

# FORTHCOMING DATES & TICKET INFORMATION



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

## Calendar including Luntime recitals

### May

10 - Harpsichord recital: Anhad Arora

17 - Francesca Power, *soprano*

24 - Ben Watkins, *baritone*

31 - Priya Radhakrishnan, *soprano*

**\*Mozart: Exsultate Jubilate & Mass in C minor**

*Conducted by Joseph Beesley*

12 June 2019

New College Chapel

### June

7 - Lucy Gibbs, *mezzo-soprano*

14 - Laura Coppinger, *soprano*

## The Summer Opera

**Handel *Il pastor fido* (1712)**

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* Anhad Arora

*Repetiteurs* Anhad Arora, Joseph Beesley · *Administrator* Francesa Power · *Company Secretary* Clare Atkinson

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

*Recitals* Francesa Power

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 Recitals

1.15pm

**New College Ante-chapel**

**£2/£1 concessions  
on the door**

### Mozart:

Exsultate Jubilate  
& Mass in C minor

12 June 2019

8.00pm

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

Tickets on sale via

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

**newchamberopera**

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**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

(07472) 365 001

**Saturday 13**

Friends of WNO (01844) 237 551



# *The Summer Opera*

**Handel**

## *Il pastor fido*

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

**The Warden's Garden, New College**

**Conductor - Steven Devine;**

**Director - Michael Burden**

*In a new English translation by Simon Rees*



Set in Arcadia, the background to the plot of Handel's pastoral opera *Il pastor fido* is that Diana, virgin huntress goddess, has become displeased with Arcadia. She has let it be known that only through the marriage of a couple descended from heavenly ancestors, one of whom will be 'a faithful shepherd,' will her wrath be appeased; Silvio and Amaryllis are designated the 'happy couple,' to everyone's consternation. The three shepherdesses spend the opera pursuing the objects of their desire. Amaryllis is in love with Mirtillo (who loves her in return) but is destined for Silvio. Eurilla is also in love with Mirtillo (who does not return her love), and tries to undermine Amaryllis. Dorinda is in love with Silvio (who does not return her love until he almost kills her with a spear while hunting).

The opera was Handel's second one for London; the first, *Rinaldo*, had

**Amaryllis, a shepherdess, in love with Mirtillo**

Barbara Cole Walton

**Dorinda, a shepherdess, in love with Silvio**

Indyana Schneider

**Eurilla, a shepherdess, in love with Mirtillo**

Gwendoline Martin

**Mirtillo, a shepherd, in love with Amarilli**

Kate Semmens

**Silvio, a hunter, in love with hunting, and eventually, with Dorinda**

Mark Chambers

**Tirenio, a High Priest of Diana**

Patrick Keefe

been a brilliant success, and the audience was taken aback at this short and understated work. It achieved only a few performances; it was, however, twice revived in 1734 first with added choruses, and then with added dances. In this form, it was more popular, achieving a total of some 14 performances. The two versions represent two phases of Handel's opera career; the first, his early years in the capital when both he and Italian opera were still finding their feet in the city, and the second, his years as an opera promoter, when he faced competition from the Opera of the Nobility, competition which ultimately damaged the staging of Italian opera in London. *Il pastor fido* has been performed in modern times on numerous occasions, with the 1734 version first performed in 1948 at Göttingen, and the 1712 version in 1971 at the Unicorn Theatre, in Abingdon.

## **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.

# On conducting Handel's *Xerxes*



*Various scenes from rehearsals (clockwise from top left): general scene in Studio 7 of the The Clore Music Studios; Anhad conducting; Chris (as Ariodates) with the Bridge across the Hellespont; costumes in waiting; rehearsal view from the street.*

**A**nhad Arora writes on directing last term's show... It was at the after-party of our Michaelmas production of Haydn's *The Apothecary* that Michael first pitched the idea of performing *Xerxes*. Naturally, given my giddy post-concert state, I responded with a resounding: 'Yes!'. 6 months after Michael's decisive suggestion, I can claim - without recourse to hyperbole - that rehearsing, learning, and performing *Xerxes* was one of the most stimulating musical experiences I've had. Parading buffoonery, sumptuousness, rage, parody, comedy, and miniature tragedy in not-so-equal measure, *Xerxes* has it all.

**T**he production inaugurated NCO's use of the soon-to-be-opened Clore Music Studios. The building boasts a host of state-of-the-art rehearsal spaces that are perfectly suited to opera: the rooms are soundproofed; the spaces are large enough to allow for movement and gesture; and, most importantly, the climate is certainly more generous than New College Chapel during the winter months. The design of the Clore enabled us to rehearse the opera 'conveyor-belt' style. On one particular occasion when Liz Kenny - the Faculty of Music's Director of Performance - came to work with the singers, three rooms served three different functions: Joe Beesley was note-bashing upstairs,

whilst Liz and I worked on musical matters with the singers in the room opposite; all the while in the grand salle down below Michael was working on action, and movement. This had to be so, as we had only three weeks to rehearse the production. In fact, I would go so far as to speculate that if it weren't for the use of the Clore as a rehearsal space, I doubt whether *Xerxes* would have happened at all.

**X***erxes* does not boast a bad tune, which, I think, is quite extraordinary given the length of the opera. Each character possesses their own unique musical style, which, although making for good listening, makes it extremely difficult to rehearse. *Xerxes* (the character) has not only the most famous, but the most rewarding arias. The aria he sings at the end of the first half ('I go in hope) never failed to put a smile on my face. It even inspired a jubilant tear from one of the violinists. My own tears were reserved for Atalanta's top B flat aria in Act II ('You advise me to forget him'); the collective, orchestral tears at the end of the final performance were charged with a mixture of sadness, relief and post-concert giddiness. Curiously, Michael didn't make a pitch at the *Xerxes* after-party; after three weeks of intense delight, pleasure and pain, we had earned our glasses of champagne.

## New Chamber Opera Studio

### Summer Oratorio Performance

#### Mozart Exsultate Jubilate

Soprano: Emily Gibson

&

#### Mass in C Minor

Soprano: Georgie Malcolm

Mezzo-soprano: Stephanie Franklin

Tenor: Charlie Hodgkiss

Bass: Chris Murphy



Conductor: Joseph Beesley

12 June 2019  
8.00pm  
New College Chapel

The two works of Mozart on the programme count among the most beloved in the composer's output. *Exsultate Jubilate* was composed by Mozart for the castrato Venanzio Rauzzini, who was the *primo uomo* in Mozart's opera *Lucio Silla* in Milan. Mozart composed the motet for Rauzzini, whose technical excellence he admired, and its first performance took place on 17 January 1773, while Rauzzini was still singing in Mozart's opera at night. Mozart made some revisions around 1780, and today, the motet is usually sung by a female soprano. *Exsultate jubilate*; *Fulget amica dies*; *Tu virginum corona*; and *Alleluja*.



Venanzio Rauzzini

The *Mass in C Minor*, K.427, was composed in Vienna in 1782 and 1783 shortly after he left Salzburg. The minor key with its often chromatic and tonally ambiguous writing, creates an inherent struggle that has to do with finding light and peace through a work that can at times seem dense. This peace is ultimately reached in the final 'Hosanna' which ends in a brilliant C major. The work is scored for two sopranos, tenor, bass, and double chorus. The first performance took place back in Salzburg on Sunday 26 October 1783, with Mozart's then (and yet to be approved of) fiancée, Constanze, singing *Et incarnatus est* at the premiere.