

# FORTHCOMING DATES & TICKET INFORMATION



*Calendar Listing*

*Those events marked with an asterisk \* are University events*

**January**

- 20 Susannah Hardwick *Soprano*
- 27 Laura Coppinger *Soprano*

**February**

- 3 Glenn Wong *Countertenor*
- 10 Charlotte Pawley *Soprano*
- 17 Sofia Kirwan-Baez *Soprano*
- 24 Kerenza Hurr *Soprano*

**March**

- 3 Patrick Keefe *Bass*
- 10 Indyana Schneider *Soprano*

**Walton: *The Bear***  
**Stravinsky: *Renard***  
*Conducted by Chloe Rooke*

9 & 10 March 2017, 8.30pm, New College Chapel

**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](mailto: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**

**Walton: *The Bear***  
**Stravinsky: *Renard***  
*Conducted by Chloe Rooke*

9 & 10 March 2017

8.30pm

New College Chapel

**Tickets**

**£12 / £7 concessions  
on the door and from**

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

**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>

*After January 2017*

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**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, 14, 15 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*

*Rosina*

*Bartolo*

*Figaro*

*Don Basilio*

*Giovinetto*

*Svegliato*

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

Photo: Lucy Rybin

## The University's Visiting Professor of Opera, 2017

**K**atie Mitchell is one of the few senior women working in opera in Britain and mainland Europe today. She has worked here at English National Opera, The Royal Opera House, Glyndebourne Festival and Welsh National Opera. She is currently opening the revival of George Benjamin's *Written on Skin* at the Royal Opera House whilst preparing for George Benjamin's second commission scheduled for 2018. She has also worked extensively in Germany, France, Austria and Scandinavia at houses like The Staatsoper, Berlin, The Salzburg Festival and Royal Danish Opera. She is currently a resident artist at The Aix en Provence Festival where she has directed five operas including *Pelleas and Melisande* and Handel's *Alcina*. In her opening 'Conversation', she will describe her background in theatre, and how she fell into opera to become one of its leading international lights.

### Events

**27 January 2017**

T. S. Eliot Lecture Theatre, 5.00pm

**In conversation:**

**Woman. Alone: Directing opera now.**

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**28 January 2017**

New College Chapel, 9.30am

**Acting Handel:**

**How to bring the da capo aria to life**

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**21 April 2017**

T. S. Eliot Lecture Theatre, 5.00pm

**Making a contemporary opera**

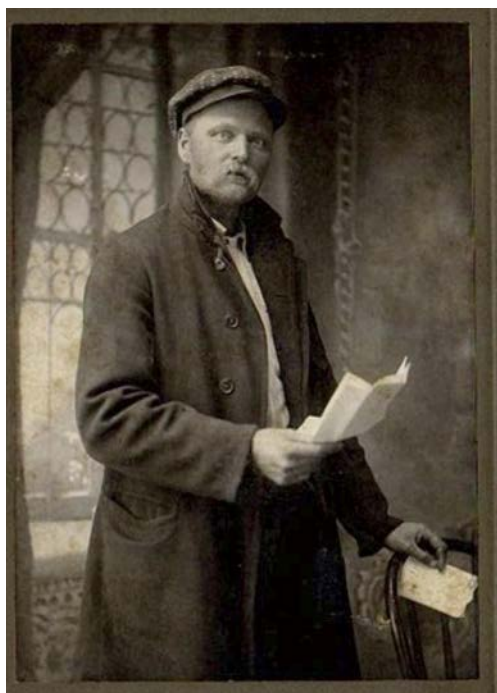
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**22 April 2017**

Long Room, New College, 9.30am

**How to sing an aria and appear natural and life-like on stage**

## New Chamber Opera Studio



# William Walton

*The Bear; an Extravaganza*

# Igor Stravinsky

*Renard; an Histoire burlesque*

*Conductor: Chloe Rooke*

*Director: Michael Burden*

9 & 10 March 2017  
8.30pm  
New College Chapel

William Walton's *The Bear* and Igor Stravinsky's *Renard*, have more in common than it might appear for, both are based on Russian tales: Walton's 'Extravaganza' uses Chekhov's play of the same name as its source, while Stravinsky's 'Histoire burlesque' was based by the composer on Russian folk tales from a collection by Alexander Afanasyev. The full title of *Renard* can be translated as *The fable of the Vixen, the Cock,*

*the Cat and the Ram*, which is a vicious moralizing tale, satirising both religion and the Church. The Cock is caught twice by the Fox, and is twice rescued by the Cat and the Ram; after the second rescue, the Cat and Ram kill the Fox. *The Bear* is a more light-hearted piece, and tells the story of Popova, who has been recently widowed. However, her attempts to remain faithful to her husband receive a blow as it emerges that Popov was promiscuous and unfaithful. One of her husband's

creditors, Smirnov, arrives; he is boorish and crass (the Bear), but Popova falls in love with him, and the opera ends with Luka, the servant looking aghast at the turn of events. *The Bear*, a Koussevitzky commission, premiered at Jubilee Hall, Aldeburgh, on 3 June 1967; *Renard* was commissioned by Princesse Edmond de Polignac and was first performed in Paris on 18 May 1922, by the Ballets Russes.