

AN 18TH CENTURY SEASON DATES & TICKET INFORMATION



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

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 Polifemo*. Directed by Anhad Arora.

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

Summer Oratorio. Camilla de Rossi: *St. Alessio*. Conducted by Toby Stanford.

The Summer Opera: Galuppi, *La Diavolessa (The She-Devil)*

1 (Preview), 4, 7, 8, 10, 11 July 2020, The Warden's Garden, New College

July 1: Tickets: <https://www.ticketsource.co.uk/newchamberopera>

July 4: Tickets: New College Development Fund (01865) 279 337

July 7: Tickets: <https://www.ticketsource.co.uk/newchamberopera>

July 8: Tickets: Friends of the Oxford Botanic Gardens (07954) 136 751

July 10: Tickets: New College Development Fund (01865) 279 337

July 11: Tickets: Friends of Welsh National Opera (01844) 237 551

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

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Web pages: <http://www.newchamberopera.co.uk> Company No 3402769 · Charity No 1095069



An 18th Century Season

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 Summer Opera

Galuppi: La Diavolessa

The 'She-devil' of the opera is, of course, Dorina, the character who provides a focus for several characters' desires. The plot starts out sedately enough; Giannino and Dorina are in love, but Dorina has decided that because Giannino has no money, she will not marry him. Falco, the local innkeeper, suggests that they try a scam to rob the foolish – but wealthy – old Don Poppone. But now the plot descends into farce. Poppone believes there is treasure in his basement, and Giannino and Dorina pose as Turkish mystics to pretend to find it. When they arrive, Poppone mistakes the pair for the Roman Count Nastri and his wife the Countess, whom Poppone was also expecting; when the real noble couple arrives, they are mistaken for the announced Turks. CHAOS. Musically, the most important interesting number is the second finale,

Conductor - Steven Devine
Director - Michael Burden
In a new English translation
by *Simon Rees*

Count Nastri
The Countess
his wife
Dorina
An Adventuress
Giannino
young, lover of Dorina
Don Poppone Corbelli
gentleman
Ghiandina
housemaid
Falco
innkeeper

which contains the séance; the score evokes mysterious and eerie powers. Galuppi and the librettist Carlo Goldoni, between them invented opera buffa as we know it today. The Venetian-born composer worked both as a writer of opera seria and then in the newly developed drama giocoso. His music, in an attractive, mid-18th-century gallant style, was heard throughout Europe, and although he spent periods out of Venice – including a spell at the Italian Opera House in London – the city was the focus of his career. His music disappeared into obscurity, partly because Napoleon's invasion of Venice in 1797 resulted in Galuppi's manuscripts being scattered and, in many cases, lost or destroyed. *La Diavolessa*, which was premiered at the Teatro S Samuele in November 1755, however, did survive, and is among those works revived during the 20th century.

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.

Haydn's *La vera costanza*



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

7 and 8 February 2020
8.00pm
The Antechapel, New College

Haydn's riotous comedy, *La vera costanza*, The True Constant, was one of the composer's early works for the theatre at Eszterháza, the summer palace of his patron, from 1762, Nikolaus I, Prince Esterházy. The opera was first performed on 25 April 1779 and was later revived there in 1785. The version of the work we have today is a reconstruction for the 1785 revival; a fire destroyed the theatre in late 1779, and with it were lost the performing materials and scores for some of Haydn's operas. The composer subsequently reconstructed a number of them - including the much-loved *Il mondo della luna* - from sketches and from memory.

Rosina
Aine Smith
Baroness Irene
Laura Coppinger
Lisetta
Maryam Wocia
Count Errico
Richard Douglas
Marquis Ernesto
James Gant
Masino
Dominic Spencer Jolly
Vilotto
Filippo Turkheimer

Haydn's storm sequence which begins in the overture, sees Baroness Irene, Ernesto, Lisetta, and Vilotto rescued from a shipwreck by Rosina and Masino. Irene is intent on dissuading Count Errico from marrying the fisherwoman Rosina. But we discover that the Count has ALREADY married (and abandoned) Rosina, who has had a child by him. Neither the Count nor the Baroness and her retinue know of the child's existence. The Baroness is promoting Vilotto as a husband for Rosina, an impossibility that descends into farce, when the Count suddenly appears, threatening to kill his rival with a pistol. And so the opera proceeds, with Ernesto threatening Masino with a dagger, and other improbable - incidents!

Acis, Galatea, e Polifemo



Director: Anhad Arora

7 March 2020
8.30pm
New College Chapel

The mythological narrative of Acis and Galatea was a subject of continual fascination for Handel. Extant sources attest to at least three distinct renditions, including the contemporary favourite, *Acis and Galatea*, which had its London premiere in 1718. A consequence of the lasting popularity of the London version is that Handel's other settings have been consigned to obscurity. New Chamber Opera attempts to correct this imbalance. For one night only, we will give a concert performance of his 1708 setting, *Acis, Galatea, e Polifemo*, in the tranquil environs of the chapel of New College. *Acis* brims with the confidence

“*Handel’s
Other
Acis*”

of a composer cognisant of his capabilities and displays a range of operatic devices that became central to the Handel's mature operatic style: bravura arias are interspersed with cantabile reflections; doleful continuo-accompanied numbers are contrasted with full-textured, magisterial entries and exits; and textural choice becomes as much a signifier of affect as musical content. Handel evidently realised his precocity, choosing to use it for concert performance in 1732.

Acis, Galatea, e Polifemo offers a unique setting of the familiar Acis narrative - one that certainly deserves both performative and critical attention.