

FORTHCOMING DATES & TICKET INFORMATION



Calendar Listing

Those events marked with an asterisk * are University events

January

- 18 Friday Lunchtime Vocal Recital - Taya Smith, *soprano**
25 Friday Lunchtime Vocal Recital - David Mahoney, *tenor**

Philip Glass

The Fall of the House of Usher

Conductor: Christopher Borrett; Director: Michael Burden

30, 31 January, 1 February 2008

February

- 1 Friday Lunchtime Vocal Recital - Nancy Cole, *contralto**
8 Friday Lunchtime Vocal Recital - George Coltart, *baritone**
15 Friday Lunchtime Vocal Recital - Robyn Parton & Bethan Moore*
22 Friday Lunchtime Vocal Recital - Charlotte Denham, *soprano**
29 Friday Lunchtime Vocal Recital - Rory McCleery, *counter-tenor**

March

3 **Pergolesi: Stabat Mater, 8.30pm, New College Chapel**

8 Friday Lunchtime Vocal Recital - Christopher Borrett, *bass**

Forthcoming Events

Summer Opera Thomas Arne: *Artaxerxes*

2, 4, 5, 6, 8, 9, 11, 12, 13 July 2008

TICKET DETAILS

Lunchtime Vocal Recitals
1.15pm

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

Philip Glass

The Fall of the House of Usher

Tickets: £10 (£5 concessions)
from Tickets Oxford
(01865) 305 305
or on the door

Pergolesi: Stabat Mater
8.30pm

New College Chapel
£4/£2 concessions on the door

Summer Opera

For tickets for
The Preview 2 July
and for
8 July 2008

please ring:
01865 281 966

or
info@newchamberopera.com

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 · Christopher Borrett

Repetiteurs Alice Newton, Timothy Motz (on leave 2007-8), Matthew Hawken

Company Secretary Clare Atkinson · *Comptroller* Graham Midgley · *Wardrobe* Diana Lintott

Production administrator Christine Murray · *Recitals Administrator* Dominic Burnham

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Web pages: http://www.newchamberopera.com

Company No 3402769 · Charity No 1095069



Summer Opera



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 partly because the role of Mandane became - in the hands of two or three great sopranos, such as Elizabeth Billington and Gertrud Mara - a testing ground for new sopranos some of whom made their debut in the role. The piece contains Italian-style arias with the greatest number of 'divisions and difficulties which had ever been heard at the opera'. Three of these spectacular display pieces were included in the Proms in 2004.



New Chamber Opera Studio *presents* Philip Glass: *The Fall of the House of Usher*



Roderick: Tom Raskin; **William:** Steffan Jones; **Madeline:** Robyn Parton;
Servant: Maxim Jones; **Physician:** Stefan Hargreaves

30, 31 January, 1 February 2008

8.30pm

New College Ante-chapel

The story of Philip Glass's opera *The Fall of the House of Usher* is based on the Poe ghost story of the same name by Arthur Yorinks. It was commissioned by the American Repertory Theater, Cambridge, MA and the Kentucky Opera and premiered in 1988. As with much Gothic fiction, the extent to which the audience should believe what they're watching and the

extent to which the story is in their own imaginations is left vague. The central character, Roderick has hyperesthesia (extreme hypersensitivity to light, sounds, smells, and tastes); the plot turns on Roderick's death from shock at the reappearance of his 'dead' (and perhaps murdered) sister. As one commentator has remarked: 'Poe hints at much, but states hardly anything at all'.

Company Profile



Tom Raskin

New Chamber Opera audiences will know Tom from his roles of Don Polidoro in Mozart's *La finta semplice* and the Count in *Le comte Ory*; he will sing Roderick Usher in the coming staging of *The Fall of the House of Usher*. Tom was born in Bath and studied at the RNCM with Anthony Roden, and New College, Oxford. He studies with Justin Lavender. Tom's recent roles include Patacha *L'Etoile* (Chabrier), Opera de Nimes Tom Rakewell *Rake's Progress* (Stravinsky), Iford Festival, *L'Athelète Castor et Pollux* (Rameau) ORR & John Eliot Gardiner, Salle Pleye, Ralph Rackstraw *HMS Pinafore* Opera della Luna, Fenton *Falstaff* (Verdi), Belle-Ile Festival, France, Appolonia *La Canterina* (Haydn) for New Chamber Opera. In 2008 he will sing Oebalus *Apollo and Hyacinth* (Mozart) for Bampton Classical Opera and Don Ramiro *La Cenerentola* (Rossini) for the Isle of Man Festival. International engagements have

taken him to St Mark's Basilica, Venice, to Siberia for Messiah in the Novisibirsk Festival, and Malta. In the UK he has sung regularly for the London Handel Festival at St George's, Hanover Square, and in concerts around the country, most recently Let God Arise with the Choir of King's College, Cambridge and the AAM in King's Chapel. In 2008, he will perform Mondonville and Handel at the London Handel Festival, Purcell and Blow with the Parley of Instruments in Cambridge, and Handel's *L'Allegro* for the Milton Celebrations in December 2008. Tom was awarded the Anne Ziegler Prize in 2000, the Freckleton Prize for singing in 2001, and is a Britten-Pears Young Artist, having studied there with Andreas Scholl in 2005 and Richard Egarr in 2004. He has been the very grateful recipient of a major Scholarship from the Peter Moores Foundation since 2000, which has funded study in Italy and in London.

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?

Repetiteur Award

Jonathon Swinard to be new repetiteur

New Chamber Opera elected Jonathon Swinard to be one of the repetiteur scholars; he will start in October 2008; he will join Matthew Hawken, and Tim Motz, whom we hope to welcome back from Israel next October. Jonathon began his musical education as a pianist with the Stanborough Chorus, before being awarded a music scholarship to Exeter Cathedral School where he studied for two years. Since then, he has performed as a pianist, singer and accompanist and from 2003-2006, was the Musical Director of the Kingsbridge Youth Theatre; he has also worked with the Kingsbridge Amateur Theatrical Society and spent a season accompanying 'Take Note'. Additionally, he is noted for a repertoire of comic songs and has plagued many a concert programme with the works of Tom Lehrer. He has also performed in numerous college productions, including *My Fair Lady* (2006) in which he played Prof. Henry Higgins. He is an organist at the Kingsbridge Methodist Church and provides monthly pianoforte music for Saturday dinner at the Buckland-Tout-Saints Hotel - combining his two great loves: music and food.



University Events

OPERA STUDIO

Studio Concert 2008

Pergolesi: *Stabat Mater*

Musical director:
Dominic Burnham

Emily Bradley: soprano
Henry Jones: counter-tenor

New College Chapel
8.30pm
3 March 2008

Pergolesi (1710-1736) is best known today as a writer of opera, and as the composer of this setting, which was written about 1735. It was first printed in London in 1749 and became the most frequently published single work of the 18th century. It was composed at the end of Pergolesi's life, a period which he spent in Pozzuoli's Franciscan monastery, and was intended as a replacement for the then dated version of Alessandro Scarlatti used at Maria dei Sette Dolori, Naples.



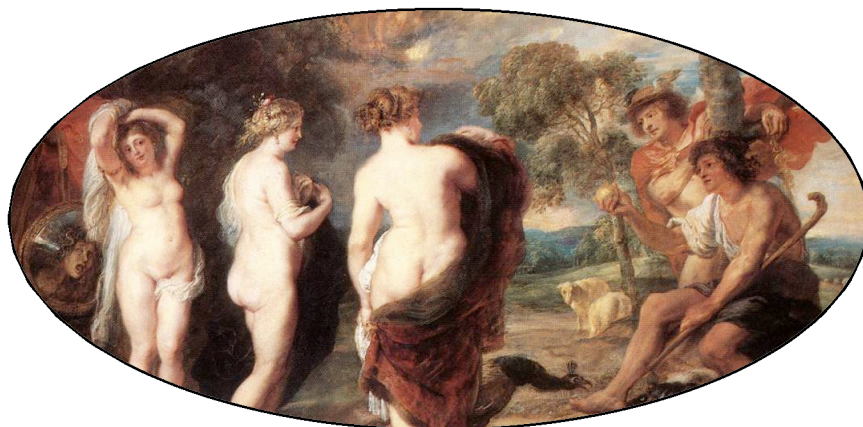
Report

Thomas Arne: *Judgment of Paris*

with a libretto by William Congreve

Conductor: Christopher Borrett; Director: Michael Burden

Paris: Nick Scott; **Mercury:** Alastair Little; **Pallas:** Charlotte Denham; **Juno:** Esther Brazil; **Venus:** Rebecca Lea



16, 16, 17 November 2007
8.30pm
New College Ante-chapel

In 1700, the playwright William Congreve, wrote the masque *The Judgement of Paris* for a competition 'for increase of good musick'. In fact, it seems that this was a smokescreen, and that members of Kit-Kat Club were running a competition based around the beauty and integrity of Mrs Bracegirdle, the singer who sang the role of Venus in the performances. The masque is essentially a beauty competition to be judged by the god Paris; the prize will be a golden apple. Mercury presents him with Juno, Pallas, and Venus, who compete with each other; Paris, overcome by Venus' beauty presents her with the prize. Congreve's text was re-discovered by Thomas Arne in the 1740s, and given

a new lease of life. Given that the central idea of the masque was a beauty contest, the current formula for reality TV competitions such as the 'X Factor' and 'Strictly Come Dancing' (the cast was asked to watch both during the rehearsals) it seemed appropriate to cast the three goddesses as the competitors, with Mercury as the Bruce Forsythe figure and Paris as the hapless stooge. The chorus was divided in to the panel of judges (one set out to imitate Simon Cowell) and some off-stage (but in-audience) supporters. It has to be said that the cast quickly warmed to their roles, even if it was not quite what they might have been expected to be doing in an 18th-century opera.