

# FORTHCOMING DATES & TICKET INFORMATION



### Calendar Listing

Those events marked with an asterisk \* are University events

#### February

- 9 Liam Connery *Tenor*  
12 James Geidt *Baritone*

### World Premiere Marco Galvani: *Rothschild's Violin*

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

12 & 13 February 2016, New College Chapel, 8.30pm

#### February

- 19 Johanna Harrison *Soprano*  
28 Katie Jeffries-Harris *Soprano*

#### March

- 5 Jacob Ewens *Tenor*  
12 Maximillian Lawrie *Tenor*

### Summer Opera: July 2016

6 (Preview), 9, 10, 12, 13, 15, 16 July 2016  
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](mailto: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

World Premiere  
Marco Galvani:  
*Rothschild's Violin*

12 & 13 February 2016  
8.30pm  
New College Chapel

#### Tickets

£12 / £7 concessions  
on the door and from

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

### Summer Opera

Wednesday 6 (Preview)  
Sunday 10 & Tuesday 12

New Chamber Opera

Please download forms from  
<http://www.newchamberopera.co.uk>

After January 2016

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Saturday 9 & Friday 15

New College Development Office  
(01865) 279 337

Tuesday 12

OXPIP (01865) 778 034

Wednesday 13

Friends of the Oxford Botanic Garden  
(07722) 605 787

Saturday 16

Friends of WNO (01865) 408 045



# Summer Opera



## *Cimarosa: The Parisian Painter*

(in a new English translation by Simon Rees)

Conductor - Steven Devine; Director - Michael Burden

6 (Preview), 9, 10, 12, 13, 15, 16 July 2016

The Warden's Garden, New College

### *The Evening's Events*

**6.00pm:** Drink in the Cloisters

**6.30pm:** Opera Part I, The Warden's Garden

Picnic Interval in the Cloisters (approximately 90 minutes)

**9.00pm:** Opera Part II, The Warden's Garden

**10.15pm:** Curtain



**D**omenico Cimarosa's *The Parisian Painter* had its premiere at the Teatro Valle in Rome on 2 January 1781. The opera had an adventurous life; it was staged in 1782 in Milan, as part of the season at the Teatro alla Scala; in 1785 at the King's Theatre in London; in 1793 in Vienna; in 1794 at Real Theatro Sao Carlo in Lisbon. In a revised version, it was staged as *Le brame deluse* in Florence in 1787 with the addition of some arias of Francesco Cipolla, and in 1794 at the Teatro Nuovo in Naples as *Il barone burlato*. Cimarosa was among the most successful of late 18th-century opera composers. He was born in Aversa, Campania, and was sent to Naples to study. He obtained a scholarship at the

## *The Parisian Painter*

**Eurilla**

*a young lady*

**Monsieur de Crotignac**

*the Parisian painter, in love with*

*Eurilla*

**Cintia**

*Eurilla's cousin*

**Barone Cricca**

*Engaged to Eurilla*

**Broccardo**

*Eurilla's ancient servant*

musical institute of Santa Maria di Loreto, where he studied with Niccolò Piccini, Antonio Sacchini, and others. His first opera was the 1772 comedy, *Le stravaganze del conte*, followed by the farce *Le pazzie di Stelladoura e di Zoroastro*; these resulted in an invitation to Rome, and he began writing more widely, with premieres in Rome, Naples, Florence, and Venice. From 1787 to 1792, Cimarosa worked in St Petersburg by invitation of Empress Catherine II. And on returning to Vienna, wrote what is regarded as his masterpiece, *Il matrimonio segreto* (NCO staged it 1990, and in 1996). He died in Venice in 1801.

## 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*

## returns on

Friday 4 March  
 New College Chapel

11.00am-1.00pm  
 2.00pm-4.00pm

### **Mozart's Ensembles: a masterclass**

*Repetiteur Chloe Rooke*

*Events are free, but please book on line*  
<http://www.ticketsource.co.uk/newchamberopera>



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 ...

### Our new Repetiteur Scholar

Chloe Rooke is a first-year music student at St Catherine's College, and holds an instrumental scholarship with Ensemble ISIS - the Music Faculty new music ensemble - and plays in the University Sinfonietta. Chloe attended the Junior Department of the Royal Academy of Music, where she studied Flute with Susan Torke, and Piano with Marisa Cornford, played in numerous chamber ensembles, and was regularly the principal flautist in the Symphony Orchestra. As a pianist, she has worked extensively with local choirs, shows, bands, and soloists, and has been responsible for the coordination of numerous concerts and events using her skills in accompaniment. Alongside this, Chloe has developed an interest in Conducting and Musical Directing.



World Premiere

## Rothschild's Violin

by  
Marco Galvani

James Orrell *Music director*  
Michael Burden *Director*  
Chloe Rooke *Repetiteur*

12 & 13 February 2016, New College. Chapel, 8.30pm

**R**othschild's *Violin* is a chamber opera in one act based on the story of the same title by Anton Chekhov. This story tells the tale of Yakov, a coffin-maker in a non-descript town, who sees music as a consolation in his dreary life. He plays in the local orchestra alongside Rothschild, a flautist who has a habit of playing any melody in a mournful manner. Chekhov's story addresses the themes of redemption, consolation and the transcendent power that music can have in people's lives. By setting up such a marked contrast between

Yakov's work and leisure, Chekhov highlights the way in which music can move, inspire and provide consolation, regardless of personal worries and issues. I decided to adapt this story into a chamber opera due to these themes, as Yakov presents a moral paradox which is highly relevant to modern society. He is constantly concerned with his financial situation, and this leads him to ignore the beauty that the world has to offer. It is only at the end of his life, after suffering many losses that Yakov realises this.