

FORTHCOMING DATES & TICKET INFORMATION



Calendar Listing

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

Calendar including Luncheon recitals

November

***'Too many notes' - Mozart Arias in Masterclass
with Jonathon Swinard***

8 November 2018
2.00pm
New College Chapel

9 Filippo Turkheimer - Bass
16 Lewis Hammond - Countertenor

****Haydn: Lo speziale, The Apothecary
Conducted by Anhad Arora***

18 & 19 November 2018, New College Chapel

22 Emily Gibson Brown - Soprano
29 Lucy Gibbs - Alto

The Summer Opera

3 (Preview), 6, 9, 10, 12, 13 July 2019

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**

**Haydn:
*Lo speziale,
The Apothecary***

18 & 19 November 2018
8.30pm

New College Chapel
Tickets

**£12-£6 concessions
on the door and from**

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

Summer Opera

**Wednesday 3 (Preview)
& Tuesday 9**

New Chamber Opera

Saturday 6 & Friday 12
New College Development Office
(01865) 279 337

Tuesday 9
OXPIP (01865) 778 034

Wednesday 10
Friends of the Oxford Botanic Garden
(07722) 605 787

Saturday 13
Friends of WNO (01865) 408 045
Tickets on sale via
<http://www.ticketsource.co.uk/newchamberopera>



The Summer Opera reviewed



Joseph Haydn - *Il mondo della luna*

as reviewed by Curtis Rogers for <http://seenandheard-international.com>

The drama presages Mozart's *Così fan tutte* in some ways by satirising some of the principles and cherished beliefs of the then-contemporary Enlightenment, such as the dictates of reason and order to determine the human heart in its own affairs and predilections, and an interest in scientific discovery and progress particularly with regard to the cosmos at large. In the case of the opera, the doctor Ecclitico claims to be an astronomer and uses his telescope and a potion as an elaborate ruse to dupe the foolish old Bonafede into believing that he is whisked away to the moon, in order to trick him into consenting to the marriage of his two daughters, Clarice and Flaminia, to Ecclitico and Ernesto respectively. Outside in the gardens of New College with the sky of emerging dusk overhead, Michael Burden's resourceful production puts a telescope at the centre of Act I whilst also sending up contemporary technological advances, in that Ecclitico's assistant places an iPad in front of the lens (rather than using a magic lantern) to

project images purporting to originate in the moon, in order to enthrall and titillate Bonafede. Thomas Kennedy's performance fits the buffoonery of that part well, as he willingly surrenders himself to the ostensible customs and etiquette of life on the moon with comic vigour.

But Daniel Shelvey dominates proceedings with his black-clad, suavely roguish figure of Ecclitico, who yields nothing in confidence and determination as he leads the attempt to fool Bonafede, for the good of the latter's daughters, their lovers, his servant Lisetta (whom he has kept, Doctor Bartolo-like, under close guard at home since he has designs on her himself), and her lover, Cecco. Shelvey's astute characterisation and attractive manner of singing surely stand him good stead for much other repertoire, and having already appeared at Glyndebourne, he is clearly a name to watch in the future.

Daniel Keating-Roberts in the countertenor role of Ernesto is initially somewhat breathy and unfocussed in his pursuit of Flaminia, but

the excitability of his performance, with his whimpers and sighs, amusingly evokes this character's whimsicality as compared with the contrasting steadiness of Ecclitico. Kate Semmens and Rachel Shannon as the young women sing brightly and radiantly, particularly in the more extended, virtuosic passages which Haydn asks from them in more effusive moments, where the vocal writing is as demanding and rewarding as much of that by Mozart for soprano. Indyana Schneider is rightly more assertive as the servant Lisetta, who fends off the attentions of Bonafede, in favour of Ernesto's servant, Cecco. Alexander Gebhard brings both playfulness and gravitas to that role, as necessary for the topsy-turvy lunar world as he assumes the position of emperor there, in disguise, and together with Schneider enthroned in silvery majesty, they evoke dignity and authority as the plot to gain Bonafede's consent to a triple marriage reaches its successful conclusion.

Slightly reduced for space!

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.



‘Too many notes’ Mozart Arias in Masterclass

*with
Jonathon Swinard*

Conductor and pianist Jonathon Swinard is the Head of Music at Garsington Opera and the Artistic Director of the Scottish Opera Young Company. He studied at St Catherine's College, Oxford, where he held the NCO Répétiteur Scholarship, and the Guildhall School of Music and Drama. He began his career at Scottish Opera as the company's first Emerging Artist Répétiteur and also held the Alexander Gibson Choral Conducting Fellowship with the Royal Scottish National Orchestra Chorus. From 2014 to 2016 he was Solorepetitor and Kapellmeister at the Staatstheater in Nuremberg where he conducted opera, ballet, and musical theatre. In 2016 he returned to Scottish Opera as Chorus Master and Répétiteur. He studied conducting with Sian Edwards at Dartington and is the Musical Director of the Helensburgh Oratorio Choir.

Jonathon is a long-standing member of Faculty for both the Georg Solti Accademia di Bel Canto and Lyric Opera Studio Weimar and is a visiting vocal coach at the Royal Conservatoire of Scotland, Royal Academy of Music, and Guildhall School of Music and Drama. He is passionate about the training of young voices and is the Artistic Director of the Alvarez Young Artists' Programme at Garsington Opera.

Emily Gibson, one of the masterclass participants writes: Singers approach the preparation needed for a masterclass differently. Some prepare for it as if it were a lesson, some an audition, and some a performance. Indyana Schneider, Patrick Keefe, Alex Gebhard, Joseph Beesely, and myself sat with Michael Burden and Jonathan Swinard for tea in New College following a Mozart aria masterclass in New College Chapel on the 8th of November. We discussed our method of preparation and found that we each held a different mindset when it came to performing in a masterclass. A couple of us felt that it was much more stressful than a typical performance, as following your performance, your technique, diction, acting abilities, and artistry were under public scrutiny. Personally, I much prefer masterclasses to auditions or performances. Yes, you're vulnerable to be criticised publicly, but rarely does a performer feel they've given their finest performance in any situation, and therefore a masterclass gives the singer the opportunity to try again and work on their performance.

In Jonathan Swinard's masterclass, the emphasis was on vocal technique and musical style rather than on dramatic presentation. This is not uncommon for a masterclass but it is an approach opposed by some. Some believe masterclasses are meant to explore character development and motivation, and that technique should be left to the teacher in private lessons, and I don't necessarily disagree. Singing is already one of the most vulnerable of the performing arts as the singer is the instrument. Furthermore, the instrument is hidden

inside the body, and therefore discussing technique makes the singer all the more vulnerable. However, the benefits of these kinds of masterclasses are many. First of all, it allows the audience to understand how a singer approaches a piece of work technically, and how they cope with difficult passages. If the singer is able to invite the vulnerability, working on technique in front of an audience can be all the more rewarding. In the aria I performed, "Durch Zärtlichkeit und Schmeicheln" from Mozart's *Die Entführung aus dem Serail*, there is a high E, which for a soprano is right at the top of her range. Jonathan led me through different methods of freeing up the high note, and as I tried several methods several times in front of others, the fear of getting it perfect subsided. Jonathan was kind, articulate, and clear. He knew exactly what he wanted from the singer and how he thought was the best way to achieve it. His focus on phrasing and diction made drastic differences in all of the singers. His knowledge of Mozart and his artistic choices allowed for more colours to come out of the text and music. I also appreciated his work with the pianists; he gave them clear instruction on how to better pair the piano with the voice when the orchestral reductions are limiting, such as by adding octaves, and removing superfluous editorial additions.

Overall, I think the masterclass was incredibly informative. Indy, Patrick, and Alex sang challenging repertoire skillfully and beautifully. It was such a pleasure to work with such a knowledgeable coach.

New Chamber Opera Studio

Joseph Haydn: *Lo speziale, The Apothecary*



In an English translation by John Warwack, and including a performance of the fragments of the lost Act III

18 and 19 November 2018
8.30pm
New College Chapel

Haydn's short comic opera *The Apothecary* – described as 'a comedy of great warmth and ebullience' – was written for performance at Estahazy in 1768. The libretto is by the creator and master of the comic opera libretto, Carlo Goldoni. The story is a love tangle, in which the old Apothecary is in love with his ward Grilletta – but as also is the poor apprentice Mengone, and the rich and assured dandy Volpino. The action twists and turns encompassing a marriage contract, a map of Turkey, and the appearance of Volpino disguised as a Pasha. Predictably, the final result is that the clever and

The Apothecary Joseph Haydn

Emily Gibson - Grilletta
Indyana Schneider - Volpino
Jacob Clark - Mengone
Maximilian Lawrie - Sempronio

Musical director - Anhad Arora
Repetiteur - Joseph Beesley
Director - Michael Burden

New College Chapel
8.30pm
£12/£6 concessions

beautiful Grilletta wins the man she truly loves, Mengone, while fending off (but using to her own ends) the advances of both Sempronio and Volpino.

Haydn composed the work for performance at Eszterháza, where it was first staged in the autumn of 1768. It was performed twice more during Haydn's lifetime, on 21 and 22 March 1770. However, along with several other operas by Haydn, it survives incomplete, with only one or two numbers and some unset recitative of Act III surviving. This staging will present a concert version of those fragments with spoken dialogue, but including all Haydn's music.