



Oxford and Cambridge Musical Club



2018 Club Opera

Richard Strauss

Ariadne Auf Naxos

Sung in German with English surtitles

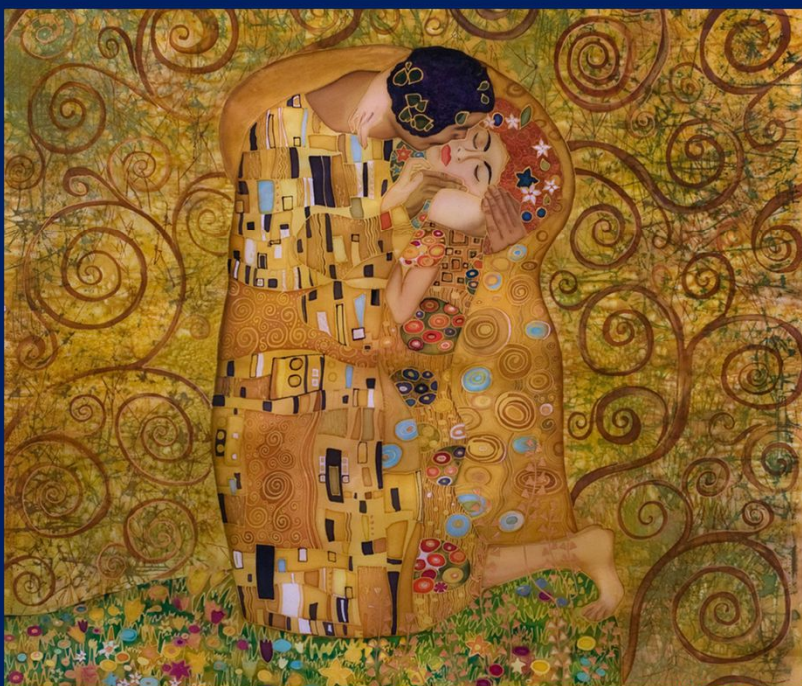


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30th June 2018 at 5.30pm

Regent Hall, 275 Oxford St, London W1C 2DJ

Opera Committee: Tamara Ravenhill, Graham Bowler, Michael Crowe, Peter Wall, Tim Handel, Peter Kaldor, Ed Cook, Chris Underhill
Other credits: Claire Kitchin (rehearsals host)

Conductor, MD	Peter Ford
Rehearsal Pianists	Nick Reading, Geoffrey Whitworth (03/06)
Producer, Director	Tamara Ravenhill
Assistant Director	Alan Bain
Stage Manager	Tracey Gillard
Surtitles operator	Graham Bowler

CAST		
Prologue	Opera	Cast
The Prima Donna	Ariadne	Tamara Ravenhill
Tenor	Bacchus	Matt Connolly
	Zerbinetta	Nina Kopparhed
	Harlequin	Ian Helm
	Scaramuccio	Mike Wells
	Truffaldino	Tobias Odenwald
	Brighella	Charles Aitken
The Composer		Linda van Abel
Music master		Michael Crowe
The dancing master		Andy Evans
A wigmaker		John Corkindale
A lackey		John Suddaby
Officer		John Corkindale
Major-Domo		Andrew Knight
	Naiad, a nymph	Pamela Kolirin
	Dryad, a nymph	Kirsten Johnson
	Echo, a nymph	Jo Parton

*guest

ORCHESTRA	
Violins	David Bogle (Leader), Martin Liebeck, Martin Ingram*, Chris Mellor, Carole Kaldor, George Mattar*
Violas	Liz Gee*, Mary Kemp, Lynette de Souza*, Helen Langley*
Cellos	Robbie Stanley-Smith*, Richard Manning*, John Best*, Lois Jones*
Double bass	Dominic Nudd*, Clive Brown*
Percussion	David Coronel*, Clare Sadler*, Adam Payn*, Tony Summers
Horns	Peter Kaldor, Richard Slater
Trumpet	Barry Yardley*
Trombone	John Williamson*
Flutes	Stephen O'Hanlon, George Scott
Oboes	Angela Escott, Donal Flynn
Clarinets	Hanna Bates-Martens, Ed Cook
Bassoons	Eloise Carpenter, Liz Ball
Grand piano	Chris Underhill
Keyboard (harps, celeste, harmonium)	Alethea Tabor



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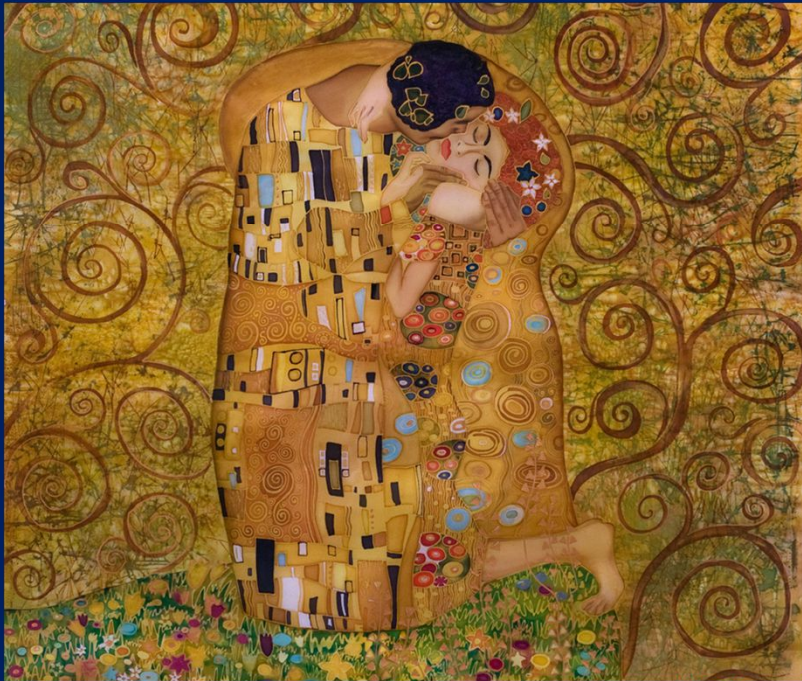


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Synopsis

Prologue

We are in Vienna in 2018. Preparations for a lavish party are under way in a palace of a wealthy banker; the anonymous host has an unforgettable event planned for his honourable guests. We are “backstage” where the artists involved in the entertainment are facing unexpected troubles. The Music Master, an experienced seasoned impresario, is stunned by the pompous Major-Domo’s statement that a frivolous pop entertainment is to follow his pupil’s opera seria, Ariadne auf Naxos. The Music Master breaks this unfortunate news to the Composer and visibly upsets him. Not only that, the Composer is struggling to find time to rehearse with the leading lady and then the Tenor. The palace staff are clearly disrespectful and the whole situation seems to be quite out of hand. The Composer soon meets Zerbinetta, the star of the pop event which is about to disrupt his Masterpiece. He is smitten with her, even though her down to earth philosophy of love is very different to that of Ariadne, the protagonist of his opera whom he idolises. Major-Domo returns to reveal a shocking twist to the plot – both pieces of entertainment are to be performed SIMULTANEOUSLY! The chaos and last minute preparations follow, under the cheerful guidance of the Dance Master, joined eventually by the Music Master. Despite the upsetting news, the Composer grows more and more besotted with Zerbinetta. She has unending attention and admiration of her back singers and numerous admirers; yet she does have a bit of a moment with this geeky classical artist. The Music Master summons everyone to get ready for the start of the show. The Composer has a sudden meltdown realising that pop culture is about to invade his Opera!

Opera – Ariadne auf Naxos

June 29th, 2018 the island of Naxos, Greece. We are at a five star spa hotel. Three sisters - Naiad, Echo and Dryad - by the family name of Nymphs, are enjoying an evening cocktails in their penthouse suite. They shamelessly gossip about Ariadne, the Princess of Crete and a hotel guest. She was abandoned by Theseus, her unfaithful lover and is hiding in her room like in a cave. After a glass or three, Ariadne falls asleep but when she does eventually open her eyes she yearns for Death.

Zerbinetta, a student on a summer break, arrives with her friends for a picnic in the hotel grounds, near the beach. These friends come directly from the prestigious commedia dell’arte school, a male quartet named Harlequin, Brighella, Scaramuccio and Truffaldin. They try to cheer Ariadne up and even persuade her to join them for a picnic but to no avail, her mind is on a different plane. She pretty much ignores them all. Echo, on the other hand, draws Harlequin’s attention, making Zerbinetta jealous for a second. The boys fail to bring Ariadne to her senses and Zerbinetta decisively steps in. She sings her nymphomaniac coloratura aria (one of the most difficult in the operatic repertoire!) and shares with Ariadne her love philosophy – feel in love and be faithful to one man but always look for the next one. Zerbinetta has had her share of love affairs – she produces an impressive list of ex’s trying to persuade Ariadne to take love easy. Ariadne seems unimpressed. Zerbinetta eventually loses interest and re-joins her party, flirting with three of the men and then running away with Harlequin.

From their penthouse, the Nymphs see a beautiful stranger approaching and they compel Ariadne to come out of her cave. A voice offstage tells how he broke off an engagement with the enchantress Circe. Bacchus eventually appears on stage and Ariadne rejoices taking him at first for the Messenger of Death; but he is anything but, he is the god of wine. They immediately fall in love and settle happily in Ariadne’s cave, transformed by the power of love. Zerbinetta appears briefly to remind us that when a new man (or god) appears, it will be difficult not to find him irresistible. On June 30th the local newspaper “Myth” printed an announcement - forthcoming nuptials of Ariadne and Bacchus.