

DATES & TICKET INFORMATION



New Chamber Opera: Friday Lunctime Recital Series

*All recitals are currently also live-streamed;
see links at <https://www.newchamberopera.co.uk/>*

Week 1 **29 April**
Ben Watkins

Week 2 **6 May**
Any Higgins

Week 3 **13 May**
Jessie Edgar

Week 4 **20 May**
Theo Nisbett

Week 5 **27 May**
Dónal McCann

Week 6 **3 June**
Lois Heslop

Week 7 **10 June**
Clara Wittamnn

Week 8 **17 June**
Anna Townsend

The Summer Opera: Cimarosa, *Le Astuzie Femminili* (*Feminine Shrewdness*)

29 (Preview), 2, 3, 5, 6, 8 July 2022, The Warden's Garden, New College

June 29: New Chamber Opera

July 2: New College Development Fund

July 3: Oxfordshire Friends of Welsh National Opera

July 5: New Chamber Opera

July 6: Tickets: Friends of the Oxford Botanic Gardens

July 8: New College Development Fund

Please consult the New Chamber Opera webpage for Ticket details

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 Jamie Andrews · *Repetiteurs* Toby Stanford · *Company Secretary* Clare Atkinson · *Comptroller* Graham Midgley · *Wardrobe* Diana Lintott



The Summer Opera

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

10.30pm: Curtain

Conductor - Steven Devine

Director - Michael Burden

In a new English translation

by Simon Rees



The opera will be performed in the Warden's Garden if fine, and in the Antechapel if inclement. The outside space of the Cloisters will be used for picnics in either case.

Cimarosa, Le Astuzie Femminili

Feminine Shrewdness (performed in English) is the perfect opera for summer; a light-hearted look at the difficulties created for the orphan Bellina and her ward Don Romualdo by Bellina's father's impossible will; this provides her with a large dowry, but only if she should marry the crude and cowardly Don Gianpaolo Lasagna. All the action flows from attempts to rescue Bellina from her cruel fate and includes two characters who disguise themselves as Hussars, while wildly speaking broken German. Domenico Cimarosa wrote more than eighty operas, of which NCO



has performed *The Secret Marriage* and *The Parisian Painter*; he excelled at writing comic operas, especially long extended finales of action. Cimarosa worked mainly in Naples, but like all Italian composers worked for opera houses up and down the country; his works could be heard in operas in Florence, Rome, and Venice. He did, however, have an extended period in Russia, at the court of Catherine the Great. He returned to Naples, only to find himself on the wrong side of the fight to overthrow the monarchy; he died, exiled, in Venice.

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.

New Chamber Opera in the time of COVID

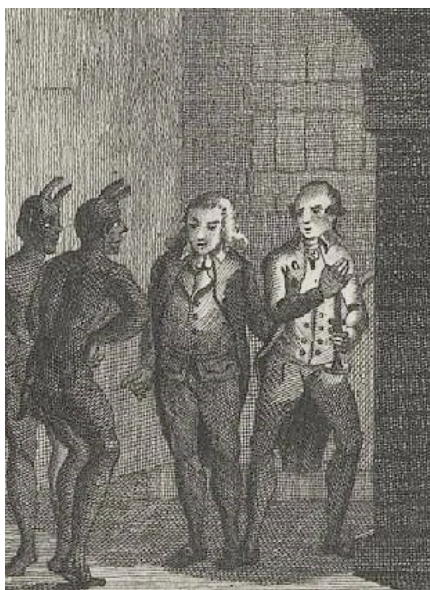


Looking back over 2021, it has been a remarkable period. At the start of 2021, we were, like all opera companies, faced with a performing landscape that was still unrecognizable. In our case, there were few students up, but even though that number included many musicians, we were not permitted to perform. So even the Studio Friday Recital Series was silent. However, in Trinity Term we were able to perform again – if not to a live audience! The Recital Series was re-started with Live Streaming. Throughout, Theo Nisbett, now a finalist, remained calm and focussed, and kept the show on the road; he stepped down at the end of Michaelmas and has been succeeded by Karol Jozwik.

For the Summer Opera, we kept a close eye on the Government's so-called road-map for re-opening, and not without some (much) trepidation, we took the decision to stage the opera deferred from 2020. We felt that an outside performance and the outdoor picnic might just make it possible. By Galuppi and Goldoni, *La*

Diavolessa (1755) has a plot that seemed just right for the times; lurching from one chaotic moment to the next, it revolves around the foolish – but wealthy – old Don Poppone who thinks there is treasure buried in his basement!

It proved to be more of a gamble than was comfortable when the last stage of the government's re-opening was delayed until after the opera was over!



And we did lose one performance at the start of the Government's ping-a-thon that so severely affected the West End.

Michaelmas Term saw some return to regular service; we hosted the second event of Laurence Cummings' tenure of the University Visiting Chair in Opera, which is attached to New College. The first event – held in pre-COVID days – was a focussed masterclass on a single work, Handel's *Aci, Galatea and Polifemo* (we'll be doing the English version this summer in the oratorio slot). On this visit we stuck with Handel, and Maryam Wocial, Austin Haynes, Aine Smith and Colin Danskin performed extracts from *Alcina*, *Hercules*, *Rinaldo*, *Giulio Cesare* and *Messiah*, accompanied by Dónal McCann and Jamie Andrews.

I should record here our heartfelt thanks for all the support we have had from our audiences who have stuck with us; it has meant a great deal to the performers, particularly to those undergraduates in the Studio who were taking performance examinations at Schools in the summer.

New Chamber Opera Studio

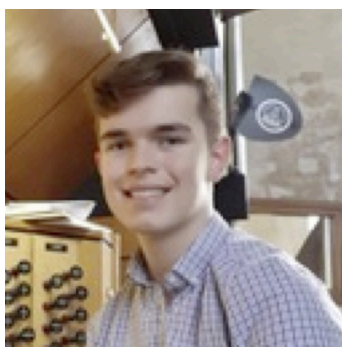


New Chamber Opera Studio presents George Frideric Handel's *Acis and Galatea*, an oratorio with words by John Gay. Various descriptions include masque, serenata, pastoral opera, or a "little opera" (as Handel wrote in a letter while it was being composed). *Acis and Galatea* was first performed during the summer of 1718 at Cannons, the seat of James Brydges, Earl of Carnarvon (later Duke of Chandos), at Edgware, a short distance north-west of London. As resident composer, Handel supplied his patron with church music, as well as two dramatic works, *Esther* (the first English oratorio – and recently performed by the NCO Studio) and *Acis and Galatea*. The oratorio

In association with the New College Music Society

Conducted by

Jamie Andrews



8 June 2022

8.15pm

New College Cloisters

illustrates the love story between Acis, a shepherd, and Galatea, a semi-divine sea-nymph. The two lovers seek each other, enlisting the counsel of another shepherd, Damon. However, the amorous, pastoral mood darkens with the approach of the jealous "monster" Polyphemus, a hideous giant. He threatens force, but another shepherd, Coridon, advises him to woo Galatea more gently. Acis militantly decides to resist and the lovers swear their eternal devotion to one another, until they are interrupted by the enraged Polyphemus. Polyphemus intrudes and crushes Acis. Galatea laments the loss of her lover, but the chorus reminds her of her deity – she exerts her powers and transforms him into a fountain, and they all celebrate Acis's watery immortality.

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