

# FORTHCOMING DATES & TICKET INFORMATION



## Calendar Listing

Those events marked with an asterisk \* are University events

### May

Friday 13	Anna Sideris - <i>soprano*</i>
Friday 20	Simon Grange - <i>baritone*</i>
Friday 27	Amrit Gosal - <i>soprano*</i>

### June

Friday 3	Esther Mallett - <i>soprano*</i>
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## Handel: *Acis and Galatea*

**Acis:** Guy Cutting; **Galatea:** Julia Sitkovetsky;  
**Polyphemus:** George Coltart; **Damon:** Paola Cuffolo

**Conductor:** Benjamin Holder

**8 June 2011**

**8.00pm**

**New College Chapel**

Friday 10	Rachel O'Malley - <i>mezzo-soprano*</i>
Friday 17	Nick Pritchard - <i>tenor*</i>
Friday 24	Ben Lewis - <i>baritone*</i>

## Summer Opera

6 (Preview), 7 (Covers performance), 9, 10, 12, 13, 15, 16, 17 July 2011

The Warden's Garden, New College

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

*Singing Patron* James Bowman

*Director of Productions* Michael Burden

*Director, the Summer Opera* Steven Devine

*Director, The Band of Instruments* Roger Hamilton · *Director, Opera Studio* Jonathon Swinard

*Repetiteurs* Jonathon Swinard, Benjamin Holder · *Company Secretary* Clare Atkinson

*Comptroller* Graham Midgley · *Wardrobe* Diana Lintott, Fiona Hodges

*Production Administrator* Andrew Gaines · *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

## Handel

### *Acis and Galatea*

8 June 2011

8.00pm

New College Chapel

Tickets £10/£5 concessions  
on the door; or via  
acisinoxford@gmail.com

## Summer Opera

Wednesday 6 (Preview)

Thursday 7 (Covers) & Tuesday 12

New Chamber Opera

Please download forms from

<http://www.newchamberopera.co.uk>

Saturday 9 & Friday 15

New College Development Office

(01865) 279 337

Sunday 10

The Art Fund (01865) 533 912

Tuesday 12

OXPIP (01865) 778 034

Wednesday 13

Friends of the Oxford Botanic Garden

(07722) 605 787

Saturday 16 & Sunday 17

Friends of WNO (01865) 865 806



# Summer Opera



## *Antonio Salieri: Falstaff; or the three jokes*

**Conductor - Steven Devine; Director - Michael Burden**

**Sir John Falstaff:** Giles Underwood; **Master Ford:** Kevin Kyle; **Mistress Ford:** Rachel Shannon;  
**Master Slender:** Thomas Kennedy (6, 12, 13, 15, 16, 17), George Coltart (9, 10); **Mistress Slender:** Merryn Gamba;  
**Bardolf, Falstaff's servant:** Thomas Kennedy (6, 12, 13, 15, 16, 17), George Coltart (9, 10);  
**Betty, Mistress Ford's maid:** Kate Semmens

### *Covers*

**Sir John Falstaff:** Dominic Bowe; **Master Ford:** Nick Pritchard (6, 9, 10, 16); William Blake (12, 13, 15, 17);  
**Mistress Ford:** Robyn Parton; **Master Slender:** Tom Bennett; **Mistress Slender:** Esther Brazil;  
**Bardolf, Falstaff's servant:** Tom Bennett; **Betty, Mistress Ford's maid:** Julia Sitkovetsky

6 (Preview), 7 (Covers performance), 9, 10, 12, 13, 15, 16, 17 July 2011

The Warden's Garden, New College

Antonio Salieri's setting of *Falstaff* is an operatic version of Shakespeare's play, *The Merry Wives of Windsor*. The knock about comedy of Shakespeare's original – it is his only small-town drama – which has caused Shakespeareans to look down on the play are the very things that make for an excellent opera buffa. Central to

both works is the scene in which Falstaff, hiding from Mr Ford in a laundry basket, is carried out under his nose. Salieri had the disadvantage of not only living at the same time as Mozart, but being accused of poisoning him. But *Falstaff* shows him to have been a slick composer of energetic music, and with a

sound grasp of musical drama. He was taught by Florian Gassmann, he was taken up by Gluck, and his career was such that he 'helped to develop and shape many of the features of operatic compositional vocabulary'. His output was heard all over Europe, and was still in the repertory in the later 19th century.

## Mailing List

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

## *My first Barber... by Dominic Bowe*



### *The Barber of Seville*

**Figaro, the Barber:** Dominic Bowe

**Count Almaviva:** Nick Pritchard

**Rosina:** Esther Brazil

**Bertha:** Julia Sitkovetsky

**Dr Bartolo:** Sam Glatman

**Basilio:** Tom Bennett

**Fiorello:** Matthew Silverman

**Conductor:** Jonathon Swinard

**Director:** Michael Burden

I am the barber of Seville, I am. Tra la la la la la la la...LA. At least I was, and what an amazing time I had doing it. This was not only my first Barber, but my first NCO production too, and I would be lying if I didn't admit to a few nerves when I arrived at my first rehearsal. I quickly found, however, that some of Figaro's notorious self-assurance was beginning to rub off on me. When you're playing one of the few characters that actually seems to know what's going on its amazing how quickly it affects your own confidence even when you're not singing.

Not only were the rest of the cast (and Michael, Jonathon, and Ben, of course) fantastically fun to work with, but also having something other than evensong to sing in during the course of those dark winter months was an absolute joy.

For me the intense 4 days we spent blocking the whole opera in the

rather cramped conditions of New College's Long Room were almost the best. It was then that we bonded most as a group, and also then that I realised how my particular Figaro was going to turn out. Knowing that it was going to be a modern setting of the opera, and after much discussion with Michael, the realisation dawned that this Figaro was going to be the über-confident, meticulously preened, hairdresser which he (hopefully) later came across as.

Armed with that knowledge and the unquenchable sense of fun that the ludicrousness of the plot and music naturally effect, we moved into the booming ante-chapel at New College. Hearing the orchestra play the opening bars of 'Largo'al Factotum' made me smile inside and out. When your first entrance is possibly one of the most famous arias in all opera, it does bring with it a certain added pressure. Whether its

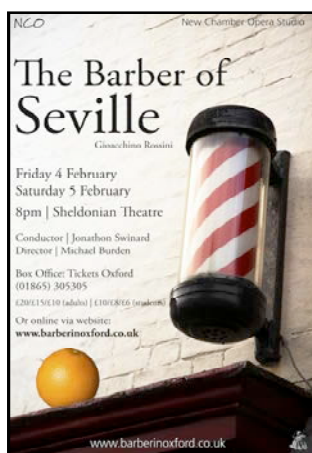
Thomas Allen or Woody Woodpecker, 99% of the audience will have heard at least one other version of it and have certain expectations.

The flipside of this is that you inevitably develop a great rapport with the audience from the moment you step on stage. What shocked me the most about our opening night was the laughter! When you've heard a line a hundred times or are earnestly trying to put all the right notes (and your feet) in the right order, you somehow forget that it can be funny. I've never been in a comic opera before, and having such an unambiguous insight as laughter into the minds of the audience made me feel completely at ease on the stage and in my character. The Barber's outrageous confidence, exuberant theatricality, the sublime silliness of the opera as a whole means that my first Barber was an experience I shan't ever forget.

From  
oxfordtheatrereview.com

From the very start of the overture to the final ceremonious bars, the New Chamber Opera delivered a polished performance worthy of praise and kept an audience enraptured for the full two and a half hours of *The Barber of Seville*.

The unusual staging was one of the most striking features of this production; the chamber orchestra was seated in the centre, surrounded by a raised platform on which the performers delivered the story. The effect of this was that it created a strong bond, we saw a group of musicians rather than singers and an orchestra, and it was this link that made the show outstanding. Throughout, there was a sense of conversation between the pit and those on the platform and the interaction was played upon further with Count Almaviva (Nick Pritchard) even at one point taking over the playing of the harpsichord. The 'Street Musicians' also played along to the orchestra in Act I on an array of comic instruments much to the amusement of the audience.



Every member of the cast delivered strong performances both vocally and in terms of entertainment value, Figaro (Dominic Bowe) and Almaviva particularly, creating numerous laugh-out-loud moments, sweeping the audience along. The only nit to be picked was that it was sometimes difficult to make out the words over the sound of the orchestra, although the accomplished instrumentalists were a joy to listen to and the acting was so inspiring that the plot was sustained. There was no need to refer to the kindly provided summary on the programme.

Looking round the auditorium as I tore my eyes away from the riveting scenes unfolding to glance around at my fellow revellers I saw only smiling and engaged faces, languishing in the spectacle of one of Rossini's finest compositions. In the words of Figaro: 'Bravo! Bravo! Bravo! Bravo!' Magnifico!

Eliza Rune

## Forthcoming...

### *Acis and Galatea*



**Acis:** Guy Cutting; **Galatea:** Julia Sitkovetsky;  
**Polyphemus:** George Coltart; **Damon:** Paola Cuffolo  
**Conductor:** Benjamin Holder

8 June 2011  
8.00pm  
New College Chapel

Variouly described as a masque, serenata, pastoral opera, or a "little opera" (as Handel wrote in a letter while it was being composed), *Acis and Galatea* was first performed during the summer of 1718 at Cannons, the seat of James Brydges, Earl of Carnarvon (later Duke of Chandos), at Edgware, a short distance north-west of London. As resident composer, Handel supplied his patron with church music, as well as two dramatic works, *Esther* (the first English oratorio – and recently performed by the NCO Studio) and *Acis and Galatea*. The oratorio illustrates the story of the love between Acis, a shepherd, and Galatea, a semi-divine sea-nymph. The two lovers seek each

other, enlisting the counsel of another shepherd, Damon. However, the amorous, pastoral mood of the oratorio darkens with the approach of the jealous "monster" Polyphemus, a hideous giant. He threatens force, but another shepherd, Coridon, advises him to woo Galatea more gently. Acis militantly decides to resist Polyphemus, and the lovers swear their eternal devotion to one another, until they are interrupted by the enraged Polyphemus, who intrudes and crushes Acis with a rock. Galatea laments the loss of her lover, but the chorus reminds her of her deity – she exerts her powers and transforms him into a fountain, and they all celebrate Acis's watery immortality.