

FORTHCOMING DATES & TICKET INFORMATION



Calendar Listing

Those events marked with an asterisk * are University events

April

28 Rory Green *Bass*

May

5 Alistair Walker *Tenor*
12 Sofia Kirwan-Baez *Soprano*
19 Charlotte Pawley *Soprano*
26 Lila Chrisp *Mezzo-soprano*

June

2 Liam Connery *Tenor*

Bach: *Ich harbe genug*
Handel: *The Choice of Hercules*
Conducted by Chloe Rooke
7 June 2017, 8.00pm, New College Chapel

June

9 Caleb Bester *Bass*
16 George Robarts *Baritone*

Giovanni Paisiello: *The Barber of Seville*

5 (Preview), 8, 11, 12, 14, 15 July 2017

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 3402769 · Charity No 1095069

TICKET DETAILS

**Lunchtime Vocal
Recitals
1.15pm**

**New College Antechapel
£2/£1 concessions
on the door**

**Bach:
Ich harbe genug
Handel:
*The Choice of Hercules***
7 June 2017
8.00pm
New College Chapel

Tickets
£10 /£5 concessions
on the door and from
<http://www.ticketsource.co.uk>

Summer Opera

**Wednesday 5 (Preview)
& Tuesday 11**

New Chamber Opera

Please download forms from

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

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

/newchamberopera

Saturday 8 & Friday 14

New College Development Office

(01865) 279 337

Tuesday 11

OXPIP (01865) 778 034

Wednesday 12

Friends of the Oxford Botanic Garden

(07722) 605 787

Saturday 15

Friends of WNO (01865) 408 045



The Summer Opera



Paisiello: The Barber of Seville

sung in English

Conductor - Steven Devine; Director - Michael Burden

5 (Preview), 8, 11, 12, 41, July 2017
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 story of *The Barber of Seville*, best known to modern audiences through Rossini's *Il barbiere di Siviglia*, had a number of previous settings, the most popular of which was by Giovanni Paisiello (1740 – 1816). The libretto comes straight from Beaumarchais, and is by the prolific (and capable) poet, Giuseppe Petrosellini. The opera was first performed on 26 September 1782 at the Imperial Court in St Petersburg, and had lasting success; even after the premiere of Rossini's version, Paisiello's setting continued to be performed for some years afterward.

Count Almaviva
Joseph Doody
Rosina
Kate Semmens
Bartolo
Giles Underwood
Figaro
Trevor Eliot Bowes
Don Basilio
Tom Kennedy
Giovinetto
Alexander Gebhard
Svegliato
George Robarts

Paisiello studied at the Conservatorio di S. Onoforio in Naples, originally as a singer. His years there were very successful, and he eventually became the composer for the Conservatorio's theatre. His works there were mainly intermezzos, but they won him operatic commissions for Bologna and Rome, and when he departed the Conservatorio in 1763, he was in a position to launch a successful career. In 1776 Paisiello was invited by Catherine the Great, Empress of Russia, and it was there that *The Barber of Seville* was conceived.

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.



Katie Mitchell

*The University's
Visiting Professor of
Opera, 2016-17*

Photo: Lucy Rybin

In April, Katie Mitchell gave her second masterclass with extracts from Debussy and Janacek. One of the participants, Alexander Gebhard, wrote about his experience:

I very much enjoyed the masterclass with Katie Mitchell. We worked on the hair scene from Debussy's *Pelleas and Melisande*. One of the big challenges for the singers is what to do with the symbolist allegory that is Maurice Maeterlinck's libretto. Katie was extremely articulate in framing her concept that she used for her interpretation of this opera. She shared with us her vision that the opera was in fact a dream, a surreal sequence where anything is possible. The dream context enabled the introduction of characters to scenes that were not meant to be present. Thus, we arrived at the situation where Melisande was seducing her brother-in-law Pelleas on the marital bed, while her husband, Golaud, entered the room and sat down next to the bed, nursing their baby. I found it fascinating how this enabled us to access deeper layers of the text that weren't explicitly referenced in the libretto. In sum, the masterclass was truly inspiring, both for the way in which we worked on so much detail in such a short space of time and for getting an insight into how one of the world's foremost opera directors thinks about acting and stage presence.

Professor 2017-18

Stephen Langridge

Stephen Langridge is Artistic Director (Opera/Drama) of GöteborgsOperan, the Gothenburg Opera. As a director he has worked at Glyndebourne, Covent Garden, Rome, Chicago, Paris, and Salzburg.

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26 October 2017

T. S. Eliot Lecture Theatre, 5.00pm
In conversation

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27 October 2017

Long Room, New College
Workshop 1

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30 October 2017

Long Room, New College
Workshop 2

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For more details and updates,
<http://www.new.ox.ac.uk/visiting-chair-opera-studies>

New Chamber Opera Studio



J S Bach

Ich habe genug

Soloist: John Lee

~

G F Handel

The Choice of Hercules

Hercules - Connor Devonish

Pleasure - Elspeth Piggot

Virtue - Katie Jeffries-Harris

Attendant on Pleasure - Charlie Hodgkiss

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Conductor: Chloe Rooke

7 June 2017

8.00pm

New College Chapel

The *Choice of Hercules* is among Handel's shortest oratorios, and was composed at great speed between 28 June and 5 July 1750. The libretto was probably by Thomas Morrell, who used as a basis for his work Robert Lowth's poem of 1743, with the same title. Morrell's libretto comes in a single act and in three scenes. The story tells of a young Hercules who is faced with a choice of paths, one to pleasure, the other to virtue. Virtue and Pleasure attempt to influence Hercules' choice, and collide in the trio *Where shall I go?*, while the intervention of the attendant on Pleasure only serves to complicate his choice. The myth of Hercules' choice anticipates that he will choose virtue, as suggested in the final

chorus, 'Virtue will place thee in that blest abode'. Such tales - *The Judgement of Paris*, *The Choice of Apollo*, *The Judgement of Hercules*, and parodically, *The Judgement of Midas* - were 18th-century favourites, both as literary models and theatre pieces.

The first performance of the work took place on 1 March 1751 at Covent Garden, then a playhouse with a mixed programme of drama, opera and oratorio. Two of the Young sisters, Cecilia and Isabella, played Virtue and Hercules respectively, and the well-known tenor, Thomas Lowe, played the Attendant on Pleasure. The short and stylish nature of the piece has kept it in the repertory ever since.