

AN 18TH CENTURY SEASON DATES & TICKET INFORMATION



Tickets for all events can be obtained from:
<http://www.ticketsource.co.uk/newchamberopera>

November 1 & 2, JdP Music Building, St Hilda's College, 8.00pm, £12/£6 concessions

Domenico Cimarosa, *The Secret Marriage*. Conducted by Joseph Beesley.
Sung in English

November 20, New College Chapel, 8.30pm, £12/£6 concessions

Intimate Virtuosity. Directed by Anhad Arora.

February 7 & 8, New College Chapel, 8.00pm, £12/£6 concessions

Joseph Haydn, *La vera costanza*. Conducted by Joseph Beesley.
Sung in an English translation by Gilly French and Murray Hipkin for Bampton Classical Opera.

March 7, New College Chapel, 8.30pm, £12/£6 concessions

Handel, *Aci, Galatea e Polfiemo* (1732). Directed by Anhad Arora.

June 10, New College Chapel, 8.00pm, £12/£6 concessions

Summer Oratorio Concert. Conducted by Toby Stanford.

The Summer Opera

1 (Preview), 4, 7, 8, 10, 11 July 2020

The Warden's Garden, New College

General booking opens in January 2020

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 Joseph Beesley

Repetiteurs Joseph Beesley, Toby Stanford · *Company Secretary* Clare Atkinson *Comptroller* Graham Midgley · *Wardrobe* Diana Lintott, Fiona Hodges



An 18th Century Season



Opera in the 18th century was a world of invention and change. New genres appeared, new musical forms were developed, and new centres were established. To celebrate this, our 2019-2020 season will be devoted to works from Italy, France and England. It will include two full-scale operas, **Domenic Cimarosa's *The Secret Marriage***, an English comedy dressed in Italian garb, and the sentimental ***La Vera costanza*** by **Joseph Haydn**, featuring a shipwreck, stranded passengers, and an abandoned lover. Both operas will be conducted by Joseph Beesley.

Two concerts directed by Anhad Arora will explore other aspects of the repertory. The first will be devoted to **Louis Couperin's** magnificent '**Lecons de Tenebres**'. The second one will feature the 1732 version of **Handel's *Acis, Galatea e Polifemo***, another take on the story of *Acis and Galatea* also set by Handel.

Our **Summer Opera** and the annual **Oratorio Concert** - both of which will feature 18th century works - will be announced in January as usual, but the dates have

been listed too. We also have two visitors this year. We welcome **Laurence Cummings**, the director of the Göttingen International Handel Festival, to the University's Visiting Chair of Opera. And the Humanitas Chair of Classical Music will be held by **James Conlon**, conductor of the Los Angeles Opera.

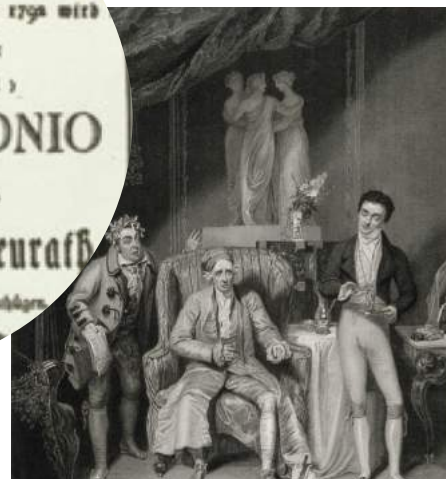
We hope you will be able to join us for this exciting season. As you can see below, 18th-century audiences often had to work hard to get into the theatre; we hope you will find booking tickets less exhausting!



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.

Cimarosa's *The Secret Marriage*



Conductor: Joseph Beesley
Assistant conductor: Toby Stanford
Director: Michael Burden

1 and 2 November 2019
8.00pm
JdP Music Building, St Hilda's College

The only opera in history to have been entirely encored at its first performance, *The Secret Marriage* (*Il matrimonio segreto*) tells the story of Carolina, secretly married to her father's secretary Paulino. Her father is trying to marry Carolina's sister, Elisetta, to one Count Robinson, but his plans have been derailed; the Count only wants to marry Carolina. Meanwhile, Carolina's and Elisetta's Aunt Fidalma has fallen in love with Paulino, providing yet another complication... The libretto, by Bertati, is based on an English comedy *The Clandestine Marriage* by George Coleman, which also owed something to William Hogarth's series of etchings *Marriage à la mode*. The libretto was

Carolina
Margaret Lingas
Elisetta
Emily Brown Gibson
Fidalma
Stephanie Franklin
Paulino
Richard Douglas
Count Robinson
Tom McGowan
Geronimo
Chris Murphy

set by Domenico Cimarosa, one of the most prolific and capable opera composers of the 18th century, whose works were played all over Europe.

It was first staged on 7 February 1792, and was a triumph. Leopold II was so impressed that he had them repeat the opera the same day. This success led to intrigue at the Viennese court. Casti, writing to Da Ponte, commented: 'Last evening came the première of *Il matrimonio segreto*. The music is marvellously beautiful, but the words fell very far below expectations, and everyone is dissatisfied, particularly the singers'. The envious Da Ponte replied: 'Bertati's verses are what they might have been expected to be. Let Vienna swallow them'.

Intimate Virtuosity



Director: Anhad Arora
Sopranos: Madeline Claire de Berrié, Susannah Hardwick
Bass: Filippo Turkheimer

20 November 2019
8.30pm
New College Chapel

J.S. Bach's virtuosic cantata for solo voice and harpsichord, 'Amore Traditore', and François Couperin's magnificent 'Leçons de ténèbres pour le mercredi saint' are seemingly at opposite ends of the affective spectrum. Bach's zany cantata, consisting of 3 explosive movements of musical vitriol against the treachery of love, contrasts deeply with Couperin's noble lament to a lost Jerusalem. But these two chamber works participate in a tradition of what can be termed as 'intimate virtuosity'. Both the 'Leçons' and 'Amore Traditore' are scored simply - for continuo and voice - removing the

*“Brashness and
grace vie
side-by-side for one
evening as
New Chamber Opera
interprets two pillars
of the High
Baroque”*

powerful, connotative force of the orchestra in favour of an intimate grandeur that only continuo harpsichord and its bowed and plucked associates can evoke. The two compositions can be seen as affective complements offering two stunningly different conceptions of intimate lamentation.

Amore Traditore (Traacherous love) BWV 203 [a] is one of Bach's few secular cantatas and was composed between 1718 and 1719, while Bach was in the service of the court of Leopold, Prince of Anhalt-Köthen. Leçons de ténèbres was composed by Couperin for the liturgies of Holy Week, for the Abbaye royale de Longchamp in 1714.