

FORTHCOMING DATES & TICKET INFORMATION



Calendar Listing

Those events marked with an asterisk * are University events

January

Friday 22 Alexandra Vinall - *soprano**
Friday 29 Guy Cutting - *tenor**

February

Friday 5 Freya Hopper - *soprano**
Friday 12 Omar El-Okdah - *baritone**
Friday 19 Aileen Thomson - *soprano**
Friday 26 Paola Cuffolo - *soprano**

March

Menotti: *The Medium*

Monica: Anna Aspasia Sideris; Toby: Krishna Omkar
Madame Flora: Amy Williamson; Mrs Gobineau: Julia Sitkovetsky;
Mr Gobineau: George Coltart; Mrs. Nolan: Taya Smith
Conductor: Nicholas Pritchard · Director: Michael Burden
4, 5, 6 March 2010
New College Antechapel, 8.30pm

Friday 5 Anna Schors - *soprano**
Friday 12 Rob Opoku - *tenor**

Summer Opera

7 (Preview), 9, 10, 11, 13, 14, 16, 17, 18 July 2010
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 Nicholas Pritchard
Repetiteurs Jonathon Swinard, Benjamin Holder · *Company Secretary* Clare Atkinson
Comptroller Graham Midgley · *Wardrobe* Diana Lintott, Fiona Hodges
Production administrator Christine Murray · *Recitals Administrator* Nicholas Pritchard

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

TICKET DETAILS

Lunchtime Vocal
Recitals
1.15pm

New College Antechapel
£2/£1 concessions
on the door

Menotti *The Medium*

Conductor: Nicholas Pritchard
Director: Michael Burden
4, 5, 6 March 2010
8.30pm
New College Antechapel
£10/£5 concessions
Oxford Playhouse Box Office
(01865) 305 305 OR on the door

Summer Opera

Wednesday 7 (Preview)
and Tuesday 13
New Chamber Opera
Please download forms from
<http://www.newchamberopera.co.uk>

Fridays 10 & 17
New College Development Office
(01865) 279 337
Sunday 10
The Art Fund (01491) 641 259
Sunday 11
The Art Fund (01491) 641 259
Wednesday 14
Friends of the Oxford Botanic Garden
(01844) 214 468
Saturday 18 & Sunday 19
Friends of WNO (01865) 865 806



Summer Opera

Cavalli Erismena

Conductor - Steven Devine
Director - Michael Burden



One of the opera for next year's season will be a new staging by New Chamber Opera, of Francesco Cavalli's *Erismena* written for performance in Venice in 1655. This will be a very special production for many reasons, but central to it is a new edition of the opera based on a manuscript newly purchased by the Bodleian Library in Oxford. The manuscript dates from about 1670, and is a key work in the history of English opera, having an underlaid English singing translation and therefore the first surviving opera text in English. It would however have gone abroad, had not the Bodleian stepped in to purchase it, and both New Chamber Opera and Opera at West Green House played an important role in securing it for the nation.

There is no question that Cavalli is the greatest opera composer who worked



between Monteverdi and Lully. In fact, he was one of Monteverdi's successors at St Mark's Venice, the city for which all but a handful of his 30 or so operas were written and first performed. Like most opera composers, when his works went out of fashion, he slipped into obscurity, and the modern discovery of Cavalli did not begin until the 1950s. It

reached its zenith with the best-known and memorable performances of *Ormindo* and *Calisto* at Glyndebourne from about 1967 under Raymond Leppard; others followed, including *Egisto* and *Orion*.

Cavalli's opera plots fall into several groups; the mythological ones (such as *Calisto*), those that deal with ancient heroes (such as *Serse*), and lastly, a group of romantic tragicomedies. *Erismena* belongs to this last collection of works, ones that are characterised by 'intrigue, disguise, mistaken identity, ardent devotion, fickle passion, long-lost relatives, heavy parents, canny servants, and the like'; join us this summer to celebrate this amazing story, as it twists and turns through the Kingdom of Media on the Caspian Sea.

Profile: Anna Aspasia Sideris



Anna Aspasia Sideris

Anna studies singing with Sara Reynolds, the Head of Vocal Studies at the Junior Royal Academy of Music. She has toured the UK with Young Opera playing Miss Wordsworth in Britten's *Albert Herring* and Susanna in Mozart's *Le Nozze di Figaro*. Other roles include Eurydice in *Orpheus and Eurydice* by Gluck (New Chamber Opera Studio), Belinda in Purcell's *Dido and Aeneas*, Barbarina in Mozart's *Le Nozze di Figaro*, the May Queen in *Merrie England* by Edward German, Elsie in *Yeomen of the Guard*, Mabel in *Pirates of Penzance*, Josephine in *HMS Pinafore* and Princess Zara in *Utopia Limited* by Gilbert and Sullivan. Anna is in much demand as a soloist; previous concerts including the soprano soloist in Poulenc's 'Gloria' performed in the Sheldonian Theatre, soprano soloist in Haydn's 'Nelson Mass' and Dvorak 'Stabat Mater' with

Oxford Harmonic Society in Oxford Town Hall and future engagements include the soprano soloist for the Brahms' 'Requiem' in the Sheldonian in 2010.

During her tenure at JRAM, Anna performed the role of Emmie in Britten's *Albert Herring* and the Counsel in Gilbert and Sullivan's *Trial by Jury*. She was also a soloist in various large choral works with the JRAM choir conducted by Jonathon Willcocks. Previous oratorio experience with various choral societies include the Soprano solos in Vivaldi's 'Gloria', Handel's 'Messiah', Haydn's 'Little Organ Mass', Mozart's 'Requiem', Rossini's 'Petite Messe Solenne' and Dvorak's 'Te Deum'. Anna has performed in various venues including the Buxton Opera House, St Johns Smith Square, St Martins in the Fields and the Linbury Studio of the Royal Opera House.

In her first year at Oxford, Anna sang in the NCO Studio production of Gluck's Orpheus and Eurydice:

Singing with New Chamber Opera Studio has been a wonderful experience, and performing Eurydice in Gluck's opera Orpheus a personal highlight. Having New College Ante-chapel as a venue made my job as an actress very easy. The imposing ornate and creaky gates that led to our figurative "underworld" created a real feeling of entrapment and reinforced my sense of despair at having to return at the end of the piece. The sparse production allowed the focus of the piece to be on the emotional struggle between the characters, which culminates in Orpheus looking at Eurydice and sending her back behind those gates. It was a joy to sing with Joe Bolger (Orpheus), and the audience seemed to enjoy watching the performance as much as I enjoyed participating in it.

Summer Opera

Baldassare Galuppi: *Il mondo alla roversa; or, the world topsy-turvy with women in charge*

The Warden's Garden, New College
6.30pm
8 (Preview), 10, 11, 12, 14, 15, 17,
18, 19 July 2008

Galluppi's and Goldini's third comic opera, *Il mondo alla roversa* was our opera for a year in which rain almost entirely defeated play! The weeks featured tropical downpours at 5.00pm, with mist, rain, and wind.... The cast - Tullia: Kate Semmens; Aurora: Merryn Gamba; Cintia: Rachel Lindop; Rinaldino: Rachel Shannon; Graziosino: Allan Smith; Giacinto: Giles Davies; and Ferramonte: Tom Raskin - all battled through it, as did the orchestra. There was an interesting reaction to the resolution of the plot, which appeared to cede power to the male characters; many of those who saw the opera were surprised to find that although the women apparently gave in to the men, there was no question that they still in charge!

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?

Forthcoming....

The Medium



Monica: Anna Aspasia Sideris; Toby: Krishna Omkar
Madame Flora: Amy Williamson; Mrs Gobineau: Julia Sitkovetsky;
Mr Gobineau: George Coltart; Mrs. Nolan: Taya Smith
Director: Michael Burden; Musical director: Nicholas Pritchard

4, 5, 6 March 2010
8.30pm
The Antechapel, New College

The *Medium* of the title, Madame Flora, or Baba, is a fraudulent, alcoholic, trickster, who plays on the desires of those who wish to contact their lost loved ones. Her regulars are Mr. and Mrs. Gobineau, her new 'catch' Mrs. Nolan. Madame Flora is assisted by her daughter, Monica, and by a mute servant boy Toby, whom she has rescued from the streets of Budapest. In the first séance of the opera, however, Madame Flora accidentally makes contact with someone 'on the other side' and is panic stricken. She blames everyone, particularly Toby. Monica, however, is in love with him, and protects him from Baba's worst excesses. But later, after a visit from the members of the séance, she becomes drunk and terrified, and hearing a noise behind a curtain, believes it to be the ghost. She shoots at the curtain, only for Toby's body to fall on to the stage.

The opera is in two acts, and was commissioned by Columbia University, where it was first performed on 8 May 1946. Menotti was responsible for both the libretto and the score. The opera's first professional production was presented on a double bill with Menotti's *The Telephone*, and was also staged on Broadway at the Ethel Barrymore Theater, made into a film noir, starring Anna Maria Alberghetti, and broadcast on television in 1948 with Marie Powers.