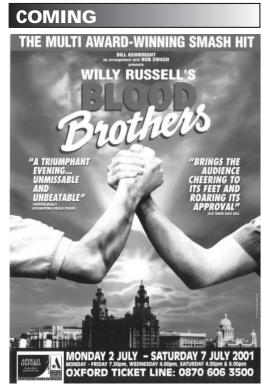


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Fri/Sat: 11.30pm: Sun-Thur: 6.30 Complex French tale of serial killings. CHOCOLAT (15) Fri/Sat: 6.30;

Sun: 2.10; Mon: 4.00; Tue-Thur: 1.30 Juliet Binoche threatens the church with chocolate.

CODE UNKNOWN (15) Fri/Sat: 4.10, 6.40; Sun: 7.00; Mon: 6.45 Four interspersed stories of multi-cultural France.

MALENA (15) Fri, Sun & Mon: 1.45; Tue-Thur: 4.15, 6.45 An Italian beauty and the turbulence of war. LIKE WATER FOR CHOCOLATE (15) Sun 12noon

Love, cookery and erotic sublimation KUBRIC: PATHS OF GLORY (PG) Sun 12noon His first great film: an anti-war drama from 1957 KIDS' CLUB: BABE (U) Sat 2.00pm

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Orche

W Welsh National Opera The Magic Flute

Sung in Czech with surtitles Janacek
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Sung in Italian with surtitles Puccini sday 27 & Saturday 30 June at 7.15pm

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**REVIEW: OPERA** 

## Welsh National *Opera*

The Magic Flute (Mozart) Tosca (Puccini) Katya Kabanova (Janacek) **Apollo Theatre until Sat 30th** 

Strangely for a company so brim-full of talent and imagination as Welsh National Opera, the productions which they have brought on their summer tour represent rather a mixed bag in terms of quality.

On the one hand, their *Tosca* is a sumptuous

feast for both the eyes and the ears - an exhilarating triumph which had its audience roaring in appreciation before the last chord had died away. If it weren't for the very high quality of the singing, one would say that the production's greatest strength is its sets: three gloriously imposing creations, highly artistic and yet entirely evocative, which require extended intervals for their installation but are well worth the wait. For Act I, the hushed, towering, darkness of the church of Sant'Andrea della Valle, broken only when the great wooden doors are flung open to allow the Roman sun and the crowds of the pious to flood in; for Act II, lowering grey walls preside over the menacing opulence of Scarpia's apartments: as Act III progresses the sun rises imperceptibly over battlements which seem to create more space than one had thought existed on the Apollo stage. Uniting the three is the awesome statuary - Christ in the church, a diabolical satvr in the chambers, then the angel of justice for the denoument. Uniting the whole, too, is the beautiful artistry of the staging, from the procession of gorgeously attired priests to the silhouettes of the soldiers on the battlements in the closing bars.

But the music is by no means secondary in this production; the cast, far from being overshadowed by the grandeur of the set, feed on it and complement it. Most importantly, the three main protagonists each

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Tue 3rd-Sat 7th July 7.30;

Sat 7th 8.00; Mats Wed 4th & Sat 7th 4pr

Fri 29th 7.1

Sat 30th 7.1

794494

Sat mat. 2.30

798600

722851

Mon 2nd 8pr

Thur 5th July 8pr

Fri 29th-Sat 30th 8pr

Mon 2nd - Thur 5th July 8pm

Mon 2nd July - Sat 4th August 7.30

(no perfs. Sundays

29th Jun

30th Jun

1st July: 6.3

29th June 6.30

30th June 6.30

and 6th July: 6pm

and 4th, 7th July: 6.15pr

1st, 3rd, 5th, 8th July: 6.15pm

6th, 7th, 13th & 14th July 6.3

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IMAGINE

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WELSH NATIONAL OPERA:

THE MAGIC FLUTE (Mozart)

is by turns passionately alluring and powerfully defi-ant. Stephen O'Mara, though he rarely takes the trou-ble to act in his role as her lover, has a voice of such majestic power and expressiveness that this matters little. Peter Sidhom played the part of the odious vilpower and gravitas.

Kralingen captivates in the title role, with singing tha

is a rarity for the company, for it contrives to combine rather unimaginative staging with a less than ideal cast; while the result is not uniformly bad, it is, at best,

production was in effect an attempt to simplify the story - to strip away the layers of Masonic imagery his opinion, it is at heart: a representation of the passage of youth to adulthood, and an encomium on human love. But while this approach might make the piece more comfortably comprehensible, and though more serious moments of the piece, in many ways it misses the point. The overt misogyny and Masonic mystery of Magic Flute are what give the opera its spice; an over-sanitized version like this - a version which pretends not to notice that the forces of dark ness are all women, while the temple of light is staffed entirely by men - is always going to be bland and

does not have a top F; to cast someone in a role who clearly does not have the equipment to sing it amounts tó an insult to audiences.

new production of Janacek's tale of adultery and guilt, Matthew Rogers, 27 / 6 / 01

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Saturday 30th June OUP CHOIR CONCERT / Handel, Britten & Finzi / £9 (£7) / 7.30pm / Wesley Memorial Church, SOPHIE'S SILVER LINING FUND MUSIC FESTIVAL Schubert, Purcell, Gibbons, Monteverdi / 7pm / St Peter & St. Paul, Chacombe nr Banbury;

RODRIGO-FANTASIA, BIZET-CARMEN SUITE NO.2, BRAHMS-SYMPHONY NO.3 / Raymond Burley, guita 7.30pm / St. Andrew's Church, Linton Road MOZART, SUK, DVORAK / Part of Oxford Chambe Music Festival / £5-20 / 8pm / Sheldonian Theatre

Sunday 1st July

THE NASH ENSEMBLE STRING SEXTET / R. Strauss, Mozart, Shoenberg / / 8pm / Holywell Music Room LYDIA KAVINA GIVES AN INFORMAL LECTURE/ RECITAL ON THE THEREMIN / 7.15pm / Jacqueline du Pré Music Building, St. Hilda's College, JANáCEK, MARTINU, LISZT, SMETANA / 8pm / Jac-

queline du Pré Music Building, St. Hilda's College,

CHORAL EVENSONG - TRINITY COLLEGE CHOIR.

MELBOURNE / 6pm / Magdalen College Monday 2nd July

CHAMBER MUSIC MASTERCLASS WITH STEPHEN KOVACEVICH / 5.30pm / Jacqueline du Pré Music Building, St. Hilda's College MOZART, KODáLY, DVORáK / String Quintet, Sonata Piano Trio / 8pm / Jacqueline du Pré Music Building, St.

LUNCHTIME RECITAL - ADELAIDE GIRLS' CHOIR .15pm / Magdalen College

## Tuesday 3rd July

CHAMBER MUSIC CONCERT / Bartók, Kadály, / 8pm Freud's, Walton Street; Tel: 311171, Fax: 311171 BACH, LIGETI, BACH / Cello Suite No.2 and 6, Sonata

Wednesday 4th July

SMETANA, CHOPIN, JANACEK / Oxford Chamber Music Festival / £15 / 8pm / Holywell Music Room, TALKS ABOUT CHAMBER MUSIC AND EASTERN EUROPEAN CULTURE. / 7.30pm / Holywell Music Room, Holywell Street; Tel: 798600 BACH / Goldberg Variations / 1pm / Holywell Music

Room, Holywell Street; Tel: 798600 Thursday 5th July HAYDN, DVORAK, BARTOK / Oxford Chamber Music

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### Saturday 30th June

FREE DRUMMING WORKSHOPS / Oxford Drum Troupe / 12-12.30pm & 1-1.30pm / Westgate Centre TREASURES OF THE ASHMOLEAN MUSEUM Guided tour of selected objects. Meet at friends' desk. £1.50. /: 278015 (9am-1pm) / 11am-12noon / Ashmolean Museum,

### Sunday 1st July

LATE 20TH CENTURY OXFORD WALK / Led by Helena Webster and Peter Howard, / 2pm / tba

## Tuesday 3rd July

OXFORD AND DISTRICT ESPERANTO SOCIETY Praktika Vespero / 7.45pm / 37, Granville Court OXFORD COUNCIL OF CHRISTIANS AND JEWS AGM / Followed by 'Christianity and national identity' with Clifford Longley / 7.30pm / Friends' Meeting House,

ASHMOLEAN GENTLEMEN / Meet at friends' desk £1.50. Booking: 278015 (9am-1pm) / 1.15-2.00pm Ashmolean Museum, Beaumont Street

CHRIST, CREATION AND DISORDER: OR ARE WE TO BLAME FOR OUR ENVIRONMENTAL PROB-LEMS AND WHAT ARE WE TO DO ABOUT THEM? RJ (Sam) Berry. Admission free. / 7.30-9.00pm / Univer sity Church, High Street

### Wednesday 4th July

THE MAP THAT CHANGED THE WORLD - THE TALE OF WILLIAM SMITH AND THE BIRTH OF A SCIENCE Simon Winchester launches his new book / 7.00pm

University Museum of Natural History BIRDS AND BATS AT IFFLEY / Dusk stroll along the Thames, armed with a bat detector. Meet Iffley Church. end of Mill Lane. Info 820522 or 452579. / 8pm / Iffley

Meadow. Iffley VISIT TO NEW RECORD OFFICE, WITH TALK BY COUNTY ARCHIVIST CARL BOARDMAN. / £3. / 7pm for 7.30 / Oxfordshire Record Office, Cowley,

Christ Church College, St Aldate's LIVING AND DYING IN THE IRON AGE / Jennifer Foster, / 1.15-2.00pm / Ashmolean Museum, Beau-

DISCIPLESHIP & CALLING / Canon Webster / 5pm

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Friday 29th June

RETRO! /70's Car Wash / £/ 10pm-2am / Backroom @ OXFORD FOLK CLUB. / James Fagan & Nancy Ker fiddle, bazouki, guitar, vocals) / / 8.30 / Port Mahon AMERICAN VANDAL / Dance Jazz / 11pm-2am Freud's, Walton Street: Tel: 311171, Fax: 311171 LITTLE SISTER / Lively R 'n' B. / free. / 8.30pm - midnight. / Cricketers Arms, 43, Iffley Rd; Tel: 726264 SIXRAYSUN, THE SOMATICS AND EEEBLEEE / Shifty Disco Special /7.30pm / The Point, The Plain;

### Saturday 30th June

OPEN MIC / Free. Bring an instrument /voice. / 8.30pm midnight. / Cricketers Arms, 43, Iffley Rd; Tel: 726264 HUGH CORNWELL / Acoustic Stranglers, / 8pm / Back room @ The Bully, 162 Cowley Road; Tel: 244516 ZABADOO / Latin Jazz / 11pm-2am / Freud's, Walton Street; Tel: 311171, Fax: 311171

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### Sunday 1st July

ACOUSTIC BLUES JAM / Free. Bring an instrument 3.30pm - 11ish / Cricketers Arms, 43, Iffley Rd RICHARD MOLLER / Piano / 2-4pm, then Viva Salsa a 6pm / Freud's, Walton Street; Tel: 311171, Fax: 31117 LONDON'S PARADIGM PERFORMANCE POETRY NATIONAL TOUR, & MUSIC / With film visuals / £5(£4) 7.30pm / Wheatsheaf, 129, High St

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Thursday 5th July ACOUSTIC OPEN SESSION / Free. Bring an instru-

ment / 8.30pm / Cricketers Arms, 43, Iffley Rd JOHN PARRICELLI / Jazz guitar. . / 9pm. / The Spin@The Wheatsheaf, Wheatsheaf Alley, THIRTEEN:13 PLUS SUPPORT / 8pm-2am / Backoom @ The Bully, 162 Cowley Road; Tel: 244516,

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turn in truly memorable performances. Miranda van

lain with obvous relish, and also sang with exhilarating The WNO's Magic Flute, on the other hand,

Göran Jävefelt's original conception for this lends a pleasantly sentimental, idealistic air to the

There are some fine performances to savour. Christopher Purves combines powerful singing, impressive stage presence and an infectious sense of fun into a show-stealing performance as Papageno. Peter Wedd sings beautifully, and negotiates the challenging role of Tamino with apparent ease. Overall, however the cast is let down by some uncharacteristically weak performances. And Claron McFadden, though her negotiation of most of the Queen of the Night's music showed her to be a highly accomplished singer

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**REVIEW: THEATRE** 

De Profundis, Wilde ed. Holland Oxford Playhouse until Sat 30th De Profundis is a dramatisation of Oscar Wilde's famous letter to his ill-fated love, Lord Alfred Douglas (Bosie), written during his last months in Reading gaol. His grandson, Merlin is credited as editor, but in tampering with this exqui-

rather than as a writer, much has been The emphasis has been placed on the personal, at the expense of the philosophical. Hence, plenty of anecdotes about Bosie's monstrous egotism. Wilde compares Bosie to Aeschylus's lion cub, who, adopted and loved by a King, reveals his true nature when grown up by destroying the King and his palace. More prosaically, Wilde re-counts his abandon-

sitely worded act of contrition and arro-

gance, in the search for Wilde as a man,

'Now I find hidden somewhere away in my nature something that tells me that nothing in the whole world is meaningless, and suffering least of all. That something . . . is Humility.' Redgrave's performance is rather too patri-

ment in Worthing at Douglas's hands, and this slightly indulgent section does not serve Wilde or the piece well. Far better is Wilde's desire to understand himself:

cian for this former flaneur, now a man broken by

barred sky aid contemplation of Wilde's incarceration. Ultimately, however, the performance and setting can only really detract from the power of Wilde's prose as he struggles to understand all that has gone before - 'I must say to myself that I ruined myself . . . Terrible as was what the world did to me, what I did to myself was far more

terrible still.' Time spent contemplat ing the beauty of Wilde's prose and Sarah Montgomery, 26-06-01

illness, shame and hard labour. He plays Wilde with

the Dublin vowels of his youth, which although inac-

curate (Wilde acquired a polished upper-class accent

in Oxford) enable us to see him stripped bare of

his conceit and affectations, as he would have been

in gaol. Redgrave gives his performance a feverish edge, hinting at Wilde's

fears that he was loosing his mind

but in the end it is left to us to imag-

ine the sufferings that Wilde must have endured, although the starkness

of the stage and the brief glimpse of

the atrocity committed against him by the British state is time spent well, but I left the Playhouse feeling De Profundis is far better served in its original form than warped to the demands of the