

FORTHCOMING DATES & TICKET INFORMATION



Calendar Listing

Those events marked with an asterisk * are University events

Recitals

January

20 – Tiago Rito, bass

27 – Simon Grange, bass

Offenbach: Orpheus in the Underworld

Cast including: Eurydice – Julia Sitkovetsky; Orpheus – Will Blake;
Calliope – Anna Sideris; Pluto – Dominic Bowe; Jupiter – James Geidt

Conductor: Benjamin Holder · **Director:** Michael Burden

Assistant musical director: Harry Sever

2, 3, February 2012

Sheldonian Theatre, Broad Street, 8.00pm

February

3 – Jake Barlow, countertenor

10 – Guy Cutting, tenor

17 – Tal Katsir, soprano

24 – Thomas Stell, tenor

March

2 – Patrick Edmond, bass

9 – Domhnall Talbot tenor

Summer Opera

4 (Preview), 7 8, 10, 11, 13, 14, 15 July 2012

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* Benjamin Holder

Repetiteurs Benjamin Holder, Harry Sever · *Company Secretary* Clare Atkinson

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

Production Administrator Jasmine Chin · *Recitals Administrator* Daniel Laking

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**

Offenbach Orpheus in the Underworld

**2, 3, February 2012
8.00pm**

Sheldonian Theatre

*Tickets from
Tickets Oxford
(01865) 305 305*

Summer Opera

Wednesday 4 (Preview)

Sunday 8 & Tuesday 10

New Chamber Opera

Please download forms from

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

Saturday 7 & Friday 13

New College Development Office

(01865) 279 337

Tuesday 10

OXPIP (01865) 778 034

Wednesday 13

Friends of the Oxford Botanic Garden

(07722) 605 787

Saturday 14 & Sunday 15

Friends of WNO (01865) 408 045



Summer Opera



Mozart: *Il re pastore*

Conductor - Steven Devine; Director - Michael Burden

Aminta: Kate Semmens; **Elisa:** Rachel Shannon; **Tamiri:** Merryn Gamba
Alessandro: Adam Tunnicliffe; **Agenore:** Tom Raskin

4 (Preview), 7, 8, 10, 11, 13, 14, 15 July 2012

The Warden's Garden, New College

While *Il re pastore* – written when Mozart was only nineteen years old – may not be as well-known an operatic work as *Così fan tutte* or *Le nozze di Figaro*, it is nonetheless a substantial work in its own right that provides a glimpse into the themes and stylistic devices employed in his

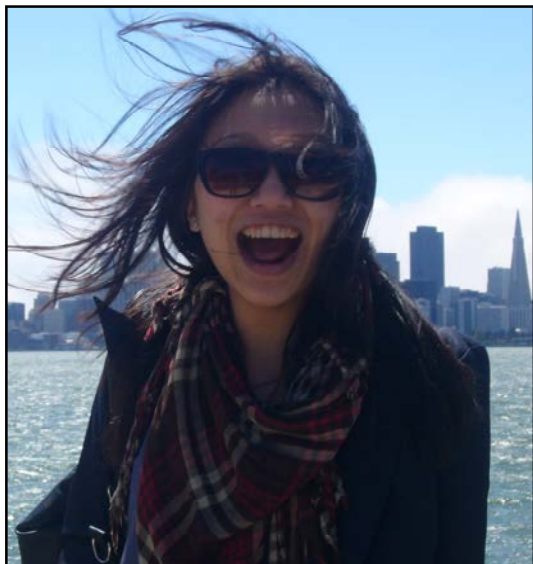
subsequent works. The libretto's author Metastasio completed it only with reluctance in April 1751, at the request of Empress Maria Theresa, for performances in December by a gentleman and four ladies of the imperial court. Unexpectedly, the poet was made responsible not only for all

the staging involved, but also for the dramatic and vocal coaching of the amateur performers. The original libretto was compressed from three to two acts in Mozart's serenata version, and the plot places emphasis on benevolence and appreciation of the royal archetype during the time of Alexander the Great.

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?

Jasmine in San Francisco



*Jasmine,
who has worked on the Summer
Opera for several years, has
been on work experience
at
San Francisco Opera*

When the possibility of getting work experience with San Francisco Opera arose in late July last year, I seized the opportunity immediately and blurted over the phone to the Associate General Director Matthew Shilvock: "Would it be possible to do an internship with your company?" A completely unorthodox way of applying for an internship, I admit, but who wouldn't leap at the chance to work in the second best opera company in the whole of North America? Besides, their upcoming summer production was going to be the epic Ring Cycle!

Past internships with performing arts venues back in Singapore had taught me that merely staying in one department leaves you with a very narrow view of the company. Hence, I requested for an experience that would allow me to understand how the entire company comes together to put on a successful production – by letting me rotate through three different departments in monthly intervals. With much strategic planning on Matthew's part, I found myself ready to embark on an unconventional journey through the

departments of Development, Music Administration, and Media by early April.

I started off with the Development department on an apprehensive note, as the field of finance was definitely unfamiliar territory for me, but I was eager to learn about the importance of fundraising in a non-profit organisation, especially in the current gloomy US economic climate. There were several aspects to the Development team that greatly impressed me, such as their clear knowledge of each and every individual role within the department, their passion for their work as well as for the opera company in general, and their impressive and inspiring work ethic. Above all, I was moved by their genuine care and concern for the donors they worked with, and the sincerity in their cultivation of relationships with these donors. I finally understood the meaning behind the term "development", for this is no mere solicitation of money, but fundraising with a human touch, very different to what is often imagined.

My time with the Music Administration and the Media

departments left equally deep impressions on me as well. I was amazed to learn that rehearsal and performance schedules are drawn up five years in advance and revised on a daily basis, and I felt greatly inspired by the outstanding dedication of the camera crew and directors in their efforts to capture live opera in the form of a motion picture. While both departments fulfill vastly different objectives in the grand scheme of opera production, the meticulous planning that goes into their every step is strikingly similar.

Within a short span of three months, San Francisco Opera has shown me that the world behind-the-scenes is just as fascinating as the one on stage. It has been more than half a year since my stint with the company, but the memories of my invaluable experience with them are still deeply etched in my mind, especially that of my last day - taking a bow on the historic San Francisco Opera stage along with the cast and crew after the final performance of the Ring Cycle, in front of a 3000-strong audience. Now THAT is what I call a grand finale.

Orpheus in the Underworld

The Plot....

Act 1 opens in the countryside near Thebes. Public Opinion introduces herself as guardian of public virtue, before Eurydice enters and sings of the farmer Aristaeus whom she is in love with. Upon her husband Orpheus's arrival, it is clear that they detest each other. Orpheus tells Eurydice that he has filled the cornfields with snakes as a trap for Aristaeus, and Eurydice tries to warn Aristaeus when he arrives but is encouraged by him to walk through the cornfields. Upon being bitten, Eurydice finds out that Aristaeus is the god of the underworld Pluto in disguise, and is led to Hades. Orpheus is delighted with his newfound freedom, but his elation is dampened when Public Opinion insists that he must retrieve Eurydice from the underworld for the sake of public decency.

Act 2 opens on Mount Olympus in the clouds at dawn. Jupiter chastises the gods for their unbecoming behavior, and reprimands Pluto for having abducted a mortal woman. Unable to tolerate Jupiter's hypocrisy any further, the gods interrupt Jupiter by mocking his own amorous exploits. Public Opinion then enters with Orpheus, and Jupiter instructs Pluto to return Eurydice to Orpheus, and all the gods follow Pluto to Hades to ensure that Jupiter's order is obeyed.

Act 3 opens in Pluto's boudoir, in Hades. Eurydice is finding the underworld very dull. Jupiter, who arrives with Pluto, finds that Eurydice is being kept prisoner, and manages to get through the keyhole of the door of her room by transforming himself into a fly. Jupiter reveals his true identity to Eurydice and they escape with him to Mount Olympus, in the midst of the chaos of Pluto's party.

In Hades, Pluto's party is well under way with exuberant dancing, and Eurydice is present at the party disguised as a Bacchante. Jupiter tries to flee with Eurydice, but is stopped by Pluto who informs Jupiter that Orpheus is on his way with Public Opinion. Upon arriving, Orpheus demands that Eurydice is returned to him, and Jupiter obliges – on the condition that Orpheus does not look back at Eurydice while leading the way out of Hades. The task is duly carried out, until Jupiter throws a thunderbolt just behind Orpheus, causing him to turn around in shock and thus losing his claim on Eurydice. All except Public Opinion is happy with the outcome.

Jasmine Chin



Eurydice: Julia Sitkovetsky

Orpheus: Will Blake

Calliope: Anna Sideris

Pluto: Dominic Bowe

Jupiter: James Geidt

Diana: Olivia Clarke

Venus: Tara Mansfield

Cupid: Esther Mallett

Mars: Tom Bennett

Mercury: Tiago Rito

Juno: Johanna Harrison

Hebe: Emily Shercliff

Aurora: Gessica Howarth

Apollo: Ashley Francis-Roy

Lift Man: Felix Leach

Cerberus: Samuel Poppleton, Dominic Oldfield, Andrew Hayman

Chorus: Milo Comerford, Esther Drabkin-Reiter, Patrick Edmond, Emily Meredith, Paul Stapley, Ellen Timothy

2 and 3 February June 2012

8.00pm

Sheldonian Theatre, Broad Street

First performed at the Théâtre des Bouffes-Parisiens in Paris in 1858, the two-act opéra bouffon *Orphée aux enfers* is based on the well-known Greek mythology of Orpheus's descent to hell to retrieve the soul of his dead wife Eurydice. The work, which features well-regarded figures of ancient times in comical and bizarre circumstances, evoked an outcry amongst Parisian critics with its acerbic satirical tone, but this only resulted in greater interest in Offenbach's work and subsequently led to its widespread popularity.

As *The Grove Dictionary of Music* puts it, 'the humour of the pieces was rarely very subtle in purely musical terms, in keeping with the requirements of his audiences' Offenbach achieves effects by quoting familiar tunes, in the case of *Orphée*, the tune of Gluck's 'Che farò' from *Orpheus*. The most famous tune from the work is the 'Infernal Gallop', known from its incarnation as the Can-Can, and danced in numerous

music halls and wild west bars.

For Offenbach, the notoriety of the work was entirely beneficial; it led to interest in his output all over Europe, and established his international reputation. *Orphée* itself was staged in Breslau and Prague in 1859 and, in a new German version by Johann Nestroy, at the Carltheater, Vienna, on 17 March 1860, for which had Carl Binder provided the now familiar overture. During the 1860s, it continued to be performed worldwide, and in 1874, Offenbach expanded the four scenes into four separate acts for a spectacular production at the Théâtre de la Gaîté. Subsequent productions have generally selected music from all versions of the work, and only selectively employed music from the 1874 additions.

This English version is by Geoffrey Dunn, and the performances are given by arrangement with Josef Weinberger Limited.