

# FORTHCOMING DATES & TICKET INFORMATION



## Calendar Listing

Those events marked with an asterisk \* are University events

### Opening Recital 2017-2018 October 27th

Victoria Armillotta (soprano)  
Iryna Ilnytska (mezzo soprano)

### Luncheon recitals

#### November

3 Jmaes Fairchild *Tenor*  
10 Wendy Jones *Mezzo-soprano*  
17 Carrie Thompson *Soprano*  
24 Frances Bell-Davies *Soprano*

### Handel: *Acis and Galatea* Conducted by *Chloe Rooke*

23 & 25 November 2017, New College Ante-Chapel

#### December

1 Alexander Gebhard *Tenor*

### The Summer Opera

4 (Preview), 7, 10, 11, 13, 14 July 2018

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* Chloe Rooke

*Repetiteurs* Chloe Rooke, Anhad Arora · *Company Secretary* Clare Atkinson

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

*Recitals* Lewis

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 3402769 · Charity No 1095069

## TICKET DETAILS

Luncheon Vocal  
Recitals  
1.15pm

New College Ante-chapel  
£2/£1 concessions  
on the door

Handel:  
*Acis and Galatea*

23 & 25 November 2017  
8.30pm  
New College Ante-Chapel

#### Tickets

£15 /£7 concessions  
on the door and from  
<http://www.ticketsource.co.uk/newchamberopera>

## Summer Opera

Wednesday 4 (Preview)  
& Tuesday 10

New Chamber Opera

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Saturday 7 & Friday 13

New College Development Office  
(01865) 279 337

Tuesday 10

OXPIP (01865) 778 034

Wednesday 11

Friends of the Oxford Botanic Garden  
(07722) 605 787

Saturday 14

Friends of WNO (01865) 408 045

Tickets on sale via

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



# Review - The Summer Opera

## *Paisiello: The Barber of Seville*

**Conductor - Steven Devine; Director - Michael Burden**

*In an English translation by Gilly French for Bampton Classical Opera*



### *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 relative efficiency of Paisiello's setting, therefore, is something which the performers of New Chamber Opera were able to exploit to very good effect given the necessarily reduced resources of an al fresco performance in the delightful gardens of the Warden's lodgings in New College. Quite apart from the magic of being surrounded by the buildings of several of Oxford's timeless colleges, Michael Burden's production made imaginative use of the summer house at one of the garden as the dwelling in which Rosina is entrapped by her jealous guardian, with the lawn acting as the stage, stretching out like an aisle between the two halves of the audience seated antiphonally, as it were, and the orchestra at the other end.

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

*Edited extract from Curtis Rogers' review*  
<http://seenandheard-international.com/2017/07/devine-and-new-chamber-opera-captivate-with-paisiellos-il-barbiere-di-siviglia/>

That exposed the singers to close scrutiny, but they lived up to that convincingly and charismatically, especially Joseph Doody's Count Almaviva and Trevor Eliot Bowes's Figaro in playing off one another in their ultimately successful trick to rescue Rosina from Bartolo's clutches. Doody secured a consistently lyrical, soft-grained tone, winning sympathy for a character whose sincerity in this opera is a considerable way off from the philandering Count of *The Marriage of Figaro*, whilst Bowes was indefatigably characterful and mischievous as the quick-witted servant. The resourceful playing from the one-to-a-part instrumental ensemble provided welcome fizz, not least from Steven Devine's authoritative and discreet direction at the harpsichord.

## 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.



# Stephen Langridge

*The University's  
Visiting Professor of  
Opera, 2017-18*

Stephen Langridge is Artistic Director (Opera/Drama) of GöteborgsOperan, the Gothenburg Opera. Having studied Drama at Exeter University, Stephen then spent several years working as assistant director, mostly with the cutting edge company, Opera Factory, but also at Covent Garden, Opera North and Scottish Opera. His own practice developed through a mixture of small scale tours of cut-down classics with Pimlico Opera, practical laboratories for composers and librettists, and devised music theatre projects, often in unconventional spaces with unconventional people. Underlying all his work is the belief that music theatre is a natural and dynamic form of human expression, to which everybody should have access, both as a creative participant and as an audience.

Stephen is well known for his education, development, and training work (projects in France, Spain, Germany, Finland, Holland, Sweden, Senegal, South Africa, and throughout the UK), and for his theatre work in unusual settings, including *West Side Story* (Bernstein) and *Julius Caesar* (Shakespeare) with large casts of prisoners in various British high security prisons, and Ngoma, a multi-racial music and theatre project in South African townships.

Although his directing work is now often on a larger scale - including productions at many of the world's leading opera houses - Stephen continues to work off piste incorporating smaller scale experimental and developmental projects as an essential part of his working life.

## Events

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**26 October 2017**

*Stephen Langridge in conversation  
'Why play opera at all?'*

**27 & 30 October 2017**

*Making Opera*

**27 October 2017**

*Singers' workshop*

*10.00-1.00pm: Long Room, New College*

*New creations*

*2.00-5.00pm: Long Room, New College*

**30 October 2017**

*Working with the New*

*10.00-1.00pm: Long Room, New College*

*Performing the New*

*2.00-5.00pm: Long Room, New College*

*Admission is free, but please book via  
<http://www.ticketsource.co.uk/newchamberopera>*

## New Chamber Opera Studio

### New Repetiteur

### Anhad Arora

Anhad is a second-year Music student at Lady Margaret Hall. Before coming to Oxford, he was a student at the RCMJD, studying the harpsichord with Jane Chapman, piano with Neil Roxburgh and cello with James Halsey. At the RCMJD he won the Freda Dinn Memorial Prize for Early Music. Anhad is an active soloist and has given an all J.S Bach recital at the Handel House Museum, as well as performing Brandenburg 5 with both the RCMJD Baroque Ensemble. He was made one of the youngest scholars of the British Clavichord Society in 2015. As a continuo player in Oxford, he plays regularly with the Bate Players, Oxford's student run HIP ensemble, as well as playing with Benslow Baroque Opera (2016) and Leeds Baroque (2017). As a harpsichordist-director he has worked with Theatron Oneiron, an Oxford-based student opera company specialising in 17th and 18th century repertoires.



# G F Handel

## *Acis and Galatea*

*Acis, Galatea, Polyphemus*

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### Conductor: *Chloe Rooke*



23 & 25 November 2017

8.30pm

New College Ante-Chapel

One writer on Handel's *Acis and Galatea* has commented: 'It is not clear whether the original performance was staged, semi-staged, or performed as a concert work.' And therein lies differences in terminology and staging which dogged the work throughout the 18th century. The first term applied to it was 'masque', a form in which dance was usually a decisive element. Then it was described as an 'opera', implying a filly costume staging of the piece. Next up was the label 'serenata', a performance that was advertised as being in costume, but with no movement on the stage. Lastly, it was called an 'oratorio', suggesting performances with no costumes and no staging, although it was too short for an evening's performance and had other works on

the theatrical bill to make up a 'Part III'. New Chamber Opera has performed *Acis and Galatea* in the past as an oratorio; in November, we will be performing it in a new staging, exploring as aspects of the drama.

The work was written by Handel when he was living at Cannons Park, the home of the Duke of Chandos, during 1717-1718. It traces its origins to the series of pastoral masques set by Johann Pepusch in the second decade of the 18th century, and to the work of the poet John Hughes. The text is attributed to John Gay, and based on Book XIII of Ovid's *Metamorphoses*. Acis and Galatea are in love; the monster Polyphemus loves Galatea and kills Acis out of jealousy; Galatea assuages her grief by turning Acis into a river spirit as immortal as herself.