus, Dip Ram). Following her debut, she went on to sing several other roles and covers for Glyndebourne Festival including First Nymph in Dvořák's *Rusalka*, Female Chorus in Britten's *Rape of Lucretia*, and Mimi for Glyndebourne's Education programme.

Other appearances include covering Mimi for Grange Park Opera & Tatyana in *Eugene Onegin* for Garsington Opera, singing Countess Almaviva in *Le Nozze di Figaro* for Garsington's Alvarez programme in the UK and Corfu, Vrenchen in Delius' *A Village Romeo & Juliette* at Cadogan Hall

and Cio Cio San in Puccini's *Madama Butterfly* across France and the UK.

A regular performer of *Leider*, her interpretations of Strauss, notably his *Vier Letzte Lieder* and Rachmaninov's *Songs* are particular specialities.

This performance of *Donna Anna* marks a role debut for Kirsty.



British tenor **TOM KELLY** made his professional stage debut as Hipparco (*L'Egisto*) for Hampstead Garden Opera. He recently made the role of Emile L'Angelier for Surrey Opera's 50th Anniversary production of the new opera *Madeleine*, by David Hackbridge Johnson, in the Harlequin Theatre. Recent previous roles include, Tamino (*The Magic Flute*) and Il Pastore (*Euridice*). Scenes roles have included Vasek (*The Bartered Bride*), Remendado (*Carmen*), and Tamino (*Die Zauberflöte*) at the Royal Academy of Music where he received his Masters of Music in 2020.

In concert, Tom has performed as a soloist with: The Dunedin Consort and Nick Mulroy (*St. Matthew Passion* - Wigmore Hall, St. Mary's Cathedral); Paul McCreesh and The Gabrieli Consort (*Praetorius Christmas Music* - Gdańsk, Versailles, London); Marc Bochud (*L'Allegro, il Penseroso, ed il Moderato* - Lausanne/Sion, Switzerland).

Tom has performed in concert internationally with The Monteverdi Choir, The Gabrieli Consort, The Tallis Scholars, The BBC Singers, Dunedin Consort, The Sixteen, Collegium Vocale Gent and has been a member of Fieri Consort for 10 years. In 2017, Tom became a Tenor and partner-member of 3-time Grammy-nominated Stile Antico for 4 years, performing at the 2018 60th Grammy Awards in Madison Square Gardens, New York.



Andrew Woodmansey is a Tenor studying for a Master's in Vocal Performance at Trinity Laban under Neil Baker, supported by the Elliot Rosenblatt Memorial Scholarship, the Prowdes Trust, and the Williams Trust.

Andrew is a keen exponent of Contemporary music, having played roles in 8 World and UK opera premieres, including works by Michael Gordon, Peter Wiegold and John Sturt, in venues including The Cockpit Theatre, Wilton Music Hall and OSO arts.

Andrew has also performed widely in canon works. Roles have included Tamino (*Die Zauberflöte*), Don Ottavio (a reduced *Don Giovanni*) and Rehearsal Cover for Nemorino (*L'elisir d'amor*). Soloist engagements have included Beethoven's 9th Symphony, *Carmina Burana* and Bach's *St John Passion* (arias and Evangelist) among several others; in venues such as Christchurch Priory, St John's, Guernsey and The National Center for Arts, Mumbai.

Later this year Andrew will be performing a role in the world premier of Mark Springer's *Army of Lovers* at the Playground Theatre, *Acis (Acis and Galatea)* with the Burgate Singers and Uriel (Haydn's *Creation*) at Cadogan Hall.

LOUISA ALICE-ROSE studied with vocal coach Elizabeth Harley from the age of 6 and made her West End debut at aged 8 in *Les Miserables* at The Palace Theatre. At age 9, Louisa played the role of 'Tilly' in the World Première performance of *The Bear* by Howard Blake at The Barbican Centre and Birmingham Symphony Hall.

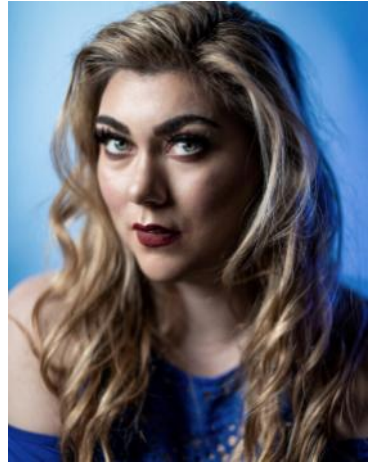
Louisa trained at the RNCM, graduating with First Class Honours in Vocal Studies and Opera.

In 2019 Louisa was one of the final 6 singers at the Llangollen Eisteddfod Pendine International Voice of the Future. "Excellent diction, lovely story telling. The voice was free and glorious and round. Very promising artist." Leah-Marian Jones.

Louisa recently collaborated with composer Lyndon Samuel to record and release three new songs, two of which were top of the iTunes Classical Charts.

Throughout 2021-22 Louisa played a variety of Gilbert and Sullivan roles, including Yum Yum (*The Mikado*) for Opera South East, Kate (*The Pirates of Penzance*) for Kentish Opera and Grim's Dyke Opera at W.S. Gilbert's House, Constance (*The Sorcerer*) for Grim's Dyke Opera and Phyliss (*Jolanthe*) for White Knight.

Louisa is the Founder and Principal of LAR Performing Arts and LAR Talent Agency, with a number of clients working professionally in the West End and for Television and Film.



Matthew Secombe is an experienced opera and oratorio soloist, as well as recitalist. His 2021-22 engagements have included bass solos for Beethoven's Mass in C with East Cornwall Bach Choir, and playing the roles of Wang Feng, Hua An and the Crab General for the world premiere of *The Monk of the River* by Anna Vienna Ho at Tête-à-Tête opera festival. This May, Matthew performed in HGO's double-bill of *Venus and Adonis* (Huntsman, bass chorus) and *Dido and Aeneas* (Sailor, bass chorus). He has also sung in voice-violapiano trio recitals at the Royal College of Music, and at St Margaret's Church, Putney, in programmes including Adolf Busch, Josephine Lang and Pauline Viardot.

Other performances have included the roles of the Dog and the Milkman in Hans Kraza's children's opera *Brundibar* with Boco Arts, and Handel's *Messiah* solos at Truro Cathedral. He

also holds the bass choral scholarship at St George's Church, Harrow.

Matthew graduated from the Royal Academy of Music in 2020 and currently studies privately with John Evans. He will start his Masters degree with a scholarship at the Royal Northern College of Music in September.



British bass **WILL KWIATKOWSKI** was born in California and grew up in Scotland. He now lives in Germany, where he made his debut as the Commendatore in *Don Giovanni* for Junge Oper Schloss Weikersheim in 2013.

Since then he has sung Sparafucile (*Rigoletto*), Mischa (*Bartered Bride*), Speaker (*Magic Flute*), all for Sommeroper Kloster Chorin, Don Basilio (*Barber of Seville*) with Scherzo Ensemble, Sorceress (*Dido & Aeneas*) for Marburger Schloss Festspiele, and Polyphemus (*Acis & Galatea*) for Ensemble Le Maschere Galanti.

He is a permanent member of Soloist Ensemble PHØNIX16.

PAST PRODUCTIONS

1970	The Magic Flute	1991	Così fan Tutte		The Magic Flute
1971	The Marriage of Figaro		Nabucco	2005	Peter Grimes
1972	Così fan Tutte	1992	Hansel and Gretel		The Abduction from the Seraglio
1973	Don Giovanni		Die Fledermaus	2006	A Masked Ball
1974	Fidelio	1993	Hansel and Gretel		The Beggar's Opera
1975	Il Seraglio		Faust	2007	The Mikado
1976	La Clemenza di Tito	1994	The Marriage of Figaro		The Marriage of Figaro
1977	The Magic Flute		Turandot	2008	The Merry Wives of Windsor
1978	Carmen	1995	Cavalleria Rusticana	2009	Madama Butterfly
1979	Idomeneo		I Pagliacci		The Barber of Seville
1980	The Barber of Seville		Don Giovanni	2010	My Fair Lady
1981	The Marriage of Figaro	1996	The Yeomen of the Guard		The Bartered Bride
	Dido and Aeneas		The Magic Flute	2011	The Gondoliers
	Noye's Fludde	1997	The Flying Dutchman		Albert Herring
1982	Fidelio		Aïda	2012	Thelma
1983	Carmen	1998	Sweeney Todd		Die Fledermaus
1984	Peter Grimes		Cavalleria Rusticana	2013	Iernin
1985	Don Giovanni		I Pagliacci	2014	Tosca
1986	Amahl and the Night Visitors	1999	Tosca	2015	Camelot
	The Zoo		L'Elisir d'Amore	2016	A Midsummer Night's Dream
	La Bohème	2000	Carmen	2017	The Life to Come
1987	The Magic Flute	2001	La Traviata	2018	Candide
	The Turn of the Screw		La Bohème	2019	The Barber of Seville
1988	Falstaff	2002	Orpheus in the Underworld	2021	Madeleine
	The Barber of Seville		The Pearl Fishers		
1989	La Traviata	2003	The Cunning Little Vixen		
1990	Eugene Onegin		Macbeth		
	Madam Butterfly	2004	Fiddler on the Roof		

Amanda Holden RIP Sept 2021

Amanda Juliet Holden (19/01/1948 – 07-09/2021) was a British pianist, librettist, translator, editor and academic teacher. She is known for translating opera librettos to more contemporary English.

Most opera lovers put the music first and the words second. Holden believed both were integral to a great performance. A limp or plodding translation could undermine an entire production; a deft and witty libretto could lift it to new heights. As a consummate musician herself, she understood the importance of dialogue that not only conveyed the tone of an opera, but could also be properly sung. She delighted in words that were accessible

Amanda translated operas from many different languages and was widely praised for her acute sense of style, for her adroit rhyming, and for her profound musicality, which always directed her precise linguistic choices. She was a real expert in this peculiarly nuanced branch of translation, where the translator must not only capture the style and sense of the original but must also fit the result perfectly to the given rhythm of the music, also being sensitive to the way that the choice of vowel acutely influences the ability to sing a particular passage freely and expressively.

Surrey Opera has chosen to use her translations for a number of productions, and felt that her libretto was perfect for our production of Don Giovanni.

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Surrey Opera was founded by Joyce Hooper in 1969 and has staged 80 productions 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. Email Tim Baldwin at tim.c.baldwin@zohomail.eu or visit surreyopera.org to find out more

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* *Silver members*

** *Gold members*

Clyde Hall is available for hire ...

Clyde Hall (Addiscombe) Limited purchased Clyde Hall, Croydon - 'home of Surrey Opera' - in 2011, to ensure 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 or contact Ian Jones on clydehall@jonescr0.co.uk

..... as are costumes and props.

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@gmail.com

A promotional poster for the opera 'MILBRIA THE PIRATES OF PENZANCE' by Gilbert & Sullivan. The background is dark with a pattern of small blue and white dots. The title 'MILBRIA' is written in a large, white, ornate, gothic-style font at the top. Below it, 'THE PIRATES OF PENZANCE' is written in a bold, white, blocky font. Underneath that, 'GILBERT & SULLIVAN' is written in a smaller, red, blocky font. On the right side, there is a stylized illustration of a skull wearing a red and yellow pirate hat with a black band. The skull has a black eye and is surrounded by white, skeletal-like patterns. At the bottom, the text 'Next week at The Minack!' and '17th - 22nd July' is written in a white, sans-serif font.



DON GIOVANNI

SURREY
Opera

2022