

Toby Stafford-Allen reviews

National G&S Company Tour

HMS Pinafore

Toby Stafford-Allen was authoritative in his reading of Captain Corcoran and the crew were shown their place in rank. His "Fair Moon" was memorable and it is just a pity that there was no moon to look to as his key light - seenandheard-international.com

Her duet, 'Things Are Seldom What They Seem', with Toby Stafford-Allen as Captain Corcoran was one of the highlights of the show for me personally. Stafford-Allen was also superbly cast as the Captain, upright, upright and unrelenting - breakaleg.biz

Stafford-Allen as Captain Corcoran was cracking - yorkpress.co.uk

Pirates of Penzance

The other main cast of Mae Heydorn as Ruth, Simon Wilding as Sergeant of Police and Toby Stafford-Allen as the pirate king all brought panache and passion to their parts - yorkpress.co.uk

Balancing him was Toby Stafford-Allen's flamboyant Pirate King, very well sung as well as suggesting why this particular band of sea robbers is so very unsuccessful - anneatthetheatre.uk

In the role of the Pirate King himself, Toby Stafford-Allen sounded more like a baritone than a bass, which is what the part calls for, but was very suave - operetta-research-centre.org

Retrospect Opera, Pickwick

It receives an admirable performance, all the performers seem to be relishing the fun

generated, and sing with admirable diction so we hardly need recourse to the libretto - **Planet Hugill**

The contribution here of Toby Stafford-Allen as The Baker should on no account be overlooked - **MusicWeb International**

The performers, led with decorous verve by Stephen Higgins at the piano, are very good indeed. Gaynor Keble and Toby Stafford-Allen bring operatic weight to bear - zarzuela.net

BBC Proms, Yeomen of the Guard

Toby Stafford-Allen was a lairy, leering Wilfred Shadbolt - **The Guardian**

Dialogue was amplified; songs (rightly) were not. As ever with G&S it was the ensembles that shone – particularly in Act Two: the quartet 'Strange Adventure', the duo 'Hereupon We're Both Agreed' for Point and Toby Stafford-Allen's laconic Shadbolt and the typically contrary opinions of Dame Carruthers and Sergeant Meryll (the wonderful Felicity Palmer and Mark Richardson) in 'Rapture, Rapture' (Meryll's response being 'Doleful, Doleful') - **Classical Source**

Thankfully the voices were strong enough to carry for most of the time, and Toby Stafford-Allen's young Shadbolt, and Felicity Palmer's seasoned but charged Dame Carruthers showed what could be done - **Lark**

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reviews (Pg.2)

Despite an announcement of indisposition Toby Stafford-Allen was a strong Ibn-Hakia - **Classical Source**

BBC Proms, Patience

The central joke is that we get two aesthetes for the price of one - one a fraud, the other not - though, of course, quite indistinguishable from each other. Simon Butteriss's Bunthorne, repeatedly crushed as surely as the foppish velvet of his suit, was razor sharp and redefined extravagance with his ill-rhyming couplets; Toby Stafford-Allen's Grosvenor took conceit to new heights - **The Independent**

Simon Butteris (Bunthorne) was outstanding: agile, tragicomic (as he should be) and he delivered his role with an astonishing variety of vocal shades. Toby Stafford-Allen (Grosvenor) was the perfect counter-part to Butteriss' Bunthorne. Indeed, one could have been forgiven for thinking that they were one and the same person with different facets. Their double act in their extended dialogue/duet in Act 2 was almost mesmerising - **Musical Criticism**

Toby Stafford-Allen was a Grosvenor of some charm - **Daily Telegraph**

He had a terrific foil in Toby Stafford-Allen's narcissistic but highly personable Grosvenor - **Classical Source**

Opera Holland Park, Iolanta

Mark Stone's Robert, Toby Stafford-Allen's Arab doctor Ibn-Hakia and all the smaller roles fulfil every demand - **The Stage**

Apologies were made for Toby Stafford-Allen as Ibn-Hakia, suffering from a cold, but I thought he paced himself well and sang with style even without taking his ailment into consideration - **Musical Criticism**

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