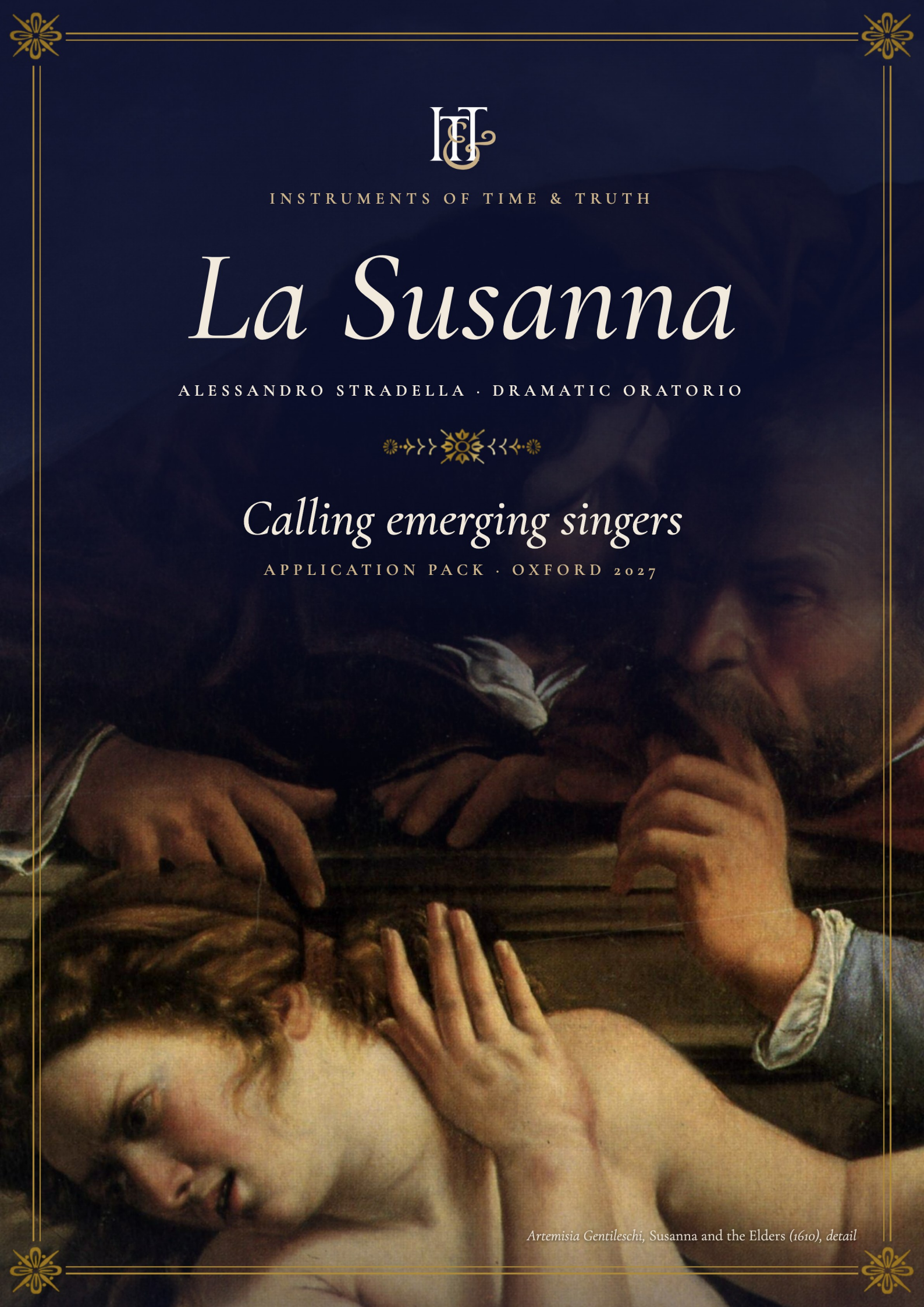
INSTRUMENTS OF TIME & TRUTH

# *La Susanna*

ALESSANDRO STRADELLA · DRAMATIC ORATORIO

## *Calling emerging singers*

APPLICATION PACK · OXFORD 2027



*Artemisia Gentileschi,* Susanna and the Elders *(1610), detail*

EDUCATION PROJECT 2027 · EMERGING SINGERS

# *La Susanna*

ALESSANDRO STRADELLA (1643–1682) · DRAMATIC ORATORIO

Instruments of Time & Truth, Oxford's world-class period ensemble, is delighted to be looking for emerging singers to cast in Stradella's dramatic oratorio *La Susanna*.

The performance on Sunday 14 February 2027 will be the culmination of an intensive three-day course in Oxford, led by conductor and baroque vocal expert Christopher Bucknall with soprano and vocal coach Miriam Allan, and Italian language coach Selima Frianu. Preliminary language and vocal coaching will take place in London beforehand.

The course is a chance to develop your existing knowledge of baroque vocal performance practice through this extraordinary music, written in late seventeenth-century Italy. Stylistically it draws together much of the performance practice of the earlier seventeenth-century repertoire of Cavalli and Monteverdi, while looking ahead to the eighteenth-century repertoire of Scarlatti and Handel.

## WHAT YOU WILL GAIN

1. Extensive one-to-one vocal coaching, on both style and language
2. Interactive rehearsal and performance with expert players from Instruments of Time & Truth
3. Work on both solo and ensemble singing within the oratorio
4. Full access to recorded material from the professionally filmed concert

£75
TO TAKE PART

### FEE AND BURSARIES

Thanks to the generosity of our funders, this three-day experience costs us £1,850, but all we ask is a nominal fee of £75 for taking part. If you are selected and would struggle to pay the £75, please do not let this be a barrier: contact us to request a bursary to cover it. A travel bursary is also available on request.

THE ROLES

# *Five roles, equal weight*

The piece is particularly well balanced: each singer has arias, recitatives and ensembles. We also expect to offer opportunities to cover roles.

| | |
|---|---|
| *Susanna* | SOPRANO |
| *Daniele* | SOPRANO |
| *Testo* | CONTRALTO OR COUNTERTENOR |
| *Primo Giudice* | TENOR |
| *Secondo Giudice* | BASS-BARITONE |

**THE SCORE**

Read it free on IMSLP: Stradella, *La Susanna*

**PERFORMANCE PITCH**

We will perform at a′ = 440 Hz

## WHO WE ARE LOOKING FOR

We are keen to give opportunities to singers who are:

- at the level of at least a final-year undergraduate conservatoire singing degree
- curious about historical performance practice
- keen to develop their skills both as soloists and in small ensembles
- willing to have prepared their parts by the first coaching
- proficient in sung Italian
- flexible musicians, happy to work collaboratively and experiment in rehearsal

You may be studying at conservatoire or university, recently graduated, or working as a musician or in another role. Not sure you fit? Email Elizabeth Nurse at education@timeandtruth.co.uk.



*“This was incredible. A truly wonderful experience, I would highly recommend the program!”*

SINGER, IT&T VOCAL PROJECT

*“Miriam and Chris are a total dream team! Working with them on something they’re clearly so passionate about was a total joy, incredibly productive, informative, and enormously inspirational.”*

SINGER, IT&T VOCAL PROJECT

DIARY

# Key dates

| | | |
|---|---|---|
| SUNDAY<br>**13 Dec 2026** | Applications close at the end of the day | ONLINE |
| SUNDAY<br>**20 Dec 2026** | Successful applicants told by this date | BY EMAIL |
| DATES TO FOLLOW<br>**Jan to Feb 2027** | Language and vocal coaching with Christopher Bucknall and our Italian coach | LONDON |
| FRIDAY<br>**12 Feb 2027** | Rehearsal and coaching day | OXFORD |
| SATURDAY<br>**13 Feb 2027** | Rehearsal and coaching day | OXFORD |
| SUNDAY<br>**14 Feb 2027** | Concert day: the filmed performance | OXFORD |

*All of 12 to 14 February takes place in Oxford (venue to be confirmed).*

APPLICATION PROCESS

# How to apply

**1 · Check your dates**

You must be free for every date above: coaching in London, then rehearsals and the concert in Oxford.

**2 · Record two videos**

At least five minutes in total. See the notes on recording overleaf.

**3 · Apply online**

By the end of Sunday 13 December. The form asks for your CV, two referees, video links and availability.

Further details will be confirmed when an offer is made.



YOUR RECORDINGS

# Notes on recording

- Send two recent video recordings, at least five minutes in total: one piece in baroque style and one piece of repertoire in Italian.
- Both videos should show a strong vocal fit for the role you are applying for.
- A recording on your mobile phone is fine. You do not need to spend money or book a special venue.
- Send links rather than files, for example an unlisted YouTube video or a Google Drive link.

READY TO APPLY?

## Apply online by Sunday 13 December 2026

**APPLICATION FORM** timeandtruth.co.uk/apply

Questions? Email Elizabeth Nurse at education@timeandtruth.co.uk



COURSE LEADER · CONDUCTOR AND HARPSICHORDIST

# *Christopher Bucknall*

Conductor and harpsichordist Christopher Bucknall excels both on the concert platform and in the opera house, sharing his passion for bringing music from the seventeenth and eighteenth centuries alive. He is also a highly experienced vocal coach, fervent in his mission to unlock the mysteries of interpreting baroque vocal music with singers at all stages of their development.

Conducting credits include Handel, *Alcina* (Den Norske Opera), Cavalli, *La Calisto* and Cesti, *L'Orontea* (Theater Aachen), Handel, *Agrippina*, *Partenope* and *Jephtha* (Iford Arts), Haydn, *Il mondo della luna* (ETO), Purcell, *Dido and Aeneas* (Queille Festival and IF Opera) and Monteverdi, *L'Orfeo* (Silent Opera). He has also worked throughout Europe as an assistant to Ivor Bolton, William Christie, Laurence Cummings, Christian Curnyn and Ottavio Dantone.

On the concert platform, Christopher has directed The English Concert, B'Rock (Belgian Baroque Orchestra Ghent), Instruments of Time & Truth, City Chamber Orchestra of Hong Kong, Real Filharmonía de Galicia and the Norwegian Wind Ensemble in repertoire ranging from Monteverdi to Mozart. He also regularly collaborates with the UK's finest vocal ensembles, including performances of Bach's *Weihnachtsoratorium* with the BBC Singers, and highly praised preparation of the Glyndebourne and English National Opera choruses in works by Purcell and Rameau.

Christopher studied Music at Lincoln College, Oxford, and harpsichord with conducting at the Royal Academy of Music. He is an Associate of the Royal Academy of Music in recognition of his work, and a visiting coach and lecturer at the Royal Academy of Music and the Royal Birmingham Conservatoire.

He lives in Oxfordshire and, when not playing, conducting and coaching, is to be found planning and planting gardens both real and imagined.



SOPRANO AND VOCAL COACH

# *Miriam Allan*

The “sublime singing” (*Gramophone*, 2017) of soprano Miriam Allan has been enjoyed worldwide, notably at the funeral of HRH Prince Philip, Duke of Edinburgh.

Recent performances include debuts with Collegium Vocale Gent and director Philippe Herreweghe and with the London Philharmonic Orchestra, concerts with La Nuova Musica and The English Concert at Wigmore Hall, and semi-staged performances with Early Opera Company at St John’s Smith Square. She continues her long association with Les Arts Florissants in concerts and recordings across Europe and the USA.

On the opera stage, she is a regular principal with Pinchgut Opera and has appeared at the Innsbruck Festival, Glyndebourne Festival Opera, the Opéra Comique in Paris and the Brooklyn Academy of Music in New York, as well as in Mozart opera galas at the Royal Opera House and the Salle Pleyel, Paris. Frequent collaborators include Sir John Eliot Gardiner, Masaaki Suzuki and William Christie; she has also sung with the BBC Philharmonic, the Melbourne Symphony Orchestra, the Orchestra of the Age of Enlightenment and the Aurora Orchestra.

Her discography includes the *Gramophone* award-winning Monteverdi and Gesualdo madrigals with Les Arts Florissants (also seen on the DVD of *Orfeo*), Mozart’s Requiem with the Leipziger Kammerorchester, a recital of Handel and Purcell on ABC Classics, and Pinchgut Opera’s live recordings. She teaches at Christ’s College, Cambridge, and St George’s School, Windsor Castle.

ABOUT US

# *Instruments of Time & Truth*

Founded in 2014 by Gabriel Amherst and Judith Evans, Instruments of Time & Truth, praised on BBC Record Review as “an absolutely superb band of instrumental soloists”, has become a cornerstone of Oxford’s musical life. Bringing together leading international performers based in and around the city, the ensemble performs under the direction of Edward Higginbottom and Christopher Bucknall, with a style that is both historically informed and full of expressive vitality.

At the heart of our artistic mission lies the rediscovery of rarely heard masterpieces such as Zelenka’s Requiem, Caldara’s *Maddalena ai piedi di Cristo* and Marcello’s Psalm 50, performed alongside inspired interpretations of the great baroque and early classical repertoire by Handel, Bach and their contemporaries. The orchestra is a familiar presence in Oxford’s Sheldonian Theatre, Holywell Music Room and SJE Arts, and has appeared at Garsington Opera, Longborough Festival Opera and major festivals across the UK and Europe.

A vital partner in Oxford’s choral tradition, IT&T collaborates regularly with the University’s leading college choirs and community ensembles. Its award-winning education programme, including the innovative InSpires project, introduces hundreds of local schoolchildren to period instruments and the excitement of live performance.



QUESTIONS ABOUT THE PROJECT

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