

FORTHCOMING DATES & TICKET INFORMATION



Calendar Listing

Those events marked with an asterisk * are University events

October

Friday 17 Alex Pullinger, *counter-tenor**
Friday 24 Anna Sideris, *soprano**
Friday 31 Nick Pritchard, *tenor**

November

Friday 7 Bronwen Mills, *soprano**

Don't go down the Elephant after midnight

an opera about death and taxis

with Patricia Rozario

Music: Andrew Gant · Conductor: John Traill · Director: Michael Burden
14, 15 November 2008
New College Antechapel, 8.30pm

Friday 14 Roya Zia, *soprano**
Friday 21 Richard Poyser, *counter-tenor**
Friday 28 Edmund Hastings, *tenor**

December

Friday 5 Henry Jones, *counter-tenor**

Summer Opera

8 (Preview), 10, 11, 12, 14, 15, 17, 18, 19 July 2009
The Warden's Garden, New College

New Chamber Opera - New Chamber Opera Ensemble
The Band of Instruments - Phoenix - Cutting Edge

Patron Harvey McGregor · *Singing Patron* James Bowman
Director of Productions Michael Burden · *Musical Director* Gary Cooper
Summer Opera Steven Devine · *Director, The Band of Instruments* Roger Hamilton
Director, Opera Studio

Repetiteurs Timothy Motz, Matthew Hawken, Jonathon Swinard · *Company Secretary* Clare Atkinson
Comptroller Graham Midgley · *Wardrobe* Diana Lintott, Fiona Hodges
Production administrator Christine Murray · *Recitals Administrator* Nick Pritchard

New Chamber Opera · 4 Mansfield Road · Oxford OX1 3TA
Tel: 01865 281 966 · Fax: 01865 279 590 · Email: info@newchamberopera.com
Web pages: <http://www.newchamberopera.co.uk>
Company No 3502769 · Charity No 1095069

TICKET DETAILS

Lunchtime Vocal Recitals

1.15pm

New College Ante-chapel
£2/£1 concessions
on the door

Andrew Gant

Don't go down the Elephant after midnight

Conductor: John Traill
Director: Michael Burden

14, 15 November 2008
8.30pm
New College Ante-chapel

£10/£5 concessions
Oxford Playhouse Box Office
(01865) 305 305
OR
on the door



Don't go down the Elephant after Midnight

(An opera about death and taxis) with Patricia Rozario

Music: Andrew Gant · Conductor: John Traill · Director: Michael Burden

Genesis – In 2002 Patricia Rozario sang the soprano solo in “The Vision of Piers plowman”, Andrew Gant’s oratorio, with the Philharmonia Orchestra. Shortly afterwards she was asked by Tom Morris, now at the National Theatre, to nominate a composer to collaborate on a one-woman show. Six years later, the meter’s on, and cab is ready to depart...

Synopsis – Pat is a taxi driver with an obsession: Mozart. *The Marriage of Figaro* is her constant companion in the cab, and Susanna and the rest of the characters are her friends and familiars. She sings along, shouts at them, joins in with their music, adds her own take on it. She cajoles them, bullies them, argues with them. Their dramas become more and more vivid in her mind, more real than the reality of road-rage on the Embankment. Occasionally she’ll pick up a fare, but only if they like Mozart, and only if their destination fits with the shape of her day, her journey, her destination. The “real” world of bus-lanes and BMWs becomes increasingly blurred with the Mozartian world in her head. This is an opera about how we “use” music. What is it for? Why do we need it to fill the silence? What is left

when the music stops? As Pat says, “let’s have a little night-music, Susanna, because if we take away the music, all that’s left is the night.” It’s a drama about journeys, maps, the patterns we make to fill up the blank pages, and about what is left to show we’ve been here at all when the journey ends.

An eclectic sound-world recreates the strange, surreal mixture in Pat’s head. Mozart plays on the stereo. The “real” world is heard in the form of new music, sometimes superimposed on the recorded Mozart, sometimes free-standing. The sonic paraphernalia of modern life plays a part in this sound-world too: car-horns, ring-tones, sat-navs, police-cars. This is a portrait in sound of an increasingly disturbing drive through contemporary London, with the inevitable result at the lights in St. Martin’s Lane.

Come drive with me. Share my journey. But be careful- Pat might know better than you where you will end up....

Bombay born Patricia Rozario graduated from London’s Guildhall School of Music as Gold Medalist. She has sung with

the world’s foremost opera companies and festivals in repertoire ranging from baroque to contemporary. Leading composers including Pärt and Tavener have written many works especially for her. In addition to Faultline with SJDC, engagements this season include a Wigmore Hall recital, world premieres of Tavener, Vir (Stuttgart), Andrew Gant and Jonathan Dove, appearances at the City of London, Salisbury and BBC Proms Festivals, as well as concerts in Canada, Denmark, Austria and India. Patricia was awarded the OBE in 2001 and the Asian Women’s Award for Achievement, 2002.



Company Profile



John Traill

John Traill first conducted *Don't go down the Elephant after Midnight* for New Chamber Opera last summer; the company gave the premiere of Andrew Gant's piece at the Tete-a-Tete Opera Festival ('more than one cornetto'), which *The Independent* picked as their recommended show for the first weekend. The festival, held at the Riverside Studio in Hammersmith, emphasises new works, and works in progress.

John is principal conductor of the City of Southampton Orchestra, the Oxfordshire County Youth Orchestra, Ensemble ISIS, and Director of Music at St. Anne's College, Oxford. Trained by Rossen Milanov at the Mt. Vitosha International Conducting Institute in Bulgaria, John has also worked closely with Jonathan Sternberg, Christopher Adey, and composer Robert Saxton.

Hailed as 'one of the most promising

conductors of his generation,' and also known for his 'strong interpretative instinct' (*Guardian*, 2008), John has performed internationally with orchestras in the UK, France, Bulgaria, Russia, the Ukraine, and the USA. He won 2nd prize at the Vakhtang Jordania International Conducting Competition in 2006, and was a prize-winner at the 8th Leeds Conductor's Competition in 2005.

In 2008 John's guest engagements include the Tête-à-Tête Opera Festival, the Orquestra Filharmonia Jaragua do Sul (Brazil), the Oxford Philomusica, the London Contemporary Music Group, the Guernsey Camerata, and the Schools Prom at the Royal Albert Hall. He has recently recorded Thomas Hyde's *Autumnal* for Toccata Classics, and is working on future recording projects with the LCMG. John's broadcasts on BBC Radio 3 have included concerts with the City of Southampton Orchestra, Thomas Hyde's

Scherzo Capriccioso, and an appearance on CD Review.

Orchestras that John has conducted include the London Mozart Players, the Orchestra of Opera North, the Kharkov Philharmonic, the Sofia New Symphony Orchestra, Radius, and the Moscow Studio for New Music. In 2007 he premiered Tim Benjamin's *The Corley Conspiracy* at the Southbank Centre, Jean Hasse's film-score *Faust* at the Barbican, and directed a residency at Oxford University with Sir Harrison Birtwistle, the London Sinfonietta, and Ensemble ISIS.

Also a composer, John is the youngest person to have been awarded a DPhil in composition at the University of Oxford (2006). New works in 2008 include *Five Piano Miniatures* for Gregory Martin (USA), *Little Concertino for Six* for the LCMG, and *Horn Trio (Homage à Ligeti)* for Radius at London's Southbank Centre.

Reports

Summer Oratorio 2008

Handel: *Belshazzar*

Conductor:
Alex Hogkinson

Peter Davoren: Belshazzar
Henry Jones: Cyrus
Gwendolen Martin: Nitochris
Cathy Bell: Daniel
Jon Stainsby: Gobrius

New College Chapel
8.00pm
4 June 2008

Handel's oratorio *Belshazzar* closed the New Chamber Opera Studio season in June. Composed in the late Summer of 1744; it is based on the biblical account of the fall of Babylon, its denouement hinges on the appearance of writing on the wall. The evening was also Alex Hogkinson's welcome debut with NCO Studio as conductor.

Mailing List

Mailing Lists. Each hard copy and electronic mailing returns out of date addresses; it would be helpful if members of the **electronic mailing** could keep their address up to date. Would members of the **hard copy** mailing list who would like to join the electronic mailing list - used for reminders of forthcoming events - please let us know?



2 (Preview), 4, 5, 6, 8, 9, 11, 12, 13 July 2008
6.30pm

The Warden's Garden, New College

Thomas Arne's opera *Artaxerxes* was the surprise hit of 1762. 'Surprise', because the English did not like recitative, and the last thing that should have appealed to them was an opera in English based on an Italian libretto by Metastasio. The London public's initial reception was cool; but after the first season, it was revived, and went on being performed well into the 19th century. It held its popularity because the role of Mandane became a testing ground for sopranos. Three of these spectacular display pieces were included in the Proms in 2004.

There is no question that this was the worst year for the weather for the summer opera since 1990; only three performances took place out of doors! On the other hand, taking the opera off the page - a long cherished ambition of the Musical director, Steven Devine - showed just why it had been so popular; the cast include Merryn Gamba as Mandane, William Purefoy as Artaxerxes, Nicholas Smith & Kevin Kyle as Ricimero, Kate Semmens as Semira, Jo.anne Edworthy as Arbaces, and Adam Tunnicliffe as Artabanes.