Unsuk Chin
Alice in Wonderland
UK premiere
Sunday 8 March 2015 7.30pm, Hall

BBC Symphony Orchestra
Baldur Brönnimann conductor
Netia Jones director, costume and set design
Ralph Steadman illustrations
Netia Jones/Lightmap projection design
Mark McCullough lighting design
Jemima Penny costume realisation
Susanna Peretz hair and wig design
Peggy Hickey choreography

Rachele Gilmore Alice
Andrew Watts White Rabbit, Badger, March Hare
Marie Arnet Cat
Jane Henschel Queen of Hearts
Dietrich Henschel Mad Hatter
Christopher Lemmings Mouse, Dormouse, Invisible Man
Jenni Bank Duchess
Stephen Richardson King of Hearts, Old Man 2, Crab
Andrew Craig Brown Dodo, Frog Footman, Seven
Rafael Moras Pat, Cook
Nicholas Brownlee Old Man 1, Eaglet, Fish Footman
Kihun Yoon Five, Executioner, Duck
Lacey Jo Benter Two, Owl
David Finch Mock Turtle, Bill
Duncan Tarboton Young Boy
BBC Singers Tim Murray chorus master
Tiffin Boys’ Choir

Michael Vitale stage manager
Emma Keaveney-Roys costume assistant

For Lightmap:
Animators
Jenny Lewis, Johannes Sambs, Qian Shi
Animation assistants
Christopher Wilder Moira Lam, Joseph Popper
Video Technician Ian Winters

There will be one interval of 20 minutes between Scenes 4 and 5

Recorded for future broadcast on BBC Radio 3.

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Production commissioned and produced by the Los Angeles Philharmonic, in collaboration with LA Opera. Presented by the Barbican in association with the BBC Symphony Orchestra.

Please note that this reduced programme does not include descriptive notes for the pieces being performed. To buy a full programme for £2, please visit the Barbican foyers before the concert.
About the performers

Baldur Brönnimann conductor

Baldur Brönnimann has earned a reputation as a conductor of great flexibility with a broad-minded approach to music-making and a particular affinity for the most complex contemporary scores. He divides his time between the concert hall and the opera house, and whenever possible seeks out opportunities for educational and outreach work.

In January he became Principal Conductor of the Orquestra Sinfónica do Porto Casa da Música, an orchestra with which he has enjoyed a longstanding relationship in a wide variety of standard and contemporary repertoire.

He has worked closely with John Adams, Kaija Saariaho, Sir Harrison Birtwistle, Unsuk Chin and Thomas Adès, among others. While contemporary music continues to play a major part in his career, he is now equally sought after in mainstream repertoire by many major orchestras across the globe.

This season he returns to the BBC Symphony Orchestra to conduct tonight’s new multi-media staging of Chin’s Alice in Wonderland here at the Barbican, as well as to Klangforum Wien, Remix Ensemble and the Copenhagen, Helsinki and Strasbourg Philharmonic orchestras, Philharmonia Orchestra and West Australian Symphony Orchestra, among others. Debuts include engagements with the Gothenburg Symphony Orchestra, Orchestre National de Bordeaux and Brussels Philharmonic where he will perform with Lars Vogt as part of Flagey’s Piano Days.

Highlights of his opera career include Ligeti’s Le grand macabre at English National Opera and the Teatro Colón, Buenos Aires; John Adams’s The Death of Klinghoffer at ENO, Saariaho’s L’amour de loin at Norwegian Opera and the Bergen International Festival and Romitelli’s Index of Metals with Barbara Hannigan at the Theater an der Wien. At the Teatro Colón he has also conducted Schoenberg’s Erwartung, Szymanowski’s Hagith and Helmut Lachenmann’s The Little Match Girl with the composer as narrator.

Born in Switzerland, Baldur Brönnimann trained at Basle Music Academy and at the Royal Northern College of Music in Manchester, where he was subsequently appointed Visiting Tutor in Conducting.

Netia Jones director, costume and set design

Netia Jones is a director, designer and film-maker in opera, theatre and classical music. She is the director of Lightmap, a mixed-media creative studio working in the UK, Europe and the USA.
Rachele Gilmore has established herself as one of America’s leading young coloratura sopranos, combining a dynamic stage presence with a silvery timbre and an effortless high register.

Highlights this season include a reprisal of the role of Alice in Unsuk Chin’s *Alice in Wonderland* with the Los Angeles Philharmonic and the BBC Symphony Orchestra. Additionally, she makes her debuts with Opera Omaha as Gilda (*Rigoletto*) and NCPA Beijing as Sophie (*Der Rosenkavalier*); she closes the season as Blonde (*Die Entführung aus dem Serail*) in her debut at the Aix-en-Provence Festival.

Last season her engagements included the title-role in *Lucia di Lammermoor* for her debut at Opéra de Lille; Ophélie (*Hamlet*) at La Monnaie, Brussels; Olympia (*Les contes d’Hoffmann*) with the Bavarian State Opera; Gilda with Opera Colorado; and a return to the Glimmerglass Festival, as Zerbinetta (*Ariadne auf Naxos*).

Other recent performances include her acclaimed debut at the Metropolitan Opera, New York, in the role of Olympia; her debut at La Scala in the same role; Queen of the Night in Opera Philadelphia’s production of *The Magic Flute*; Amina (*La sonnambula*) with Florida Grand Opera; Blonde at Geneva’s Grand Theatre; and Fire and the Nightingale (*L’enfant et les sortilèges*) with the Bavarian State Opera.
Andrew Watts was born in Middlesex and studied at the Royal Academy of Music. His operatic engagements include appearances at the Royal Opera House, Covent Garden, English National Opera, Glyndebourne Festival and Touring Operas, the Aldeburgh and Almeida festivals and the BBC Proms. Internationally, he has appeared at the Staatsoper Berlin, Komische Oper Berlin, Hamburgische Staatsoper, Bayerische Staatsoper, Nationaltheater Mannheim, RIAS Kammerchor Berlin, Theater an der Wien, La Scala, Milan, La Fenice, Opéra National du Rhin, Opéra de Lyon, Teatro Real Madrid, Teatro São Carlos Lisbon, Grand Theatre de Genève, De Vlaamse Opera, Graz Opera, Stadttheater Klagenfurt, and the Salzburg, Vienna, Dresden, Bregenz, Batignano and Montepulciano festivals.

His operatic repertoire ranges from Monteverdi to Alexander Raskatov and Gerald Barry. He has taken part in many world premieres, including Olga Neuwirth’s Bählamms Fest and Lost Highway; James (Sir Harrison Birtwistle’s The Last Supper) and Snake Priestess (The Minotaur); White Rabbit, Badger and March Hare (Unsuk Chin’s Alice in Wonderland); Nunes’s Das Märchen; Liza Lim’s The Navigator; Ian McQueen’s Line of Terror; Adriano Guarnieri’s Medea; Lost Objects for Bang on a Can; Dmitri Smirnov’s The Lamentations of Thei, Raymond Yiu’s The Original Chinese Conjuror; Camille (Michael Finkessey’s Thérèse Raquin); Judith Weir’s Miss Fortune and The Outcast; and Ferdinand (Torsten Rasch’s The Duchess of Malfi).

He has given concerts with the BBC Symphony Orchestra, London Sinfonietta, Royal Scottish National Orchestra, Ulster Orchestra, Los Angeles Philharmonic and Cleveland orchestras, Niew Ensemble and Klangforum Wien.

Engagements in 2015 include Alice in Wonderland in Los Angeles and here at the Barbican; the world premiere of Tansy Davies’s Between Worlds for English National Opera; Oreste (La belle Hélène) in Hamburg; and concerts in London and throughout Europe. Andrew Watts’s future performances include Cherubino in the world premiere of Elena Langer’s Divorced for Welsh National Opera and his debut at the Paris Opéra.

Marie Arnet was born in Sweden and studied at London’s Royal Academy of Music and at the National Opera Studio.

She made her debut at the Glyndebourne Festival, stepping in at the last minute as Susanna (The Marriage of Figaro) and subsequently singing Diane (Iphigénie en Aulide), Ilia (Idomeneo), conducted by Sir Simon Rattle, Mélisande (Pelléas et Mélisande) and Drusilla (L’incuronazione di Poppea) for the company. Other UK appearances include Sophie (Der Rosenkavalier) and Giulietta (I Capulet e i Montecchi) for Opera North and Susanna for English National Opera.

She sang Eurydice in a new production of Gluck’s Orphée et Eurydice at Opéra de Lausanne, where she returned for Salieri’s La grotta di Trofonio under Christoph Rousset; she has also sung Pamina (The Magic Flute) at the Teatro Real in Madrid, in Nantes and at the Hyogo Arts Centre in Japan; Mélisande in Palermo and at La Scala; Ilia for Hamburg State Opera and at the Liceu in Barcelona; Belinda (Dido and Aeneas)
at La Scala; and Xenia (Boris Godunov) and Ginevra (Ariodante) at the Liceu. More recent engagements include Eurydice and Despina (Cosi fan tutte) at Stockholm’s Royal Opera; The Magic Flute with Los Angeles Opera and at the Spoleto Festival; The Marriage of Figaro at the Netherlands Opera; Alceste (Handel’s Admeto) at the Göttingen Festival; and Pamina in Nantes. She stepped in at the last minute to sing Harey in the world premiere of Detlev Glanert’s Solaris at the Bregenz Festival and won critical acclaim in the title-role in David Pountney’s production of Lulu for Welsh National Opera.

Her concert repertoire includes Bach’s St John Passion and Mass in B minor, Mahler’s Second and Fourth Symphonies, the Requiems of Brahms and Fauré, Rossini’s Petite messe solennelle, Pergolesi’s Stabat mater, Haydn’s ‘Nelson’ Mass and The Creation and Bruckner’s Te Deum. Recent highlights include The Infernal Comedy with Martin Haselböck and John Malkovich in Europe and America, Tippett’s Third Symphony and Taverner’s Akhmatova Requiem with the BBC Symphony Orchestra and a concert of Mahler’s Des Knaben Wunderhorn with the Kymi Sinfonietta in Finland.

This season’s engagements include Zaïs with Les Talens Lyriques and Wendy (Peter Pan) for Welsh National Opera.

In opera, she has sung Baba the Turk (The Rake’s Progress) at the Glyndebourne, Saito Kinen and Salzburg festivals; Brangäne (Tristan und Isolde) for Los Angeles Opera and Opéra de Paris; Klytemnestra (Elektra) for San Francisco Opera; Princess (Suor Angelica) with the Royal Concertgebouw Orchestra; Dialogues des Carmélites in Amsterdam; and Auntie (Peter Grimes) with Rattle and Kabanicha (Kát’a Kabanová) for the Salzburg Festival.

For the Royal Opera, Covent Garden, she has sung Fricka and Waltraute under Bernard Haitink, Ulrica (Un ballo in maschera) under Daniele Gatti, Klytemnestra under Christian Thielemann and Sir Mark Elder, Mrs Grose (The Turn of the Screw) under Colin Davis and Daniel Harding, and Erda in The Ring cycle under Sir Antonio Pappano; at the Deutsche Oper, Berlin, Klytemnestra, Herodias and Ortrud; at the Vienna State Opera Klytemnestra, Mistress Quickly and Ortrud; at the Metropolitan Opera, New York, as well as concerts with the Dresden Staatskapelle, the Berlin and Vienna Philharmonic orchestras and the Boston Symphony Orchestra. Current engagements include the Salzburg Easter Festival,
the Festspielhaus Baden-Baden, the Saito Kinen Festival, and returns to the Vienna State Opera and Dresden Semperoper.

Baritone Dietrich Henschel’s repertoire extends from the beginning of Baroque opera to the modern day. He made his debut at the Munich Biennale with the title-role in Michèle Reverdy’s opera *Le précepteur*. His international career began with Busoni’s *Doktor Faust* in Lyon and Henze’s *Der Prinz von Homburg* at the Deutsche Oper Berlin. Invitations followed from the major opera houses in Europe to sing in, among others, *The Barber of Seville*, *Tannhäuser*, *Il ritorno d’Ulisse in patria*, Krenk’s *Karl V*, *Don Giovanni*, *Die Meistersinger von Nürnberg*, Wozzeck, *Pelléas et Mélisande* and Stravinsky’s *The Rake’s Progress*. His most recent engagements have been the title-roles in Enescu’s *Oedipe* at La Monnaie and Manfred Trojanh’s *Orest* at the Netherlands Opera, Kunrad (Richard Strauss’s *Feuersnot*) and Jokanaan (*Salome*).

In addition to opera, he is much in demand in Lieder and oratorios. He has sung with the world’s most distinguished orchestras, and his collaborations with great conductors such as Sir John Eliot Gardiner, Nikolaus Harnoncourt, Philippe Herreweghe and Colin Davis are documented on many CDs and DVDs. He won a Grammy for *Doktor Faust* in 2000.

He has also been exploring the intersection between art music, theatre and visual media. In 2010 he performed a staged version of Schubert’s *Schwanengesang* in theatres including La Monnaie, Theater an der Wien and the Komische Oper. In 2013 his film project IRRSAL: *Forbidden prayers* was premiered in the Düsseldorf Tonhalle; this explores the ramifications of love, guilt and sacrifice in the symphonic songs Hugo Wolf, with the film being combined with a live performance of the songs.

His most recent project is *Wunderhorn*, a film exploring Mahler’s *Des Knaben Wunderhorn* songs, which will be premiered in the coming season.

Dietrich Henschel records for the Belgian record label Evil Penguin Classics, with which he is scheduled to record *Des Knaben Wunderhorn* and Schumann’s *Eichendorff* songs.

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Christopher Lemmings Mouse, Dormouse, Invisible Man

The British tenor Christopher Lemmings studied at the Guildhall School of Music & Drama. His roles have included Stingo (Maw’s *Sophie’s Choice*), Caliban (Thomas Adès’s *The Tempest*; also for BBC television and in Strasbourg) and Scaramuccio (*Ariadne auf Naxos*) at the Royal Opera House, Covent Garden; Tito (*La clemenza di Tito*), Belmonte (*Die Entführung aus dem Serail*) and Lechmere (Owen Wingrave) for Glyndebourne Tour; Dance Master (*Manon Lescaut*) for Glyndebourne Festival; Bartholomew, a role he created, in Sir Harrison Birtwistle’s *The Last Supper*, premiered at the Berlin Staatsoper; Don Ottavio (*Don Giovanni*) in Cologne and Verona; the title-role in *Albert Herring* for English Touring Opera; the Hunchback (*Die Frau ohne Schatten*), Bob Boles (*Peter Grimes*), Spoletta (*Tosca*) Melot (*Tristan und Isolde*) and the Innkeeper (*Der Rosenkavalier*) for De Vlaamse Opera; and the Schoolmaster (*The Cunning Little Vixen*) for Bergen National Opera.
He has a particular affinity with 20th-century and contemporary music and has worked with Birtwistle, Adès, Oliver Knussen and Maw. Roles include Clarence/Tyrell in Giorgio Battistelli’s Richard III; Second Young Officer in Zimmermann’s Die Soldaten; Claude/Robinson in Philippe Fenélon’s JIR; Beauty in Gerald Barry’s Triumph of Beauty and Deceit; Molqi in John Adams’s The Death of Klinghoffer; Dov in Tippett’s The Knot Garden; Perelà in Pascal Dusapin’s Perelà L’uomo di fumo; roles in Knussen’s Where the Wild Things Are and Higglety Pigglety Pop!; he also created the roles of Robin Fingest in Michael Berkeley’s For You and the Prince in Luke Bedford’s Seven Angels.

Current and future engagements include Ragotski and Croupier in Bernstein’s Candide; Fabio Vacchi’s Lo specchio magico for the 2015/16 Maggio Musicale Fiorentino; and the Shadow in Du Wei’s Nora, too late at the Ibsen International Festival in China and on tour in Norway.

His recordings include Rorem’s Auden Songs, The Sacred Heart of Nino Rota, and Berkeley’s For You.

Jenni Bank

Jenni Bank Duchess

Born in Johannesburg, South Africa, mezzo-soprano Jenni Bank was raised in New York and began her musical training at a very early age. Her performance in the American premiere of Unsuk Chin’s Alice in Wonderland with the Opera Theatre of St Louis was warmly praised.

This season she returns to Florentine Opera, Milwaukee, as Mary (The Flying Dutchman) and reprises the role of the Duchess in her debuts with the Los Angeles Philharmonic and here at the Barbican Centre. In April she makes her debut with the Bergen Philharmonic Orchestra in an abridged version of Alice in Wonderland. She will be heard this summer at Wolf Trap Opera as Samira (John Corigliano’s The Ghosts of Versailles) and Marcellina (The Marriage of Figaro); next season she sings Mrs Lovett (Sweeney Todd) at Tri-Cities Opera.

Further appearances have included the Duchess with the Royal Stockholm Philharmonic; Mrs Peachum (The Threepenny Opera), Azucena (II trovatore) and Old Lady (Candide) at Amarillo Opera; Golde (Fiddler on the Roof) with Ash Lawn Opera; Marcellina at Florentine Opera; Filippyevna (Eugene Onegin) at the Opera Company of Middlebury; and Little Buttercup (HMS Pinafore) at The Young Victorian Theatre Co. in Baltimore.

Other roles include Katisha (The Mikado), Mistress Quickly (Falstaff), Dryad (Ariadne auf Naxos), Frugola (Il tabarro), Princess (Suor Angelica), Zita (Gianni Schicchi), Martha (Faust), Giulietta and the Voice of the Mother (Les contes d’Hoffmann), Miss Todd (Menotti’s The Old Maid and the Thief) and Fairy Queen (Iolanthe).

Jenni Bank has participated in numerous young artist programmes, including those of Seattle Opera, Opera Theatre of St Louis, Des Moines Metro Opera and Opera New Jersey.

Stephen Richardson

Stephen Richardson King of Hearts, Old Man 2, Crab

Stephen Richardson studied at Manchester University and the Royal Northern College of Music. He has created roles in many major contemporary works, including Thomas Adès’s The Tempest (Royal Opera House); Tan Dun’s Orchestral Theatre II, ‘Re’, and Tea (Suntory Hall, Tokyo); Gerald Barry’s The Triumph of
Beauty and Deceit, The Importance of Being Earnest and The Intelligence Park; Tavener’s Eis Thanaton, Resurrection, The Apocalypse and Fall and Resurrection (City of London Sinfonia, St Paul’s Cathedral); and the British premiere of Poul Ruders’s The Handmaid’s Tale (ENO).

Plans include Baron Ochs (Der Rosankavalier) at the Bolshoi, Moscow; Timur (Turandot) for Northern Ireland Opera; and Rocco (Fidelio) at Manchester’s Bridgewater Hall.

Recent engagements include Hobson (Peter Grimes) at La Scala, ROH, Opera North and the Aldeburgh Festival; Geronte di Ravoir (Manon Lescaut) at WNO and the Savonlinna Festival; Sarastro (The Magic Flute), Daland (The Flying Dutchman) and Lady Bracknell (The Importance of Being Earnest) at NIOpera; Rocco at Garsington and the Winterthur Festival; Frank (Die Fledermaus) at Korean National Opera; Micha (The Bartered Bride), Commandant (From the House of the Dead) and The Adventures of Pinocchio at Opera North; and Ferrando (Il trovatore) at Den Jyske Opera.

Further engagements include Falstaff and Sarastro at Opera Australia; Rocco and Stromminger (La Wally) at Opera Holland Park; Samuel (Un ballo in maschera) at the Nederlandse Reisopera; Kaspar (Der Freischütz) in Rennes; Flint (Billy Budd) at the Netherlands Opera; Sir Joshua Cramer (The Intelligence Park) at the Irish Museum of Modern Art, Dublin; Don Quichotte (Fénelon’s Le chevalier imaginaire) with Ensemble Intercontemporain; Hansel and Gretel with the BBC Concert Orchestra; John Adams’s Nixon in China and Thomas Adès’s Powder her Face with the London Symphony Orchestra; Sir Harrison Birtwistle’s The Second Mrs Kong under Martyn Brabbins; Messiah at Carnegie Hall; Oedipus rex at the BBC Stravinsky Festival; and Oliver Knussen’s Where the Wild Things Are and Higglety Pigglety Pop! with both the Cleveland Orchestra and the London Sinfonietta.

Andrew Craig Brown
Dodo, Frog Footman, Seven

This season, bass-baritone Andrew Craig Brown made his debuts at Boston’s Odyssey Opera and Opera San Antonio in The Fantastic Mr Fox, also singing in Salome in the latter. This spring also marked his debut with the Los Angeles Philharmonic in Unsuk Chin’s Alice in Wonderland; he also performs with the Jacksonville Symphony Orchestra in Beethoven’s Missa solemnis. Last summer he made his debut at San Francisco Opera in La traviata.

Other recent engagements have included Achilla (Julius Caesar) and Colline (La bohème) at English National Opera; and his debuts with the Orchestra Sinfonica di Milano Giuseppe Verdi as Chick in Wonderful Town and at Warsaw’s Beethoven Easter Festival as Don Ramiro (Donizetti’s Maria Padilla), a role which he has also recorded. He is a graduate of Yale University, where he earned a master’s degree in music and an artist diploma. His roles at Yale Opera included Leporello (Don Giovanni), the Emperor (Le rossignol), Bartolo (The Marriage of Figaro) and Don Alfonso (Così fan tutte).

Equally at home on the concert stage, Andrew Craig Brown has sung in Messiah with the Hartford and New Haven Symphony orchestras; Beethoven’s Symphony No. 9 with the Pasadena and New Haven Symphony orchestras and the Yale Philharmonia; and Bach’s Magnificat and Handel’s Alexander’s Feast with the Baroque Artists of Champaign-Urbana.
**Rafael Moras** Pat, Cook

Rafael Moras is a member of LA Opera’s Domingo-Colburn-Stein Young Artist Programme. He was a finalist in the 2014 Metropolitan Opera National Council Auditions, a quarter-finalist with Operalia 2014 and a finalist in Houston Grand Opera’s Eleanor McCollum Competition in 2013 and 2014. Career highlights include singing alongside Plácido Domingo as a featured soloist in the 2014 ‘When East Meets West’ concert in Beijing.

He is a graduate of the University of Texas at San Antonio and Rice University. While studying at Rice, he sang Ferrando (Così fan tutte), Bonario (John Musto’s Volpone) and Lurcanio (Ariodante). He has also performed the roles of Fenton (Falstaff), Tom Buchanan (John Harbison’s The Great Gatsby) and Rinuccio (Gianni Schicchi) at the Aspen Music Festival, as well as Gonzalve (L’heure espagnole) and Pedrillo (Die Entführung aus dem Serail) with the Houston Symphony Orchestra. Rafael Moras was also featured in the HBO documentary Masterclass.

This season he sings in Alice in Wonderland in Los Angeles and here at the Barbican and in LA Opera’s Hercules vs Vampires, before joining Santa Fe Opera’s Apprentice Singers scheme.

**Nicholas Brownlee** Old Man 1, Eaglet, Fish Footman

Bass-baritone Nicholas Brownlee will be returning for his second year at Los Angeles Opera as a Domingo-Colburn-Stein Young Artist for the 2015–16 season, where he will make role debuts as Colline (La bohème), conducted by Gustavo Dudamel; the Speaker (The Magic Flute); Bonze (Madame Butterfly); and the Gardener (Jake Heggie’s Moby-Dick). The 2015–16 season also sees his Atlanta Opera debut as Colline. He will be returning for his second summer at Santa Fe Opera this season in the role of First Soldier (Salome), as well as covering Sergeant Sulpice (La fille du régiment) and Blind Man (Jennifer Higdon’s Cold Mountain).

This season sees his debuts with the Los Angeles Philharmonic, as the bass soloist in Beethoven’s Choral Fantasy, and at the Barbican Hall in tonight’s performance of Alice in Wonderland. He won the Palm Springs Opera Guild Competition and was a national semi-finalist in the Metropolitan Opera National Council Auditions in 2011.
Baritone Kihun Yoon, a native of Seoul, South Korea, is a member of the Domingo-Colburn-Stein Young Artist Programme. He made his Los Angeles Opera debut as the Servant (Thaïs). Last year he covered Plácido Domingo as Germont (La traviata) and Athanaël (Thaïs). He made his role debut as Escamillo (Carmen) with the Aspen Opera Theater last summer.

He studied music at Hanyang University in Seoul. Last year he won first prize in the 15th Bilbao International Singing Competition and second prize in the seventh Shizuoka International Opera Competition in Japan. This season Kihun Yoon will sing Hercules in LA Opera’s Hercules vs Vampires, as well as participating in the Merola Opera Program and singing the title-role in Gianni Schicchi.

Lacey Jo Benter, originally from Cedar Rapids, Iowa, graduated from the Juilliard School in 2014 with an Artist’s Diploma in Opera Studies. She began her vocal studies at Lawrence University in Appleton, Wisconsin, from which she graduated in 2009. While there she performed several roles for the university’s main-stage opera productions, including Meg Page (The Merry Wives of Windsor) and Lazuli (Chabrier’s L’étoile). She also took part in many music theatre productions, appearing as Fraulein Schneider (Cabaret), Princess Puffer (The Mystery of Edwin Drood) and several roles in Lawrence’s student-produced Working.

While at the Juilliard she appeared as Ma Moss (Copland’s The Tender Land); Madame de Croissy (Dialogues des Carmélites); Newspaper Vendor (Poulenc’s Les mamelles de Tirésias); Zita (Gianni Schicchi); Neighbour (Stravinsky’s Mavra); and Prince Charming (Massenet’s Cendrillon).

Most recently she appeared as a member of the Domingo-Colburn-Stein Young Artist Programme with LA Opera and made her debut as an Opera Box Ghost in John Corigliano’s The Ghosts of Versailles.
David Finch

Mock Turtle, Bill

David Finch is an actor and multi-instrumentalist, who has played beside artists as diverse as Alan Cumming, Serj Tankian, Tony Bennett, Amanda Palmer, Kylie Minogue and Dee Snider in venues ranging from Lincoln Center to San Francisco’s Castro Theatre. As a member of the cast of the Tony award-winning revival of Sam Mendes’ and Rob Marshall’s Cabaret, he performed on Broadway and toured the USA, Canada and Japan. His West End debut was in the Evening Standard Best Musical nominee Woody Sez. Other productions of Woody include the Edinburgh Fringe and Glasgow Celtic Connections festivals, as well as theatres across the USA, including the American Repertory Theatre, Milwaukee Rep. and Cleveland Playhouse.

Off-Broadway credits include John Doyle’s re-adaptation of Allegro, Fame on 42nd Street and Spring Storm. He toured Europe, the USA and Canada with Fame the Musical and has also performed in Prometheus Bound, Hank Williams’ Lost Highway, The Grapes of Wrath, 1940s Radio Hour, Fiddler on the Roof, Buddy and Cotton Patch Gospel. He is also the co-creator of Careless Love: A Down Home Musical.

Tiffin Boys’ Choir

Since its foundation in 1957, the Tiffin Boys’ Choir has been one of the few state-school choirs to have been continually at the forefront of the choral music scene in Britain.

The choir has worked with all the London orchestras and performs regularly with the Royal Opera, Covent Garden. Recent engagements have included Britten’s War Requiem (Philharmonia/Lorin Maazel) and Mahler’s Eighth Symphony (Philharmonia/Esa-Pekka Salonen), Parsifal (Mariinsky/Valery Gergiev), the soundtrack for The Hobbit at Abbey Road Studios, and an appearance in the film Philomena. With altos, tenors and basses also drawn entirely from within the school, the choir gives regular concerts in London and tours regularly, including in recent years Australia, New Zealand and China.

The choir has made recordings of most of the orchestral repertoire that includes boys’ choir. Notable releases have included Mahler’s Eighth Symphony under Klaus Tennstedt, which was nominated for a Grammy, Puccini’s Il trittico and Tosca, Massenet’s Werther, Britten’s Billy Budd and War Requiem and Mahler’s Third Symphony. Members of the choir have also featured on DVD releases of Carmen, La bohème, Tosca and Hänsel und Gretel from the Royal Opera House. The choir recently released a disc of music by Britten on Herald.

Tiffin School is a state grammar school and specialist Arts College in Kingston-upon-Thames. The majority of the 1,200 boys in the school play a musical instrument, and 100 study music at GCSE and A Level. The Thames Youth Orchestra and Thames Youth Choir originated at the school, and many boys sing in Kingston Parish Church Choir. Several members of the choir have gained university choral scholarships on leaving Tiffin: there are ex-Tiffinians currently singing in the choirs of King’s, St John’s, Trinity, Jesus, Emmanuel and Queens’ Colleges in Cambridge, and Exeter, Magdalen, Queen’s, Oriel and St Edmund Hall Colleges in Oxford.

Plans include Mahler’s Third Symphony with the Los Angeles Philharmonic and Gustavo Dudamel, Titanic Live with James Horner, and a concert tour to Tallinn and St Petersburg this summer.
The BBC Singers

The BBC Singers hold a unique position in British musical life. Performing everything from Byrd to Birtwistle, Tallis to Takemitsu, their versatility is second to none. The choir’s unrivalled expertise in performing the best of contemporary music has brought about creative relationships with some of the most important composers and conductors of the 20th and 21st centuries, including Poulenc, Britten, Sir Harrison Birtwistle and Sir Peter Maxwell Davies.

The BBC Singers celebrate their 90th anniversary this season, with performances at a range of London venues – from Cadogan Hall alongside Fretwork, to Temple Church for Handel’s Messiah with the Norwegian Wind Ensemble. The ‘Singers at Six’ series of early-evening concerts in St Giles’ Cripplegate continue, as does a second season of concerts in London’s newest concert venue, Milton Court Concert Hall. These feature a diverse range of music, with first-rate soloists and guests including virtuoso percussionists O Duo and cellist Nicolas Altstaedt, led by leading choral conductors such as Chief Conductor David Hill and James MacMillan conducting his own music.

Based at the BBC’s Maida Vale Studios, the BBC Singers also give free concerts at St Paul’s, Knightsbridge, as well as appearing at major festivals across the UK and beyond.

This world-class ensemble is committed to sharing its enthusiasm and creative expertise through its nationwide outreach programme. This includes frequent collaborations with schoolchildren, youth choirs and the amateur choral community, as well as with the professional composers, singers and conductors of tomorrow.

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The Alice Collection by Ralph Steadman

Discover a range of Ralph Steadman products created using the beautiful illustrations that inspired tonight’s show.

Available at the pop-up store on level -1 and the Barbican Shop on level G.
BBC Symphony Orchestra

The BBC Symphony Orchestra has played a central role at the heart of British musical life since its inception in 1930. It provides the backbone of the BBC Proms, performing around a dozen concerts in the festival each year, including the First and Last Nights. Highlights of the 2014 Proms season included performances of Elgar’s *The Kingdom* and Richard Strauss’s *Elektra* plus premieres from Jonathan Dove and the late John Tavener.

The BBC SO has a strong commitment to 20th-century and contemporary music, with recent performances including commissions and premieres from Brett Dean, Tristan Murail, Colin Matthews, Esa-Pekka Salonen and Bright Sheng.

It performs an annual season of concerts at the Barbican, where it is Associate Orchestra. The current 2014–15 season includes the complete cycle of Carl Nielsen’s six symphonies conducted by Sakari Oramo, Smetana’s *Dalibor* under Jiří Bělohlávek, live accompaniment to Chaplin films, and Total Immersion days remembering John Tavener and celebrating Pierre Boulez at 90. The 2015–16 season will include Total Immersion days devoted to the music of Henri Dutilleux, Henryk Górecki and Louis Andriessen (including Andriessen’s opera *La commedia*), alongside rarely performed operas by Leoncavallo and Bellini and six concerts with Sakari Oramo.

The BBC SO works regularly with Chief Conductor Sakari Oramo, Semyon Bychkov, who holds the Günter Wand Conducting Chair, and Conductors Laureate Sir Andrew Davis and Jiří Bělohlávek. This season the orchestra welcomes its new Artist-in-Association Brett Dean with performances of three works including the UK premiere of *The Last Days of Socrates* with Sir John Tomlinson.

Central to the orchestra’s life are studio recordings for BBC Radio 3 at its Maida Vale home, some of which are free for the public to attend and the BBC SO also performs throughout the world. The vast majority of concerts are broadcast on BBC Radio 3 and streamed online.

The BBC SO is committed to innovative education work and ongoing projects include the BBC SO Plus Family scheme, which introduces families to classical music with pre-concert workshops and discounted tickets, and the BBC SO Family Orchestra and Chorus.

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Barbican Classical Music Podcasts

Stream or download our Barbican Classical Music Podcasts for exclusive interviews with the world’s greatest classical stars. Our latest podcast on *Alice in Wonderland* features director Netia Jones, composer Unsuk Chin and artist Ralph Steadman.

*Available on iTunes, Soundcloud and the Barbican website*
Tiffin Boys’ Choir

**Director**
Simon Toyne

Daniel Blaze
Robert Bywater
Benjamin Clegg
Joshua Dennis
Ben Gibson
Joe Gibson

Ray Holding
Ben Knight
Harry Manley
Euan O’Connor
Alex Summerell
Duncan Tarboton
(Young Boy)

**Sound Design**
Ian Dearden for
Sound Intermedia

With thanks to:
Alison Dale,
Yvonne Gilbert and
Richard Nowell
(Sound Services)
Sadie Williams
(Steadman archive)


BBC Singers

**Chief Conductor**
David Hill

**Principal Guest Conductors**
Paul Brough
Bob Chilcott

**Conductor Laureate**
Stephen Cleobury

**Associate Composer**
Judith Weir

**General Manager**
Paul Hughes

**Soprano**
Rachel Chapman
Micaela Haslam
Rebecca Lea
Helen Neeves
Elizabeth Poole
Olivia Robinson
Emma Tring

**Alto**
Julia Batchelor-Walsh
Margaret Cameron
Ciara Hendrick
Rebecca Lodge
Ksynthia Loeffler
Cherith
Millburn-Fryer
Eleanor Minney

**Tenor**
Christopher Bowen
Jim Clements
Stephen Jeffes
Andrew
MacKenzie-Wicks
Alastair Putt
Edward Saklatvala

**Bass**
Charles Gibbs
Gabriel Gottlieb
Edward Grint
Jimmy Holliday
Cheyney Kent
Philip Wilcox
Chief Conductor
Sakari Oramo

Günter Wand
Conducting Chair
Semyon Bychkov

Conductors
Laureate
Jiří Bělohlávek
Sir Andrew Davis

Artist-in-Association
Brett Dean

General Manager
Paul Hughes

Violin 1
Stephen Bryant leader
Richard Aylwin
Jeremy Martin
Helen Cox
Charles Renwick
Regan Crowley
Celia Waterhouse
Colin Huber
Shirley Turner
Anna Smith
Ni Do
Benjamin Roskams

Violin 2
Dawn Beazley+
Ruth Hudson
Daniel Meyer
Hania Gmitruk
Patrick Wastnage
Philippa Ballard
Danny Fajardo
Rachel Samuel
Caroline Cooper
Victoria Hodgson

Viola
Caroline Harrison+
Philip Hall
Nikos Zarb
Natalie Taylor
Carolyn Scott
Mary Whittle
Peter Mallinson
Matthias Wiesner

Cello
Susan Monks*
Tamsy Kaner
Marie Strom
Mark Sheridan
Clare Hinton
Michael Atkinson

Double Bass
Enno Senft**
Richard Alsop
Michael Clarke
Beverley Jones

Flute
Michael Cox*

Alto Flute/Piccolo
Kathleen Stevenson

Oboe
Ian Harwick**

Cor anglais
Alison Teale

Clarinet
James Burke+
Peter Davis

Bass Clarinet
Katherine Lacy

Bassoon
Graham Sheen*

Contrabassoon
Dominic Morgan

Horn
Martin Owen*
Michael Murray

Trumpet
Alan Thomas*
Martin Hurrell
Joseph Atkins

Trombone
Helen Vollam*

Bass Trombone
Robert O’Neill

Tuba
Sam Elliott

Timpani
Grahame King**

Percussion
David Hockings*
Alex Neal+
Fiona Ritchie
Ignacio Molins

Harp
Sioned Williams*

Piano/Celesta
Elizabeth Burley

Sampler
Janet Simpson

Mandolin
Nigel Woodhouse

* Principal
+ Co-Principal
** Guest Principal