

FORTHCOMING DATES & TICKET INFORMATION



Calendar Listing

Those events marked with an asterisk * are University events

April

30 Johanna Harrison *Soprano*

May

7 James Beddoe *Tenor*

14 Johanna Harrison *Soprano*

21 Lizzied Searle *Soprano*

28 Peter Leigh *Tenor*

June

3 Izzy Rose *Soprano*

Summer Oratorio

Bach: Cantata 54 Handel: Dixit Dominus
Directed by James Orrell

8 June 2016, 8.00pm, New College Chapel

June

11 Ellie Bray *Soprano*

18 James Altunkaya *Baritone*

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

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**

Summer Oratorio

**Bach: Cantata 54
Handel: Dixit Dominus**

8 June 2016

8.00pm

New College Chapel

Tickets

**£12 / £6 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

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



The mainspring of the action of Domenico Cimarosa's *The Parisian Painter* is, as nearly always in 18th-century opera, money, a financial interest that confuses the emotional threads woven by the two pairs of lovers, Cortignac and Eurilla, and Cricca and Cintia. Importantly, all the characters are less than aristocratic, and all are ridiculed in some way in the story. Crotignac is after Eurilla's dowry; Cricca, down on his luck, is after the same dowry; Eurilla would also like access to her dowry, so is trying to suppress her love for Crotignac; and Cintia is also after the same dowry which becomes hers, if Eurilla marries the wrong person. The action involves at least three disguises, and lots of intrigue

Eurilla

Rachel Shannon

Monsieur de Crotignac

Nick Pritchard

Cintia

Kate Semmens

Cecilia Osborne (12, 13)

Barone Cricca

Sherdian Edwards

Matthew Thomson (9)

Broccardo

Tom Kennedy

set up by Broccardo. The opera had its premiere at the Teatro Valle in Rome on 2 January 1781; it was then 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 Teatro 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, whose most famous work is *Il matrimonio segreto*, was among the most successful of late 18th-century opera composers, working all over Italy, and in Russia at the invitation of Catherine 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?



Report

Christian Thielemann

**Humanitas Visiting
 Professor of Opera**

**21-22 January 2016
 T. S. Eliot Lecture Theatre**

Extract from the review by Peter Schofield; the full text can be found here: <http://peterschofieldsreviews.weebly.com/>

The latest holder of the Humanitas Chair of Opera, 2015-2016 is one of today's leading conductors Christian Thielemann. Currently Principal Conductor of the Dresden Staatskapelle and Artistic Director of the Salzberg Easter Festival. He has conducted many times at Bayreuth following Meistersinger in 2010, all but one of Wagner's operas.

Thielemann led the Humanitas Opera Lecture Series in Merton College on 21, 22 January. This consisted of four events: a lecture 'A Conductor's point of View', In Conversation with Roger Allen 'Kapellmeister or Conductor?' and two more general discussions; 'Regietheater Revisited' and 'Performing Opera'. The opening lecture was a spell-binding rambling account of the Conductor's career which was set when as a talented sixteen-year old he was granted a fifteen - minute interview with von Karajan whose advice was to start conducting voices in opera or operetta to learn how music breathed. He went on to describe his experiences as a conductor contrasting the styles and venues required for Wagner and Strauss. It was essential for a conductor to have eye-contact communication with individual members of the orchestra, rather than formally directing them. He gave fascinating insights into the problems of balance and projection of sound in the Bayreuth Festspielhaus. Subtitled 'Commonalities and

differences between Wagner and Strauss', the main conclusion seemed to be the difference in length of these composers' operas. The lecture is available on the TORCH website. This discussion in the conversation with Roger Allen where the different styles required for Bruckner and Wagner on one side and Mahler on the other. [...]

It has been a feature of the Humanitas Opera Lecture series to devote time to the state of opera in some aspect and its future. This year discussion centred on the role of the Director and his freedom to impose his own ideas on opera productions, under the title Regietheater Revisited. The importance of the director's role and its evolution throughout history was explained by Suzanne Aspden in the opening contribution to the roundtable discussion. The need for positive direction has evolved with opera production from princely salon to public theatre, from the days of charismatic singers, out-size castrati with pop-star status, able to improvise ad lib in the da capo of the aria to singers of today under pressure to resemble the role they are playing. [...]

A cogent point was made by Thielemann that if there is too much added stage business from the Director the audience's senses are overwhelmed and it cannot concentrate on the underlying opera. This was nearly the case with the New York Met's production of Alban Berg's Lulu, reviewed 0th Week which was an outstanding example of how a creative director, totally in sympathy with the opera, can produce a success.

New Chamber Opera Studio



Review of
*Rothschild's
Violin*
Marco Galvani

James Orrell
Music director
Michael Burden
Director
Chloe Rooke
Repetiteur

11 & 12 February 2016
8.30pm
New College Chapel

Those who fear for the current direction of contemporary opera might be reassured by *Rothschild's Violin*. Galvani's harmonic language is modernist, to be sure, but with an acute ear for sonority that puts one in mind, perhaps, of a figure such as George Benjamin. The austere sound-world of the work's opening gives way to a string chorale of mesmerising beauty as Yakov's redemption builds momentum. And the percussive and sustained timbres of piano and gongs play a major part in creating the opera's distinctive atmosphere. Yakov is onstage virtually throughout, and the role was created with unwavering assurance in a tour de force performance by baritone Salvador Mascarenhas. He was needled and provoked by the bright tenor of Matthew Thomson as *Rothschild*, while mezzo Lila Chrisp brought feminine contrast to the tale as Yakov's ailing wife Martha. (It's one of opera's many delightful paradoxes that the sick and dying sing to their graves in full voice.) Baritone Robert Holbrook provided a touch of sinister comic relief as the Doctor whose bedside manner could be worked on a little.

Extract from David Thresher's notice in
Oxford Culture Review 27 February 2016
theoxfordculturereview@gmail.com

Summer Oratorio

Bach:
Cantata 54
Handel:
Dixit Dominus

Directed by
James Orrell



8 June 2016
8.00pm
New College Chapel

Bach's cantata 54, *Widerstehe doch der Sünde* appears to have been written for performance in 1714, and there are various suggestions as to which was the intended Sunday. The text was originally written by Georg Christian Lehms for Oculi, the third Sunday in Lent, and was published in 1711. The cantata may have already been composed when Bach began his regular cantata compositions in Weimar in 1714, where, as concertmaster, he assumed the principal responsibility for new compositions. This is his first extant church cantata for a solo voice, and the first of four written for a single alto soloist.

The second work on the programme, Handel's *Dixit Dominus*, was composed while

the composer was working in Rome. Written in 1707 when Handel was 22, it is a setting of Psalm 110, and is believed to have formed part of a setting of the Carmelite Vespers for the feast of the Madonna del Carmine. The psalm shows Christ portrayed as a prophet, priest and king not only of his own people, but of all nations. Handel's Rome sojourn produced much elaborate and complex vocal music, including operas, cantatas, and his oratorio, *La resurrezione*, performed on the Easter Sunday of 1708 under Handel's patron, Francesco Ruspoli. *Dixit Dominus* was supported by another patron, the Colonna family, and is most likely been performed on 16 July 1707 in the Church of Santa Maria in Montesanto.