

FORTHCOMING DATES & TICKET INFORMATION



Calendar Listing

Those events marked with an asterisk * are University events

Luncheon recitals

May

- 4 Lewis Hammond, *Countertenor*
11 Sophie Smout, *Soprano*
25 Helena Gavrilov, *Soprano*

June

- 1 John Lee, *Bass*

Bach: The Peasant & Coffee Cantatas

Conducted by Anhad Arora

6 June 2018, New College Chapel

- 8 Sofia Kirwan-Baez, *Soprano*
15 Isabella Pitman, *Soprano*

21 & 22 June 2018

William Christie, Humanitas Visiting Professor of Opera

See page 2 for details

The Summer Opera - *Il mondo della luna*

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

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**

**Bach:
The Peasant &
Coffee Cantatas**

6 June 2018
8.00pm

New College Chapel
Tickets

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

Summer Opera

**Wednesday 4 (Preview)
& Tuesday 10**

New Chamber Opera

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>



The Summer Opera

Haydn:

Il mondo della luna



Conductor - Steven Devine;
Director - Michael Burden

In a new English translation by
Simon Rees



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 central character of Haydn's opera *Il mondo della luna* is a rather dotty and egotistical but naive old man, Buonafede. He is entranced by the lunar lifestyle invented by Ecclitico, the false astronomer. The aim of the opera is to befuddle Buonafede into allowing his two daughters to marry: Flaminia to Ernesto, and Clarice to Ecclitico. The opera was performed in celebration of the wedding of Count Nikolaus Eszterházy (son of Haydn's employer, Prince Eszterházy) and the Countess Maria Anna Weissenwolf on August 3, 1777, but very rarely (if at all) thereafter. It underwent a number of changes, and it is clear that there are many versions of the piece.

Ecclitico
Daniel Shelvey
Ernesto
Daniel Keating-Roberts
Buonafede
Thomas Kennedy
Clarice
Kate Semmens
Flaminia
Rachel Shannon
Lisetta
Indyana Schneider
Cecco
Alexander Gebhard

The opera was a pathbreaker in a number of ways. Up until 1776 there was no regular operatic tradition at the Eszterházy court, where Haydn was composer and Kapellmeister. He had composed several well-received operas, including *L'infedeltà delusa* (performed by New Chamber Opera in 2014) but it was not until the completion of the new Eszterházy theatre that he began to compose operas on a regular basis. Haydn not only wrote new operas, but promoted works by other composers to develop a new repertoire. It has undergone some revival in the last few years, in particular, in two different productions by English Touring Opera.

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.



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William Christie

The University's 2018 Humanitas Visiting Professor of Opera

Event 1

21 June 2018

Edward Boyle Auditorium, St Hilda's College

2.30pm

**William Christie, Rameau and
Staging Baroque Opera**

2.30pm Lecture- James Halliday

3.30pm Tea

4.00pm Round Table discussion

James Halliday, with William Christie, Claire Holden, Jonathan Williams, Jonathan Patterson

5.30pm Drinks Reception

Event 2

22 June 2018

Mary Ogilvie Lecture Theatre, St Anne's College

11.30am-12.30pm

**William Christie in Conversation with
Edward Higginbottom**

*This event will take place in the programme of the
Oxford Conducting Institute's International
Conducting Studies Conference 2018.*

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

For updates, please check <https://www.newchamberopera.co.uk/>

William Christie, harpsichordist, conductor, musicologist, and teacher, is the inspiration behind one of the most exciting musical adventures of the last 30 years. A pioneer in the rediscovery of Baroque music, he has introduced the repertoire of 17th- and 18th-century France to a very wide audience across the globe. Born in Buffalo, and educated at Harvard and Yale, William Christie has lived in France since 1971. The turning point in his career came in 1979, when he founded Les Arts Florissants. Major public recognition came in 1987 with the production of Lully's *Atys* at the Opéra Comique in Paris. From Charpentier to Rameau, through Couperin, Mondonville, William Christie is the uncontested master of tragédie-lyrique as well as opéra-ballet. But his affection for French music does not preclude him from exploring other European repertoires as Monteverdi, Rossi, Scarlatti, Landi, Purcell, Handel, Mozart, Haydn ou Bach.

Notable among his most recent operatic work are Campra's *Les Fêtes vénitienes* in 2015 at Paris's Opéra Comique and then at the Brooklyn Academy of Music; Rameau, *Maître à Danser* created at Caen Theater in 2014; *Theodora* in 2016 at the Théâtre des Champs-Élysées and, in 2018, Handel's *Jephtha* at the Opéra de Paris and *Ariodante* at the Wiener Staatsoper. As a guest conductor, William Christie often appears at opera festivals such as

Glyndebourne (Giulio Cesare in 2018) or at opera houses such as the Metropolitan Opera of New York, the Zurich Opernhaus, or the Opéra National de Lyon. His extensive discography includes more than 100 recordings. His most recent recordings in "Les Arts Florissants" collection at Harmonia mundi: *La Harpe Reine*, *Un jardin à l'italienne*, *Bien que l'amour* and B Minor Mass (release in Spring 2018). Wishing to develop further his work as a teacher, in 2002 William Christie created, with Les Arts Florissants, a biennial Academy for young singers, *Le Jardin des Voix*, Now established at Thiré in Vendée, where he lives. Since 2007 he has been artist in residence at the Juilliard School in New York, where he gives master classes twice a year accompanied by the musicians of Les Arts Florissants. In 2012, he launched the festival *Dans les Jardins de William Christie* in his own gardens, where he welcomes every summer young musicians from the Juilliard School along with the musicians of Les Arts Florissants.

In November 2008, William Christie was elected to France's Académie des Beaux-Arts, and gave his official inaugural speech under the dome of the Institut de France in January 2010. In 2018 he was named world ambassador for French culture by Le Bureau Export, in the presence of French culture minister Françoise Nyssen.

Please note that tickets for all events can be obtained from: <http://www.ticketsource.co.uk/newchamberopera>

New Chamber Opera Studio

J S Bach: Peasant & Coffee Cantatas



6 June 2018

8.00pm

New College Chapel

The Coffee and Peasant cantatas by J.S. Bach reveal a wordly – even parodic – side to a composer often associated with cerebral themes. The Coffee Cantata, written for a performance in Zimmerman’s newly founded Kaffeehaus, is a satirical exploration of a pernicious addiction to coffee. The black concoction, after its introduction into the Western world at the end of the 17th century, was worshipped by some – perhaps because of the drink’s putative status as an aphrodisiac – and reviled by others. Bach’s cantata on the subject is ferociously witty; it includes,

The Summer Oratorio

J S Bach

The Peasant Cantata The Coffee Cantata

Director - Anhad Arora
Emily Gibson - Soprano
Will Anderson - Tenor
John Lee - Bass

New College Chapel
8.00pm
£10/£5 concessions

amongst other numbers, a veritable love song to the delectable liquid: ‘Ei! Wie schmeckt der Kaffee süsse’. The Peasant Cantata, no less profane in theme, can be described as a comic dialogue in music. The text, written in a dialect peculiar to Upper Saxony, describes, with close attention to all matters financial, the banal existence of two peasants, an unnamed farmer and his wife, Mieke. With 24 movements, it is one of Bach’s most elaborately structured cantatas; with only 2 singers and 3 permanent instrumentalists, it is also one of his most economically scored.