

FORTHCOMING DATES & TICKET INFORMATION



Calendar Listing

Those events marked with an asterisk * are University events

October

- 16 - Lizzie Searle, *soprano*
- 23 - Lila Chrisp, *mezzo soprano*
- 30 - Maximillian Lawrie, *baritone*

November

- 6 - Bernadette Johns, *mezzo soprano*
- 13 - Amrit Gosal, *soprano*
- 20 - Johanna Harrison, *soprano*

Comedy Double Bill

Leo: *La Zingaretta* ~ Menotti: *The Telephone*

Director: Michael Burden; Musical Director: James Orrell
Repetiteur: Chloe Rooke

19 & 21 November 2015, New College Chapel, 8.30pm

November

- 27 - Nick Hampson, *baritone*

December

- 4 - Anthony Chater, *baritone*

Summer Opera: July 2015

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* James Orrell

Repetiteurs James Orrell, Chloe Rooke · *Company Secretary* Clare Atkinson

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

Recitals Elizabeth Jones · *Administrator* Elizabeth Jones

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

Comedy Double Bill

Leo: *La Zingaretta* Menotti: *The Telephone*

19 & 21 November 2015
8.30pm

New College Chapel
Tickets

£12 / £7 concessions
on the door and from

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

Summer Opera

Dates to be
announced in
January 2016

*Forms and contact numbers
will appear in the next
Newsletter and on the
website*



Summer Opera revisited

Salieri: *La Locandiera*

(The Mistress of the Inn)

Conductor - Steven Devine; Director - Michael Burden



8 (Preview), 11, 12, 14, 15, 17, 18, 19 July 2015

The Warden's Garden, New College

The opera critic Peter Schofield has for many years has endured the tension caused by the rain or shine nature of the performance venue. Here is an extract from his review of the summer:

La Locandiera is closely based on a play by Goldoni. The same play is the basis of an opera by Bohuslav Martinu: *Mirandolina*, which was seen at Garsington in June 2009. I can do no better than to summarise the plot much as I did then: The opera has a typical Goldoni plot, a wry look at the battle of the sexes. The eponymous heroine, proprietress of an inn, is wooed with flattery and gifts by two of the residents, a Marquis and a Count. She, in turn, sets out to win and then break the heart of a misogynist Cavaliere, another resident. Her servant Fabrizio is also in love with *Mirandolina*. After a series of complications and misunderstandings, all the men are dismissed except Fabrizio

whom *Mirandolina* has secretly loved all the time. The difference between the operas, both tremendous romps, is that Martinu resembles a Carry on film while Salieri recalls *Fawlty Towers* with Fabrizio a mixture of Basil and Manuel. The other character is the scheming chamber maid Lena, also 'in love' with Fabrizio... On this occasion it was overcast but warm, the local forecast being of showers later in the evening and we took our seats in the Garden for the usual prompt 6.30 start. The choice was vindicated. With the Band of Instruments [under Steven Devine], covered, at one end of the performance space and the pavilion at the other, the only props a table and four chairs, the characters made their entrances, most of the cast familiar from previous productions: the servants Lena and Fabrizio were played by Kate Semmens and Trevor Eliot Bowes, the three suitors by George Coltart, Jorge

Navarro-Colorado and Tom Raskin. *Mirandolina* herself was performed by Rachel Shannon. All performed uniformly well with exquisite comic timing, whether in serving refreshment, coffee or omelette or in the inn's business of providing clean, non-scratchy bed-linen or in the flirtatious repartee with the suitors. As every year we marvelled at the clarity of diction in the new translation of Simon Rees, putting to shame the cast of *The Rape of Lucretia* at Glyndebourne where it was necessary to refer to surtitles. Is it an acoustical feature of the walled Garden or due to the coaching of the Director Michael Burden?

Once again New Chamber Opera has excelled in resurrecting a forgotten opera for the entertainment and enlightenment of those privileged to attend one of the eight performances.

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?

Jane Glover

Visiting Professor of Opera

Thursday 5 November:
5.00pm

*Inaugural Event: Jane Glover in conversation with
Edward Seckerson
T. S. Eliot Theatre, Merton College*

Saturday 7 November:
11.00am

Lecture 'On the reciting style'
New College Chapel

Saturday 7 November:
1.30pm

Masterclass on performing recitative: Purcell,
Handel, Rameau, Mozart
New College Chapel

Events are free, but please book on line



Jane Glover studied at the University of Oxford, where, after graduation, she did her D.Phil. on 17th-century Venetian opera. She holds honorary degrees from several other universities, a personal Professorship at the University of London, and is a Fellow of the Royal College of Music. She joined Glyndebourne in 1979, becoming Music Director of Glyndebourne Touring Opera from 1981 to 1985 and Artistic Director of the London Mozart Players from 1984 to 1991. From 1990 to 1995 she served on the Board of Governors of the BBC and was created a CBE in the 2003 New Year's Honours. She is Director of Opera at the Royal Academy of Music, London, and is also Director of Chicago's Music of the Baroque.

Jane Glover has appeared with the Royal Opera, Covent Garden, English National Opera, Glyndebourne and Wexford Festivals, Metropolitan Opera, Berlin Staatsoper, Royal Danish Opera, Opéra National du Rhin, Teatro Real, Madrid, Opéra National de Bordeaux, Teatro La Fenice, Glimmerglass Opera, New York City Opera, Opera Australia, Chicago Opera Theater, Luminato, Toronto and Aspen Festivals. Particularly known as a Mozart specialist, her core repertoire also includes

Monteverdi, Handel and Britten, who indeed personally influenced and guided her when she was 16, and to whose music she constantly returns. She has performed with all the major symphony and chamber orchestras in Britain, at the BBC Proms as well as with orchestras in Europe, the US, the Far East and Australasia. She has appeared at the Mostly Mozart Festivals in both New York and London and is especially known for her experience in the choral repertoire.

She has made many recordings; most recently a series of Haydn Masses for Naxos. Her extensive broadcasting career includes the television series *Orchestra and Mozart*, and the radio series *Opera House and Musical Dynasties*, all for the BBC. Her book, *Mozart's Women*, received great critical acclaim, and she is currently writing a book on Handel.

Engagements in current and future seasons include *Le nozze di Figaro* in Goteborg, *Iphigenie en Aulide* for the Met Young Artists and Juilliard, *The Rake's Progress* at the Royal Academy of Music, *Così fan tutte* in Aspen and *L'Elisir d'amore* at Houston Grand Opera. She has concert engagements with Music of the Baroque, the New York Philharmonic, the San Francisco and the Cleveland Orchestras.

The Studio, upcoming ...

A Comedy Double Bill

Leonardo Leo: *La Zingaretta*

Lisetta - Amrit Gosal
Riccardo - Thomas Lowen

Menotti: *The Telephone*

Lucy - Johanna Harrison
Ben - Patrick Keefe

Director: Michael Burden
Musical Director: James Orrell
Reptiteur: Chloe Rooke



Thursday 19 & Saturday 21 November, New College Chapel, 8.30pm

Leonardo Leo was a Neapolitan, a product of training under Francesco Provenzale and Nicola Fago; his first opera was *L'infedelta abbattuta* premiered in 1712. He travelled little, and held posts at the Royal Chapel and the Naples Conservatory. His intermezzi included those for the opera *l'Argene*, a setting of *L'impresario delle Isole Canarie*, and *La Zingaretta* of 1731. Here, we enter the exotic world of the 18th-century gypsy. The music of the intermezzo includes a complicated aria for each character with a number of time and key changes.

The plot revolves around successive disguises and confusions. The zingaretta (the gypsy girl) has been pretending to be 'Lisetta'. Before the opera opens, she has borrowed money from Riccardo; it is implied in the text that this has been in exchange for sexual favours. She then teases Riccardo by pretending to be the gypsy she in fact is. When he sees through the 'gypsy disguise' to 'Lisetta', he then declares his love. But he then discovers that 'Lisetta' was in fact a gypsy – for real! Like most men in intermezzi, Riccardo is not very bright; but he does love 'Lisetta', and

as the gypsy leaves for Egypt (and the sun), he is devastated by his loss.

In the programme, this small gem is paired with a modern comedy, *The Telephone (or L'Amour à trois)* by Giancarlo Menotti. The work was written in 1947 as a curtain-raiser to his longer work *The Medium*, and tells the tale of Ben, who is in love with Lucy, and who is desperate to propose marriage to her; if only she wouldn't spend all the time on the phone! In the end, he resolves the dilemma by ringing her up and making his proposal over the airwaves.