

Javier Del Real



Joyce DiDonato

Jake Heggie Dead Man Walking

UK premiere

Tuesday 20 February 2018 7pm, Hall

Music by Jake Heggie

Libretto by Terrence McNally

Based on the book by Sister Helen

Prejean

**Semi-staged performance directed by
Leonard Foglia**

**This opera was commissioned by San Francisco
Opera**

There will be one interval of 20 minutes
after Act 1

**Jake Heggie and Leonard Foglia will be taking
part in a pre-concert talk at 5.45pm in Frobisher
Auditorium 1**

Age guidance 16+ (contains adult themes)

**A co-production by the Barbican
and the BBC Symphony Orchestra**

Part of Barbican Presents 2017–18

Part of BBC Symphony Orchestra 2017–18

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The City of London
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Cast and creative team

Leonard Foglia director
Mark Wigglesworth conductor

Joyce DiDonato Sister Helen
Michael Mayes Joseph De Rocher
Maria Zifchak Mrs Patrick De Rocher
Measha Brueggergosman Sister Rose
Susan Bullock Kitty Hart
Toni Marsol Owen Hart
Susan Bickley Jade Boucher
Mark Le Brocq Howard Boucher
James Creswell George Benton
Michael Bracegirdle Father Grenville
Matthew Dixon Motor Cop
Louis Hurley Older Brother
Matthew Healy Younger Brother
Katherine McIndoe Sister Catherine
Lara Bienkowska Sister Lillianne
Henri Tikkanen Prison Guard 1
Alexander Jones Prison Guard 2
Olivia Sjöberg First Mother
Jessica Ouston Mrs Charlton
Diana Samper Teenage Girl
Manuel Palazzo Teenage Boy
Alejandro Pantany Anthony De Rocher

BBC Symphony Orchestra
BBC Singers
Finchley Children's Music Group

Répétiteur Kate Golla
Hannah Walmsley deputy stage manager
Camilla Direk assistant stage manager
Peter Todd costume supervisor
Zoe Kettel wigs and make up
Based on designs by Jess Goldstein

Thank you to Guildhall School of Music & Drama, Chicken Shed, Louis Hudson, Jess Goldstein & Teatro Real Madrid

Tonight's performance is being recorded by BBC Radio 3 for future broadcast

We appreciate that it's not always possible to prevent coughing during a performance. But, for the sake of other audience members and the artists, if you feel the need to cough or sneeze, please stifle it with a handkerchief.

Confectionery and merchandise including organic ice cream, quality chocolate, nuts and nibbles are available from the sales points in our foyers.

Please turn off watch alarms, phones, pagers etc during the performance. Taking photographs, capturing images or using recording devices during a performance is strictly prohibited.

If anything limits your enjoyment please let us know during your visit. Additional feedback can be given online, as well as via feedback forms or the pods located around the foyers.

Welcome

Tonight's performance is a particularly special event, as it marks the UK premiere of Jake Heggie's hugely successful and influential *Dead Man Walking*, first seen in San Francisco 18 years ago.

Heggie's opera is based on the book by Sister Helen Prejean that first found international fame when it was made into a film starring Susan Sarandon. Its subject matter remains as relevant today as when Sister Helen first put pen to paper.

The part of Sister Helen is sung by Joyce DiDonato, who leads a stunning cast of singers and actors, including students from the Guildhall School of Music & Drama. Mark Wigglesworth conducts the BBC Symphony Orchestra, BBC Singers and Finchley Children's Music Group.

It promises to be an unforgettable evening.

Huw Humphreys, Head of Music, Barbican

The Art of Change



Dead Man Walking is part of the Barbican's 2018 season The Art of Change, which explores how artists respond to, reflect, and can potentially effect change in the social and political landscape.

The Barbican Centre's programme across Theatre, Music, Art Gallery, Cinema and Creative Learning presents bold artistic responses to vital global issues, including feminism, climate change and human rights, while providing a platform for voices that are currently under-represented in the arts.

Forthcoming events include Jazz at Lincoln Center recreating Benny Goodman's ground-breaking 1938 Carnegie Hall gig, the first interracial concert at the iconic New York venue; Another Kind of Life, an exhibition presenting photography from countercultures, subcultures and minorities of all kinds from the 1950s to the present day; and Nevertheless, She Persisted, a season of films highlighting women's rebellious and often dangerous efforts to gain equality in the century since the 1918 Representation of the People Act.

For an overview of our full The Art of Change season, visit barbican.org.uk/theartofchange

From the director:

Can we forgive?

What is our capacity for forgiveness?

That is the question I am confronted with every time I return to *Dead Man Walking*. This piece can be viewed (usually by people who have never seen the opera) as a referendum on the death penalty in the United States. I find that lets everyone off the hook far too easily. Generally people's views on capital punishment are fixed: you are either for it or against it, end of discussion. What, I believe, this piece really asks the audience is something far more difficult. Would you have the capacity to forgive someone who perpetrated a horrible crime, such as the one depicted in this piece, against a loved one?

I find myself scoring very low on the forgiveness scale, something of which I am not proud. When I am confronted with the question of 'Could I forgive?', I don't honestly know the answer. Each time I work on *Dead Man Walking*, I carefully chart Sister Helen's journey, step by step, and I am constantly surprised when I reach the

moment that she cannot answer the question as to whether she has forgiven the killer. Her faith is based on being able to see the face of God in each and every person. What if she finds she is unable to see it in this man? Or forgive him?

The centrepiece of the First Act is an aria sung by Sister Helen as she travels to the prison to meet the murderer, Joseph De Rocher, for the first time.

This journey.
This journey to Christ.
This journey to my God.
This journey to myself.
To my Jesus.
To this man.
This journey.
This journey to the truth.
This journey.

Sister Helen's journey is our journey, our journey to the truth, the truth about ourselves.

Leonard Foglia, director

Jake Heggie (born 1961)

Dead Man Walking (2000) UK premiere

When the curtain fell on the first night of *Dead Man Walking* in October 2000, Sister Helen Prejean made her way out of the theatre to join a torchlit vigil on the San Francisco streets organised by opponents of the death penalty. She left an audience who, by all accounts, had been profoundly moved by the opera that Terrence McNally and Jake Heggie had made out of the nun's own account of working with prisoners on Death Row in a Louisiana penitentiary, one of whom was eventually executed for murdering a pair of teenage lovers, an act which forms the culmination of the opera.

This was Heggie's first opera and it must have seemed clear to everyone that night – most of whom would have been familiar with the story from a hugely successful movie starring Susan Sarandon – that though it was ostensibly about capital punishment it was much more about redemption. As Susan Graham, who created the role of Sister Helen, has said: 'It's dealing with the death penalty, which is something that most people don't want to engage with in America. They want to sweep it under the rug and just offer emotional platitudes about it one way or another.'

Between 1976, when capital punishment was reauthorised by the US Supreme Court, and the premiere of *Dead Man Walking* in 2000, 667 people were executed in the United States, more than a third of them in Texas and 26 in Louisiana where the opera is set. Joseph De Rocher, who is killed by lethal injection at the end of the opera, is a composite character created from several of the men on Death Row whom Sister Helen Prejean had written about in *Dead Man Walking: An Eyewitness Account of the Death Penalty in the US*, first published in 1993.

In the 1990s American composers, it seemed, were looking for ways of staging the US to itself – its dark as well as its light self. It was almost as if the debate of half a century earlier had returned, that of whether it was possible to create an authentically American opera and if so what it would be like. So John Adams had composed

Nixon in China and *The Death of Klinghoffer*, and Philip Glass, William Bolcom, John Corigliano, John Harbison, André Previn and Conrad Susa had all been lured into the opera house. Commerce played its part too, as Susan Graham has observed: 'The old standard traditional way of doing things [was] not working everywhere any more. So we were faced with having to cultivate our audiences a little bit more – having to come up with something new to bring them in. I think *Dead Man Walking* was a real turning point for so many people in the opera world, an eye-opener really because here was this brand-new opera composer named Jake Heggie who teamed up with Terrence McNally [to tell] a story that was already very familiar to American audiences through a major Hollywood film. So people knew about this story, people knew about this issue. It was front-page stuff.'

But it was about far more than just the headlines. As Sister Helen Prejean has said, 'Its theme is bigger and deeper than the question of the death penalty. It helps us journey into the deepest places of our hearts where we struggle with hurts and forgiveness, with guilt for our failings and the need for redemption.' To which Susan Graham adds, 'The issue of this opera is the love relationship, and I mean that in only the most Godly way, between this nun and this convict and the emotional and human issues that go along with it.' Joyce DiDonato, who sings Sister Helen Prejean in tonight's performance of *Dead Man Walking*, has been alert to the spiritual dimension of Prejean's writings since she first sang the role of Sister Helen in New York in 2002. Indeed, she has collaborated with Jake Heggie on an orchestrated version of a quartet of meditations by Sister Helen, *The Deepest Desire*, and gave the premiere of *The Breaking Waves*, a commission for Carnegie Hall based on poems by the nun. 'Sister Helen's four texts, about light, dark and water, have a mystic quality. Like Sister Helen, [they're] not preachy or overly theological, but very elemental. She's a big fan of surfing – she even has surfing calendars! Finding the right wave can bring bliss.'

Sister Helen Prejean is never less than surprising! But it's the spiritual dimension within her life and her work, and indeed in *Dead Man Walking*, that resonates so strongly 18 years after the opera was first performed in San Francisco. If once it seemed to be angry about the moral wrongness of the death penalty, now it affects a listener in quite different ways. Without revealing Terrence McNally's extraordinary ending, this is a work that explores compassion, empathy, spiritual freedom, fear and fortitude. You leave a performance of this work shriven! And with a very American confirmation of your shared humanity.

Since the first performance of *Dead Man Walking*, Jake Heggie has completed over 10 new stage works, including *Great Scott* and *It's a Wonderful Life*, and we've got a closer understanding of his musical style. His lyrical gifts as a composer come from his admiration for Samuel Barber and this is a work suffused with seductive tunes. On the other hand the sinister driving rhythms in, say, the remarkable Prologue to *Dead Man Walking* are learnt from Leonard Bernstein. Then there's a debt repaid to Benjamin Britten – that quiet plaintive horn theme when Mrs Patrick De Rocher says a final farewell to her son.

Formally, the opera seems comfortably familiar now. There are conventional musical numbers. An immensely effective sextet, for example, sung by Sister Helen, the parents of the dead teenagers and Joseph's mother after a hearing by the Pardon Board has rejected Joseph De Rocher's appeal. Mrs Patrick De Rocher with her two other young sons is a complex character, unable to grasp what her son may have done and unwilling to see what the inevitable consequences of his actions will be. Heggie and his librettist Terrence McNally, a Broadway master who has moved easily between the theatre, musical theatre and opera house, give her a heart-stopping aria in Act 2 as she bids her last goodbye to her son: 'Don't say a word ...' Her confusion, her essential goodness as she clings to her memories of Joseph as her boy Joey are palpable in the words and music. This is what 19th-century arias are supposed to do – to take us right inside a character's emotions. As Susan Graham observed after creating the role of Sister Helen, 'Jake's writing is so speech based it's just like ... speaking.' And that gives an aria such as 'Don't say a word ...' its emotional directness.

Dead Man Walking is hardly the first opera to be set in a prison. There's Janáček's *From the House of the Dead*, Dallapiccola's *Il prigioniero*,

Cui's *The Prisoner of the Caucasus*, the last acts of Tosca and Andrea Chénier, or Sir Harrison Birtwistle's *The Minotaur*. And, most famously, there is *Fidelio*. But what makes *Fidelio* different is that it is a 'rescue opera', a genre that Beethoven borrowed from France where it had been hugely popular during the Revolution. That is hardly surprising, given that it was a time when so many were imprisoned by the authorities, about to be tried and then executed as enemies of the people, and who would not dream of escaping that last embrace with Madame Guillotine. What French audiences appear to have enjoyed was seeing their own times on the stage, which is not so very different from the initial appeal of *Dead Man Walking* for American audiences. Here the similarities end, however, for there's no doubting the guilt of Heggie's prisoner.

As you might expect, there is a marked degree of social protest in many of these rescue operas. So Florestan in *Fidelio* has been incarcerated for speaking the truth – 'I told the truth and chains are my reward'. *Fidelio* succeeds in binding together many of the themes associated with the rescue opera. In addition to the thrilling rescue of a man who has been unjustly imprisoned, Florestan is rescued by his wife in an opera that has the secondary title *L'amour conjugal*. This 'Wifely love' is a reminder of changing attitudes to women in this period. While it's true that after a brief and heady spell of liberation after the Revolution women were shunted back into domesticity as wives and mothers and Leonore has had to disguise herself as a man, nonetheless we in the audience know that in the depths of Pizzaro's prison she is a woman in a man's space, in the cell reserved for the most dangerous men where only Rocco may go. Not so very different from *Dead Man's Row* in the Louisiana State Penitentiary.

Dead Man Walking is not a standard rescue opera, in that Joseph De Rocher refuses to confess to the murder of two teenagers and will only leave Death Row to die. But he is perhaps 'rescued' in another way, by a woman too, a nun who develops a relationship with this murderer that is predicated on forgiveness which in turn depends upon an admission of guilt. There must be honesty. Whatever Jake Heggie and his librettist Terrence McNally may have intended, Beethoven's great hymn to freedom somehow throws a shadow over this compelling contemporary work as Joseph De Rocher is 'rescued' from himself in the final minutes of *Dead Man Walking*.

Programme note © Christopher Cook

In conversation with Sister Helen Prejean:

The journey to empathy and the power of a good story

We caught up with Sister Helen, briefly in Europe for the opening night of *Dead Man Walking* at the Teatro Real, Madrid.

Sister Helen, 'Dead Man Walking' is now both a major movie and an opera. What's it like watching this episode in your past be re-enacted? Does it take you back to the younger nun that you once were, perhaps a more naïve person than now?

Well, that's probably the question I'm asked most often – what it's like to sit in an opera house and see yourself as the Carmen, the Madam Butterfly! To see *yourself* being portrayed on stage.

Of course, it is my life, it's my journey. But I've always been very clear about this: it's not about me, it's about a bigger story. The one that takes you into places of your heart that you just didn't know you had.

In the opera you have various different stories: you have mine, and you have that of Joe De Rocher, the man who did the murder. Terrence McNally [the opera's librettist] set it up so we see the murder at the beginning. We know Joe did it and he has no remorse and takes no responsibility.

You can see my character going to Death Row and being with him, saying, 'I am not gonna crack; I am not gonna to know how to handle him, but I am not gonna crack.' Tim Robbins [director of the movie *Dead Man Walking*, starring Susan Sarandon and Sean Penn] likes to say 'The nun was in over her head'. When I got involved, I had to learn; I'm still learning.

What I love about the opera is that you can see all that. Then there is the story of the mother of Joe De Rocher, who has to try to find words to say 'Don't kill my son,' when she has never spoken in public before. And the parents whose children have been killed, singing together, 'You don't

know what it's like to see a child walk out the door, and it's the last time that you see him alive.'

So we can be brought into all these realms of our own hearts. Please God, we don't know anybody who's been murdered. But we all know what it is to be hurt, or to have someone we love be hurt by others. And then, the moral decision that we must make is: Shall I try to get even with those who hurt me and try to hurt them? Or can I find another path where I can maintain the integrity of my own heart and soul? We all know that decision. In the opera there is a Spiritual about the God who will gather us around, father and mother, sister and brother. Because violence is the worst separator in life. In the gathering together, the God Anonymous is the one that gathers, and is the force of compassion.

You said that you made a big mistake in not reaching out to the victims' families that first time.

Yeah, I was scared of them at first, because they were all so angry. They'd believed the prosecutors, who were saying, 'Those bleedin'-heart liberals: they're taking these people to the Pardon Board to deprive you of your justice.' They thought that if you were against the death penalty, then you must be against *them*. So I didn't reach out.

That time, Pat Sonnier had killed two teenagers, completely in cold blood: the kids were found lying face down, and they'd both been shot three times in the back of the head. Bad. Bad. Unspeakably bad. The Pardon Board hearing – that's when I first met the families – couldn't be more polarised: you sign a book when you go in, it's entirely public and you actually have to register what side you're on – literally, for life or death. We had this in the movie. In the opera, we see the mother of Joe De Rocher trying to make a plea for her son's life. But you also see the anger of the victims' families, who've been told

the only thing that will satisfy them is his death.

The girl's parents were just furious with me – and they have remained furious at me. But the boy's ... Lloyd LeBlanc, the father of David, the young boy who was killed, he and his wife walked right up to me and said, 'Sister Helen, all this time you've been visiting with the parents of him and his brother, and you never once came to see us. You can't believe the pressure we're under. Everybody is saying to me, "Lloyd, you gotta be for the death penalty, or it'll look like you didn't love your boy". And where were you, Sister? I haven't met with anybody.' And I realised, oh my goodness, I'd just written him off.

But he invited me to come and pray with him in this little chapel – we were both Catholics – and I went. And then he began to trust me. He took me into the journey of his own heart: of how he was angry all the time, not only that they had killed David, but about what was happening to his wife. He was losing her too, and he's so angry – angry with her, with everything – that he's just a mess inside. When he told me this, he put his hand out to me and said, 'They killed my son but I'm not going to let them kill me. I'm going to do what Jesus said.'

He was the first one who taught me that forgiveness is really a way of saving your own life, not letting the love about who you truly are be overcome by hate, so that you become hate-full too, a person consumed with anger.

That must be a provocative insight for many people in Donald Trump's America right now. Looking a little further back in US history, was 9/11 a difficult moment for you: holding true to your vision of understanding, let alone forgiving, someone who could commit an act like that? Did it affect your faith or your philosophy?

Well, when you descend into the mystery of violence, whether it's 3,000 people killed or one single human being ... of course, it's compounded that there are so many people, but you have to deal with the same moral question. And so, the answer is No.

In fact, I knew that 9/11 would be used politically in the debate about the death penalty. We're finding out that 90 per cent of the people on Death Row were abused as children: they were brought up in chaos, and violence was pumped into them; then they live out that chaos and do it to others. But in the case of everybody who's committed murder, mitigation specialists are now

rising to the fore as very important people to tell the story of each person, each individual human being. The more we descended into the detail of 9/11 – what would make people crash a plane and give up their own lives in order to attack those they must see as their enemy? What was it that they thought the USA was doing to *them*? – the more we have to get into the deeper picture.

What I love about Europe is that there's a sense of the 'we' in society, of the common good. In the USA, we have so atomised people, atomised the evil that people have done, that we've individualised it down to the point where we say that we will kill them in return. But we don't ask the question, 'What is it about our society that causes such acts of violence to keep happening?' We never ask that.

You've said that you thought the American constitution was compromised by being based on the views of John Locke.

Well, yes, we have a comprised constitution. We don't start out with people's lives being valued equally. With today's partisan politics, like the Tea Party, there's resentment against poor people for even saying that they should be able to get affordable housing or what's called welfare. Those that are against it call it entitlements, and they say the role of government should be restricted.

This comes from the 17th-century thinker John Locke, who saw the role of government as being not about the positive effect of the welfare of the whole people, but instead about maintaining individual liberties – freedom of expression, freedom of the press and all of that – and defending a society against foreign enemies. So the role of the government is not seen as for the common good, for housing and healthcare. Europe and Canada have much more of a concern for the social fabric. When you have a stronger social fabric, then people don't have such desperate lives and you can have more peace in your society.

John Locke's individualism was followed through in the case *Citizens United v the Federal Election Commission*. The Supreme Court made the decision to allow an unfettered amount of private money into political campaigns because they went along with the view that the people that have money in these political pacts have a right to freedom of expression. So you may have the democratic principle of

one person one vote, but if those with all the money can do all the TV advertising – then you don't really have one person one vote!

Creating a society with a communal approach, so that whatever happens to one person, however bad they are, is seen in the context of society more generally – the key to this seems to be empathy. Our ability to empathise with Mrs De Rocher, and even with Joe, is crucial to the opera. How do you think people can be encouraged to be more empathetic?

I'm writing a memoir called *River of Fire*. It reminded me that when I lived in the St Joseph Housing projects – among African-American people who were very poor, living with huge racism and the legacy of slavery – I'd go back into the middle-class neighbourhoods in the suburbs, and talk with people there. These are good people, and I'd try to describe what was happening. They'd say, 'But why don't those people get jobs? Why don't those people send their kids to school? Don't they know that's gonna be the way out?' 'Why don't these people ...,' they'd keep saying; 'Why don't these people ...?'

Now, they're speaking out of their own experience: they've gotten a good education, they've come from an intact family, they've never experienced the deteriorating effects of poverty. And I realised: I have to learn how to tell people's stories. Only through stories am I going to be able to do this.

I've a good friend, Jason DeParle, who works at *The New York Times*. Some people call him the conscience of the paper, because his whole mission is to take these [government] policies and to put a face on them, to tell what happens to real people. Writing about President Clinton's Welfare Reform policy – which was that those who get welfare should work – Jason followed three real families, three single women, and he told their stories. So you have social analysis – you show the patterns, but through individual stories.

We started a little newspaper called *Flambeau: A Catholic Voice for Justice*, and I learned how to write in the journalistic way of 'show, don't tell'. And now lawyers are doing the whole thing of storytelling much more – the one who tells the whole story wins the case. To me, that's the key. And that's why journalism is so important – so I learned to write.

That's also why the Arts are so important. I've discovered that, but I had to learn it. I didn't even

know the power of a book, because Louisiana was such an oral community: you sit around and eat ball crabs for three hours, and drink a beer and tell stories, jokes and funny stories – we're storytellers, but it's an oral tradition. I thought writing a book was just a huge waste of time – I was thinking, a book is passive, you can't talk to people, you can't interject with humour. And so I resisted doing it. Then I began to write op-ed pieces, and the editor-in-chief at the *Times* Picayune said to me, 'Helen, you have a distinctive voice.' I'd never even heard the term 'voice', I didn't know what that was. But I had all these stories: the guard who couldn't sleep after all the executions in Louisiana and he was gonna have to quit; the victims; Lloyd LeBlanc's story, and going to pray with him in that little chapel; and then Death Row. And so I began to write. Then when I wrote *Dead Man Walking*, that was it and I was telling these stories to everybody!

You mentioned that one of the prison wardens you know has said he'll need a lifetime of therapy to deal with his experiences of executions on Death Row. But you too have made this your lifetime's work: how do you deal with the extreme emotion and stress of all this – is your faith your therapy?

I want to say yes. But really, it's that my faith allows me to open myself to the courage of the individuals I'm with – what they teach me and what they give me. Because the Gospel of Jesus is all about loving and receiving love from each other, even those who seem to be unworthy of our love – that's what his message is about – and to give our lives to that.

Now, that sounds glorious and really lofty. But what it boils down to is that when I go and visit someone on Death Row, I get to be with them. So my faith means not so much that I can tell you about doctrines or creeds that I believe in, but more as Pope Francis now teaches us – it's all about the Gospel of Encounter: to encounter others and to be a human being with them. The aria that Sister Helen sings in the opera is 'Make me strong, make me wise, make me human'. When I'm going to speak in Iowa, say, or Mississippi, that's what I remember – the American people are good: they just need a way to reflect more deeply, to be able to come to those good parts of their hearts. That's what the arts do too: the arts brings us there as well.

You have the 'first fire' that comes from the founders of faith – like Jesus and the Buddha. With Jesus it was about loving all of our neighbours,

especially the most vulnerable. Then you have the religious institutions which have dogma, which have creeds and doctrines. There's an institutional imperative to get invested in that and not to change any of it – 'We're the guardians; we're the teachers of The Faith.' So there's resistance to the fresh experience of going out to people.

Pope Francis uses the image that the Church ought to be a field hospital: you're out there with the people, especially those that are wounded and hurting or those that society despises, the equivalent of lepers. People who are on Death Row are despised in every way – so much so that our society feels it has to kill them in order to stay whole: that's the depth of the indignity towards them. You have wonderful surprises – you meet a person that everyone is saying is a vicious inhuman killer, but you meet the human being and stand in that humanness together: it's fresh.

You made the point that no human being is inherently evil, but people can behave in evil ways.

It's a question I was always being asked by the media: 'Come on, Sister – you've met these people on Death Row; some of them are evil, right?' And I finally found a way to answer it.

I said, 'You're right: I met a man on Death Row and he's *really* evil. In fact, I was talking to his mother and she was saying that he was an evil baby – they even put 'Evil Baby' on his bib ... and then he was an evil toddler; and then he was an evil teenager ...'

And by this point they go, 'OK, OK ...'. Even during a trial, as much as the prosecutor wants to get the death penalty, he cannot say 'That is an Evil Person,' because legally they'll declare a mistrial: the act is evil, but never the person; you have to separate those.

So, I don't know if you'll enjoy the opera exactly, but it is certainly going to take you into places of your heart that you just didn't know you had. And I am very grateful. I wish I could be there with you in London tonight, because I am sure it is going to be a great experience. I have seen the opera performed before when you don't have the full staging: the music is the heart, and you won't miss a bit of that. My thanks to all the people who will be participating, to Jake, to Joyce, to Mike, and to you the audience who are going to be interacting with it.

The work of Amicus



'When you're on Death Row, especially in the Deep South, you need a good lawyer. And, that's what Amicus does – not only providing legal help, but personal support for the human being going through the ordeal. I'm a passionate supporter of Amicus, because Amicus saves lives.' (Sister Helen Prejean)

Sister Helen is a founder Patron, and active supporter, of Amicus. She hopes that this performance will help raise awareness of the charity.

Amicus places legal interns in pre-trial, appellate and research offices of capital defence attorneys throughout the US (currently it has 18 affiliate offices across 11 different states). As many US defender offices operate within severe funding constraints, Amicus interns provide vital support and carry out work that would simply not be done without them. In the UK, the Amicus casework programme provides remote support for capital defenders in the US faced with tight timescales and limited resources. The charity has up to 200 volunteer caseworkers in law firms and barristers' chambers working on up to eight different cases, including Supreme Court, federal and state level cases, at any given time.

Amicus also runs a comprehensive bi-annual training programme in US capital defence law and procedure, legal research, evidence and professional conduct. It is attended by approximately 300–400 participants each year. The training equips Amicus interns and caseworkers to be of maximum use to capital defenders in the US and exposes all attendees to the human rights violations surrounding the use of the death penalty.

For more information on Amicus and its work: www.amicus-alj.org

About the composer



Ellen Appel

Jake Heggie

Jake Heggie is the American composer of the operas *Dead Man Walking* (libretto by Terrence McNally), *Moby-Dick* (libretto by Gene Scheer), *It's A Wonderful Life* (Scheer), *Great Scott* (McNally), *Three Decembers* (Scheer), *Out of Darkness: Two Remain* (Scheer), *To Hell and Back* (Scheer), *At the Statue of Venus* (McNally) and *The Radio Hour: A Choral Opera* (Scheer). He is currently at work on *If I Were You* (Scheer), a new opera based on the Faustian story by Julien Green, commissioned by the Merola Opera Program for 2019. He has also composed nearly 300 art songs, as well as concertos, chamber music and choral and orchestral works, including the *Ahab Symphony*.

The operas have been produced on five continents. This year *Dead Man Walking* receives its 60th international production. Since the San Francisco Opera premiere in 2000 it has been performed more than 300 times and recorded live twice. In addition to major productions throughout the USA, *Dead Man Walking* has been seen in Dresden, Vienna, Sydney, Adelaide, Calgary, Montreal, Cape Town, Dublin, Copenhagen, Malmö, Vancouver and Madrid. Tonight's Barbican performance marks its UK premiere. *Moby-Dick* has received seven international productions since its 2010 premiere at Dallas Opera with future productions in Salt Lake City, Pittsburgh, San José and Chicago. The San Francisco Opera production has been released on DVD. *Moby-Dick* received its East Coast premiere at the Kennedy Center in 2014. It is also the subject of a book by Robert Wallace, *Heggie & Scheer's Moby-Dick – A Grand opera for the 21st Century* (UNT Press). *Three Decembers*,

Heggie & Scheer's three-character chamber opera, has received nearly 20 productions internationally.

In 2016 Jake Heggie was awarded the Eddie Medora King Prize by the University of Texas Austin Butler School of Music. He was also the recipient of the Champion Award from the San Francisco Gay Men's Chorus in a private concert that featured a performance by Patti LuPone. He is a Guggenheim Fellow and serves as a mentor for Washington National Opera's American Opera Initiative. He is also in demand as a guest artist and teacher at leading universities and conservatories.

Jake Heggie has collaborated as composer and pianist with some of the world's leading singers, including sopranos Kiri Te Kanawa, Renée Fleming, Ailyn Pérez, Heidi Stober, Karen Slack, Talise Trevigne, Kristin Clayton, Ann Moss, Caitlin Lynch and Lisa Delan; mezzo-sopranos Joyce DiDonato, Susan Graham, Frederica von Stade, Jamie Barton, Suzanne Mentzer, Joyce Castle, Elise Quagliata, Catherine Cook, Catherine Martin and Sasha Cooke; Broadway stars Patti LuPone and Audra McDonald; tenors Ben Heppner, William Burden, Stephen Costello, Jay Hunter Morris, Paul Groves and Jonathan Blalock; and baritones Keith Phares, Nathan Gunn, Morgan Smith, Rod Gilfry, Bryn Terfel, Michael Mayes and Robert Orth. He has also worked closely with instrumentalists including flautists Carol Wincenc and Lorna McGhee; violinists Leila Josefowicz, Aloysia Friedmann and Dawn Harms; cellists Matt Haimovitz, Emil Miland and Anne Martindale-Williams; and pianists Jon Kimura Parker and Gustavo Romero; as well as the Brentano, Miró and Alexander Quartets.

Directors who have championed his work include Leonard Foglia, Joe Mantello, Francesca Zambello and Jack O'Brien. All of Heggie's major opera premieres have been led by Patrick Summers; he has also worked closely with conductors John DeMain, Joseph Mechavich and Nicole Paiement.

Jake Heggie lives in San Francisco with his husband, Curt Branom.

About the performers

Benjamin Edelweg



Mark Wigglesworth

Mark Wigglesworth conductor

Internationally renowned and Olivier Award-winning conductor Mark Wigglesworth is one of the outstanding musicians of his generation, as much at home in the opera house as the concert hall. He is recognised for his masterly interpretations, and his highly detailed performances combine a finely considered architectural structure with sophistication and beauty. Through a broad repertoire ranging from Mozart to Boulez, he has forged enduring relationships with many orchestras and opera houses throughout the world.

He has enjoyed a long relationship with English National Opera (*The Lady Macbeth of the Mtsensk District*, *Così fan tutte*, *Falstaff*, *Katya Kabanova*, *Parsifal*, *The Force of Destiny*, *The Magic Flute*, *Jenůfa*, *Don Giovanni* and *Lulu*). Operatic engagements elsewhere include *Die Meistersinger von Nürnberg* and *Rise and Fall of the City of Mahagonny* at the Royal Opera House, Covent Garden, and *The Marriage of Figaro* at the Metropolitan Opera, New York, as well as appearances at the Bavarian State Opera, Semperoper Dresden, Teatro Real, Madrid, the Netherlands Opera, La Monnaie, Welsh National Opera, Glyndebourne and Opera Australia. In 2017 he received the Olivier Award for Outstanding Achievement in Opera.

On the concert platform, highlights include performances with the Berlin, London, Los Angeles and New York Philharmonic orchestras,

the Royal Concertgebouw, the Boston, Chicago, London, Sydney and Tokyo Symphony orchestras, Philadelphia Orchestra and Cleveland Orchestra.

His recordings include a critically acclaimed complete cycle of the Shostakovich symphonies with BBC National Orchestra of Wales and the Netherlands Radio Philharmonic, Mahler's Sixth and 10th symphonies with the Melbourne Symphony Orchestra, a disc of English music with the Sydney Symphony, *Peter Grimes* at Glyndebourne, and Brahms piano concertos with Stephen Hough.

He has written articles for *The Guardian* and *The Independent* and made a six-part television series for the BBC entitled *Everything to Play For*.

Mark Wigglesworth has held positions as Associate Conductor of the BBC Symphony, Principal Guest Conductor of the Swedish Radio Symphony, Music Director of BBC National Orchestra of Wales and, most recently, Music Director of English National Opera. He is currently Principal Guest Conductor of the Adelaide Symphony Orchestra.

Simon Pauly



Joyce DiDonato

Joyce DiDonato Sister Helen Prejean

Kansas-born Joyce DiDonato won Grammy awards for Best Classical Solo Vocal Album in 2016 (*Joyce and Tony: Live at Wigmore Hall*) and 2012 (*Diva, Divo*). She engages audiences across the globe, and has been proclaimed 'perhaps the most potent female singer of her generation'.

by *The New Yorker*. She is acclaimed not only as a performer but also as a fierce advocate for the arts, and has attained international prominence in operas by Handel and Mozart, as well as through her wide-ranging, award-winning discography. She is also widely acclaimed for the *bel canto* roles of Rossini and Donizetti, singing Elena (*La donna del lago*) at the Metropolitan Opera, New York, in 2015.

Much in demand on the concert and recital circuit, she has recently held residencies at Carnegie Hall and at here at the Barbican Centre, toured extensively in South America, Europe and Asia and appeared as guest soloist at the Last Night of the BBC Proms. Recent highlights in opera have included her first Semiramide in a new production at the Bavarian State Opera, her first Didon (*Les Troyens*) under John Nelsons, her first Charlotte (*Werther*) for the Royal Opera, Covent Garden, under Sir Antonio Pappano, the title-role in *Maria Stuarda* at the Metropolitan Opera, the Royal Opera and at the Liceu in Barcelona; and the title-role in *Ariodante* on tour with The English Concert and Harry Bicket.

Opera highlights this season include Cendrillon and her first Adalgisa (*Norma*) for the Metropolitan Opera, a return to the Royal Opera House as Semiramide under Sir Antonio Pappano, and her current role of Sister Helen in Heggie's *Dead Man Walking* in Madrid and here at the Barbican. In concert, she joins the Rotterdam Philharmonic under Yannick Nézet-Séguin, the Berlin Philharmonic under Sir Simon Rattle and Kansas City Symphony Orchestra under Michael Stern. She will also tour throughout Europe with Il Pomo d'Oro performing *In War & Peace* and give recitals at London's Wigmore Hall with the Brentano Quartet and at the Royal Opera House with Pappano accompanying.

Joyce DiDonato is an exclusive recording artist with Erato/Warner Classics. Her latest album – *In War & Peace: Harmony Through Music* – won a 2017 Gramophone Award. Other highlights of her discography include *Stella di Napoli*, a *bel canto* banquet including little-known gems alongside music by Bellini, Rossini and Donizetti, and her Grammy-Award-winning recording *Diva*, which comprises arias by male and female characters, celebrating the rich dramatic world of the mezzo-soprano. The following recording *Drama Queens* was exceptionally well received, both on disc and on several international tours.

A retrospective of her first 10 years of recordings entitled *ReJoyce!* was released last year. Other honours include the Gramophone Artist of the Year and Recital of the Year awards, three German ECHO Klassik Awards as Female Singer of the Year, and an induction into the Gramophone Hall of Fame.



Leonard Foglia

Leonard Foglia director

In the opera house Leonard Foglia has directed the premieres of Joby Talbot's *Everest* (Dallas Opera); Jennifer Higdon's *Cold Mountain* (Santa Fe Opera); and Jake Heggie's *Moby-Dick* (Dallas Opera and San Francisco Opera), *The End of the Affair*, *Three Decembers* and *It's A Wonderful Life* (all Houston Grand Opera) as well as *Dead Man Walking*, which was produced by New York City Opera and has been seen across the US, as well as at the Teatro Real in Madrid. Tonight it receives its UK premiere.

On Broadway his directing credits include *Master Class* (with Zoe Caldwell and Audra McDonald), which he has also directed in the West End with Patti LuPone; *Wait Until Dark* (with Quentin Tarantino and Marisa Tomei); *Thurgood* (with Laurence Fishburne, filmed for HBO); *The People in the Picture*; *On Golden Pond* (with James Earl Jones); and *The Gin Game* (with Mr Jones and Cicely Tyson). Off-Broadway, he has directed Anna Deavere Smith's *Notes From The Field* (filmed for HBO); *Let Me Down Easy* (filmed for PBS); and *One Touch of Venus* at Encores!.

As a librettist, he has written/directed *El Pasado Nunca Se Termina* ('The past is never finished'), with composer José 'Pepe' Martínez, premiered at Lyric Opera of Chicago; *A Coffin in Egypt* with composer Ricky Ian Gordon,

premiered at Houston Grand Opera; and *Cruzar la Cara de la Luna* ('To cross the face of the moon') with Martínez, premiered at Houston Grand Opera and since performed at New York City Opera, across the US and at the Théâtre du Châtelet in Paris.



Michael Mayes

Michael Mayes Joseph De Rocher

Baritone Michael Mayes enjoys a busy career in both traditional and contemporary operatic roles at theatres throughout the United States and Europe. He is well known for his critically acclaimed portrayal of the role he sings tonight, Joseph De Rocher in *Dead Man Walking*, which he has performed in many US theatres, including Washington National Opera, as well as in Madrid earlier this year.

Roles in other Jake Heggie operas include Manfred (*Out of the Darkness*) with Music of Remembrance and Charlie (*Three Decembers*) with UrbanArias, as well as the premiere of *Great Scott* for Dallas Opera and San Diego Opera. This year he adds the role of Starbuck (*Moby-Dick*) with Pittsburgh Opera. Portrayals in other contemporary operas include Older Thompson (*Glory Denied*) with Nashville Opera, Opera Memphis and Fort Worth Opera; Lawrence (*The Wreckers*) with Bard SummerScape; Adam (*The Canticle of the Black Madonna*) with Anima Mundi Productions; Kinesias (Mark Adamo's *Lysistrata*) with Fort Worth Opera; Adam (*Baden-Baden 1927*) with Gotham Chamber Opera; and Edward Gaines (*Margaret Garner*) opposite mezzo-soprano Denyce Graves with the Opera Company of Philadelphia and Opera Carolina.

Other operatic roles include Jack Rance (*La fanciulla del West*), Scarpia (*Tosca*),

Escamillo (*Carmen*), Sharpless (*Madama Butterfly*) and the title-role in *Rigoletto*.

Forthcoming engagements include his Seattle Opera debut as Count di Luna (*Il trovatore*), and role debuts of Sweeney Todd with Atlanta Opera and Wozzeck with Des Moines Metro Opera, as well as his return to Madison Opera for Tonio and Alfio in the double bill of *Cavalleria rusticana* and *Pagliacci*.



Maria Zifchak

Maria Zifchak Mrs Patrick De Rocher

This season Maria Zifchak returns to the Metropolitan Opera, New York, for Suzuki (*Madama Butterfly*) and Gertrude (Gounod's *Roméo et Juliette*). Last spring she sang the part of Mrs Patrick De Rocher in *Dead Man Walking* at Lyric Opera, Kansas City, a role she previously sang at Central City Opera and which this year she has sung in Madrid.

Forthcoming highlights later this season include her role debuts as Mrs Lovett (*Sweeney Todd*) with Atlanta Opera and Azucena (*Il trovatore*) at Central City Opera

Next season she returns to the Metropolitan Opera to sing Annina in a new production of *La traviata* and Third Lady (*The Magic Flute*), as well as to Seattle Opera as Mrs Grose (*The Turn of the Screw*), which she has also sung at Central City Opera. During the spring of 2019 she reprises the role of Mrs Patrick De Rocher, this time for Atlanta Opera, as well as taking the role of Serena Joy in a new production of Poul Ruders's *The Handmaid's Tale* for her debut with Boston Lyric Opera.

Recent highlights in the opera house have included Hedwige (a new production of *William*

Tell), *Giovanna (Rigoletto)*, *Old Shepherdess (Jenůfa)*, *Third Lady and Annina* at the Metropolitan Opera. She made her English National Opera debut as *Suzuki* during the 2014–15 season and the same year sang *Ruth (The Pirates of Penzance)* with Nashville Opera.

Concert credits include solo appearances with the Pittsburgh Symphony, the Johnstown Symphony, the Pittsburgh Chamber Music Society, Augusta Opera and Tulsa Opera.



Measha Brueggergosman

Measha Brueggergosman Sister Rose

Canadian soprano Measha Brueggergosman is renowned for her musicality and versatility across a wide range of repertoire. Highlights on the opera stage include *Giulietta and Antonia (Les contes d'Hoffmann)*, *Elettra (Idomeneo)*, *Madame Lidoine (Dialogues des Carmélites)*, *Jenny (Weill's Mahagonny)*, *Emilia Marty (The Makropulos Affair)*, *Hannah (Miroslav Srnka's Make No Noise)* and *Sister Rose (Dead Man Walking)*.

On the concert platform, she has appeared with the Boston, London, New World and San Francisco Symphony orchestras, New York Philharmonic and the Cleveland Orchestra, working with conductors such as Daniel Barenboim, Sir Andrew Davis, Gustavo Dudamel, Daniel Harding, Michael Tilson Thomas and Franz Welser-Möst.

Her earlier career was focused on the song recital and she has given innovative programmes at Carnegie Hall, Washington's Kennedy Center, the Wigmore Hall, the Vienna Konzerthaus and Musikverein and Madrid's Teatro Real, as well as at the Schwarzenberg, Edinburgh, Verbier and Bergen festivals. Pianists with whom she has

worked include Justus Zeyen, Roger Vignoles, Julius Drake and Simon Lepper.

Current and forthcoming highlights include her Australian debut with the Melbourne Symphony Orchestra and a recital at the Sydney Opera House; and performances with the Philadelphia Orchestra, the Royal Liverpool Philharmonic Orchestra under Vasily Petrenko and the Los Angeles Philharmonic under Michael Tilson Thomas.

Her first recording for DG, *Surprise*, of works by Schoenberg, Satie and William Bolcom, was widely critically acclaimed. Her subsequent disc, *Night and Dreams*, featured songs by Mozart, Brahms, Richard Strauss, Schubert, Debussy, Duparc and Fauré, and won several awards, while her recording of Wagner's *Wesendonck Lieder* with Franz Welser-Möst and the Cleveland Orchestra earned her a Grammy nomination.

Measha Brueggergosman champions educational projects and the promotion of new audiences and holds several honorary doctorates.



James Creswell

James Creswell George Benton

James Creswell has established himself as one of the leading basses of his generation. Born in Seattle, he graduated from Yale University and his early career included apprenticeships with Los Angeles Opera and San Francisco Opera before he moved to Germany as a soloist with the Komische Oper Berlin.

He has appeared with Dutch National Opera, Teatro Real Madrid, Bilbao Opera, Rome Opera, San Francisco Opera, Los Angeles Opera, Staatsoper Berlin, Oper Frankfurt, Theater an der Wien, Opéra de Bordeaux, Angers-Nantes

Opéra, English National Opera, Welsh National Opera, Opera North, Scottish Opera and Dutch Touring Opera, as well as at the Edinburgh, Tallinn, Ravinia and Bergen festivals.

His roles include Dutchman and Daland (*Der fliegende Holländer*), Hunding (*Die Walküre*), Fasolt (*Das Rheingold*), King Marke (*Tristan und Isolde*), Pogner (*Die Meistersinger von Nürnberg*), Gurnemanz and Titurel (*Parsifal*), Blind Ballad Singer (*Gloriana*), Seneca (*L'incoronazione di Poppea*), Achilla (*Giulio Cesare*), Zoroastro (*Orlando*), Thoas (Handel's *Oreste*), Figaro (*The Marriage of Figaro*), Commendatore, Masetto, and Leporello (*Don Giovanni*), Speaker and Sarastro (*The Magic Flute*), Rocco (*Fidelio*), Basilio (*The Barber of Seville*), Hermit (*Der Freischütz*), Oroveso (*Norma*), Raimondo (*Lucia di Lammermoor*), Wurm (*Luisa Miller*), Ferrando (*Il trovatore*), Padre Guardiano (*La forza del destino*), Monk (*Don Carlo*), King (*Aida*), Méphistophélès (*Faust*), Capulet (*Roméo et Juliette*), Kecal (*The Bartered Bride*), Gremin (*Eugene Onegin*), Escamillo (*Carmen*), Bonze (*Madama Butterfly*), Angelotti (*Tosca*), Timur (*Turandot*), Nazarene (*Salome*), Kammersänger (*Intermezzo*), Mayor (*Jenůfa*), Dr Kolenatý (*The Makropulos Affair*), Little Prisoner (*From the House of the Dead*), Dansker (*Billy Budd*), Father (Britten's *The Prodigal Son*), Pharisee (Mark Adamo's *The Gospel of Mary Magdalene*), Gian Corrado Orsini (Ginastera's *Bommarzo*), Des Grieux (*Manon*), First Nazarene (*Salome*) and Grandfather Frost (*The Snow Maiden*).

He is also very much in demand on the concert stage and highlights include Mozart's *Requiem* at the Komische Oper Berlin and in Amsterdam; Brahms's *Ein Deutsches Requiem* in Lisbon; *Messiah* at the Bergen Festival; Mahler's *Symphony No 8* and Schoenberg's *Gurrelieder* under Sir Mark Elder; Bach's *St Matthew Passion* at the Cincinnati May Festival under James Conlon; and Verdi's *Requiem* for the Huddersfield Choral Society under Vasily Petrenko; Bach's *St John Passion* under Kent Nagano; *Gurrelieder* under Edward Gardner; and Tippett's *A Child of our Time* and Rocco (*Fidelio*) at the BBC Proms.

Highlights this season include the Marquis of Calatrava (*La forza del destino*) for Dutch National Opera; Comte des Grieux for San Francisco Opera; *Gloriana* at the Teatro Real; and Sarastro for Garsington Opera.



Michael Bracegirdle

Michael Bracegirdle Father Grenville

Tenor Michael Bracegirdle was a prize-winner at the Opera Competition and Festival with Mezzo Television, Hungary. He made his New York opera debut as Judge Danforth (Robert Ward's *The Crucible*) with Dicapo Opera Theatre, a performance he repeated at the National Theatre, Szeged. He made his English National Opera debut as the First Armed Man (*The Magic Flute*), returning as Tamino, as well as singing the Fourth Esquire (*Parsifal*). With Opéra de Limoges he appeared as the Prince (*The Love for Three Oranges*) and he has appeared as Laca (*Jenůfa*) with Opéra de Rennes, Limoges and Reims. Other highlights include performances of Father Grenville, the role he reprises tonight, with the Danish Royal Opera. Forthcoming engagements include Borsa (*Rigoletto*) and Joe (*La fanciulla del West*) for Danish Royal Opera.

In concert with the Chelsea Opera Group he has sung Jason (*Médée*) and Malcolm (*Macbeth*). He has also worked with the Royal Opera House (Linbury Theatre), Clonter Opera, Opera Holland Park, Scottish Opera on Tour, Mid Wales Opera, English Touring Opera and Longborough Festival Opera.

Michael Bracegirdle has a busy concert diary and his engagements have included Puccini's *Messa di gloria* and Rossini's *Stabat mater* with the Huddersfield Choral Society, Beethoven's *Missa solemnis* at the Barbican and appearances with the Royal Liverpool and Royal Philharmonic orchestras and RTÉ National Symphony Orchestra. He has broadcast with the BBC on Radio 3 and Radio 4.

Recent and forthcoming engagements include the title-role in *Les contes d'Hoffmann* with Diva Opera, Tippett's *A Child of our Time* at the

Royal Festival Hall, Eisenstein (*Die Fledermaus*) at the Salisbury Festival, Don José (*Carmen*) with OperaUpClose, Valzacchi (*Der Rosenkavalier*) and The Hunchback (*Die Frau ohne Schatten*) with the Edinburgh Opera Players and Sellem (*The Rake's Progress*) at Saffron Hall.

Michael Bracegirdle is a graduate of Durham University and winner of the Emmy Destinn Award. He initially pursued a career in the finance industry, leaving this in 2003 to further his vocal studies at the Royal Northern College of Music.



Christina Raphaelle

Susan Bullock

Susan Bullock Kitty Hart

Susan Bullock's unique position as one of the world's most sought-after dramatic sopranos was recognised by the award of a CBE in 2014.

One of her most distinctive roles, Wagner's Brünnhilde, has garnered outstanding praise, leading her to become the first-ever soprano to sing four consecutive cycles of *The Ring* at the Royal Opera House (under Sir Antonio Pappano in 2012). In addition to new productions at Oper Frankfurt, Opera Australia, New National Theatre, Tokyo and Canadian Opera Company, she has appeared in the role at the Wiener Staatsoper and Deutsche Oper Berlin.

She is equally acclaimed as Richard Strauss's Elektra, collaborating with leading conductors including Fabio Luisi, Semyon Bychkov, Seiji Ozawa, Sir Mark Elder and Edo de Waart. In 2009 she received a Royal Philharmonic Society award for her performances of the role at the Royal Opera House.

Susan Bullock has added a wealth of roles to her repertoire in recent seasons, including Kostelnička (*Jenůfa*) for Grange Park Opera; Minnie (*La*

fanciulla del West) in a new production for English National Opera; and both Mother and the Witch (*Hänsel und Gretel*) in a new production for Opera North, as well as Mrs Lovett (*Sweeney Todd*), with which she made her debut at Houston Grand Opera. Further notable roles include Emilia Marty (*The Makropulos Affair*) for Oper Frankfurt and Britten's Elizabeth I (*Gloriana*) at the Royal Opera House to celebrate the centenary of the composer's birth, a performance which was also released on DVD.

Her wide-ranging concert work has included the Prelude and Liebestod from *Tristan und Isolde* with the Philharmonia Orchestra under Esa-Pekka Salonen and appearances with Zubin Mehta and the orchestra of the Bayerische Staatsoper. She was a soloist at the Last Night of the Proms in 2011 and made a special appearance at the closing ceremony of the 2012 London Olympics.

Susan Bullock's substantial discography includes *The Ring* with Oper Frankfurt under Sebastian Weigle on Oehms Classics (also available on DVD), and the title-role in *Salome* with the Philharmonia Orchestra under Charles Mackerras for Chandos.

At last year's Edinburgh Festival, Susan Bullock made her debut in the role of Mother in Mark-Anthony Turnage's *Greek*, which she reprises with Scottish Opera this season. Further ahead, she will return to English National Opera for the world premiere of Iain Bell's *Jack the Ripper* and sing her first Klytemnestra (*Elektra*).



Toni Marsol

Toni Marsol Owen Hart

Toni Marsol studied at the Cervera Conservatory and later in Barcelona with Carmen Bustamante at the Conservatory of the Liceu.

His repertoire includes the roles of Papageno (*The Magic Flute*), Figaro (*The Marriage of Figaro*), Don Giovanni and Leporello (*Don Giovanni*), Marcello (*La bohème*), Scarpia (*Tosca*), Escamillo (*Carmen*), Don Magnifico and Dandini (*La Cenerentola*), Germont (*La traviata*), Iago (*Otello*), Malatesta (*Don Pasquale*) and Dulcamara (*L'elisir d'amore*), among others. In the concert hall he has performed Bach's *Passions*, Handel's *Messiah*, the Requiems of Mozart, Fauré and Brahms, Haydn's *The Creation*, Beethoven's Ninth Symphony and Orff's *Carmina burana*. He has appeared frequently with Orfeón Donostiarra, Orfeón Pamplonés, the Choir of RTVE and La Fura dels Baus.

He has collaborated on several occasions with the Royal Chapel of Catalonia, conducted by Jordi Savall and has sung under the baton of Michel Plasson, Gianandrea Noseda, Evelino Pidò, Pablo Heras-Casado, Josep Pons, Antoni Ros-Marbà, Victor Pablo Pérez, Sir Andrew Davis and Riccardo Frizza, among others.

Toni Marsol sings regularly at the Gran Teatre del Liceo, where in recent seasons he has appeared in *Rusalka*, *Cendrillon*, *Il prigioniero*, *La traviata* and *Rigoletto*.



Julie Kim

Susan Bickley

Susan Bickley Jade Boucher

Susan Bickley is as one of the most accomplished mezzo-sopranos of her generation, with a wide repertoire encompassing the Baroque, the great 19th- and 20th-century dramatic roles and contemporary repertoire. In 2011 she received the prestigious Singer Award at the Royal Philharmonic Society Awards.

Highlights of this season include Eduige (*Rodelinda*) for English National Opera under

Christian Curnyn, Auntie (*Peter Grimes*) with the Bergen Philharmonic Orchestra under Edward Gardner at the Edinburgh Festival, Eurycleia (*Il ritorno d'Ulisse in patria*) for the Royal Opera at the Roundhouse and *Carmen* (the world premiere of David Sawer's *The Skating Rink*) for Garsington Opera.

Recent operatic highlights include Matron (Shostakovich's *The Nose*) at the Royal Opera House, Paulina (the world premiere of Ryan Wigglesworth's *The Winter's Tale*) for ENO, and Geneviève (*Pelléas et Mélisande*) for Garsington Opera. She has appeared at Opera North as Kostelnička (*Jenůfa*), as well as Waltraute (*Götterdämmerung*) and Fricka (*Die Walküre*); she also returned to Welsh National Opera to sing Marcellina (*The Marriage of Figaro*), a role she reprised in 2016 at Glyndebourne Festival Opera.

Recent highlights on the concert stage include Fricka (*Das Rheingold*) with the Hallé and Sir Mark Elder, Thomas Adès's *America: A Prophecy* with the BBC Philharmonic, the role of Baba the Turk (*The Rake's Progress*) at the Edinburgh Festival and George Benjamin's *Into the Little Hill* at Lincoln Center. She has also sung Tippett's *A Child of Our Time* with the Orquestra Sinfônica do Estado de São Paulo and Beethoven's *Missa solemnis* with the Hallé. She made her debut with the Los Angeles Philharmonic Orchestra under Gustavo Dudamel in Oliver Knussen's *Where the Wild Things Are* and her Carnegie Hall debut singing Stravinsky's *Requiem Canticles*. She has also sung Ligeti's *Requiem* and George Benjamin's *Upon Silence* at the Salzburg Festival and regularly appears at the BBC Proms.

Susan Bickley's wide-ranging discography includes songs by Ivor Gurney with Iain Burnside; Handel's *Serse*, *Theodora* and *Solomon*; Purcell's *The Fairy Queen* and *Dido and Aeneas*; Vivaldi's *Juditha triumphans*; songs by Hahn; Benjamin's *Upon Silence*; Adès's *America: A Prophecy*; and Simon Bainbridge's *Ad ora incerta* and *Four Primo Levi Settings*.



Mark Le Brocq

Mark Le Brocq Howard Boucher

Tenor Mark Le Brocq studied at Cambridge University, where he was a choral scholar, and later at the Royal Academy of Music, joining English National Opera on completion of his studies.

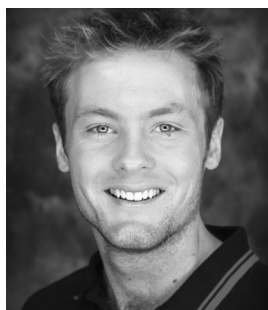
His opera appearances include Sergeant Snell in the world premiere of Iain Bell's *In Parenthesis* and his one-man chamber opera *A Christmas Carol*; Painter/Client (*Lulu*) in Cardiff and at Bolzano's Teatro Comunale; Aron (*Moses und Aron*) and Doctor (*The Fall of the House of Usher*) for Welsh National Opera; Kurt Weill's *Seven Deadly Sins* and Smee (*Peter Pan*) at the Royal Opera House, Covent Garden, and in Errollyn Wallen's *Yes at the Linbury Studio*; and Bob Boles (*Peter Grimes*), Shapkin (*From the House of the Dead*), Vitek (*The Makropulos Affair*, also at the Edinburgh Festival), as well as roles in *The Portrait* and *Cautionary Tales!* for Opera North. Other highlights include Loge (*Das Rheingold*) for the Longborough Festival and his role debut as Siegmund (*Die Walküre*) for Opera North.

On the concert platform he has appeared as a soloist worldwide. In the UK he has sung in Berlioz's *Grande messe des morts* at St Paul's Cathedral, Bach's *Christmas Oratorio* at Cadogan Hall and *St Matthew Passion* with the Academy of Ancient Music, Beethoven's *Missa solemnis* at the Three Choirs Festival, Britten's *Saint Nicolas* with the Chorus and Orchestra of Opera North and *Serenade* for tenor, horn and strings for Rambert, and Elgar's *The Dream of Gerontius*. He has appeared with the BBC Symphony Orchestra in Schubert's *Mass in E flat* and Goldschmidt's *Mediterranean Songs*, and has performed Mozart's *Requiem* and Handel's *Dixit Dominus* at the BBC Proms. Further afield, he has performed Bach's B minor *Mass* with the Israel Camerata;

Schoenberg's *A Survivor from Warsaw* and Janáček's *The Eternal Gospel* in Portugal; and Janáček's *The Diary of One Who Disappeared* at the Nuremberg Festival.

His discography includes works by Bizet, Blow, Boyce, Handel, Offenbach, Puccini, Purcell and Wagner.

This season, Mark Le Brocq returns to WNO to sing Vasily Golitsyn (*Khovanshchina*) and Filka Morozov (*From the House of the Dead*). Further engagements include a centenary tribute concert to Hubert Parry at the Three Choirs Festival, Hereford. Looking ahead, he will return to WNO to sing Pierre Bezukhov (*War and Peace*).



Matthew Dixon

Matthew Dixon Motor Cop

Matthew is a 22-year-old baritone from Perth, Western Australia, currently studying on a scholarship with Robert Dean at the Guildhall School of Music & Drama. He previously completed his Bachelor of Music at the West Australian Academy of Performing Arts. In 2015–16 he was the recipient of the Silver Anniversary Prize for the Evelyn and Ralph Thompson Scholarship and also the winner of the Royal Over-Seas League Singing Competition. This season he has been involved with many of the Guildhall School's projects, which include Spanish, Italian and German concerts, operatic scenes and a performance at the Wigmore Hall of a concert of Schubert part-songs with Graham Johnson. Back home in Australia he has appeared with the Western Australian Opera Chorus in productions of *L'elisir d'amore*, *The Merry Widow* and *Carmen*, as well as giving a variety of solo recitals.



Louis Hurley

Louis Hurley Older Brother

Louis Hurley is a tenor from Perth, Australia. He is a Hazell Scholar at the Guildhall School of Music & Drama, studying on its Artist Masters programme under Adrian Thompson. He completed his Bachelor of Music and Graduate Diploma of Music at the Western Australian Academy of Performing Arts. During his time there he sang Acis (*Acis and Galatea*), the Englishman (Ibert's *Angélique*), Starveling (*A Midsummer Night's Dream*) and the title-role in *Albert Herring*. He was a finalist in the Helen Court Prize in 2015 and was awarded the inaugural Stacey Scholarship in 2016. At the Guildhall School, his roles in opera scenes have included the Earl of Essex (*Gloriana*), Bardolfo (*Falstaff*) and Quint (*The Turn of the Screw*). He recently made his debut at the Wigmore Hall in a recital of Schubert part-songs with Graham Johnson. He has performed in public masterclasses with artists such as Stuart Stratford, Mary King, Graham Johnson and Dame Felicity Lott.



Matthew Healy

Matthew Healy Younger Brother

Scottish tenor Matthew Hamilton Healy is currently in his first year of a Masters degree at

the Guildhall School of Music & Drama under the tutelage of Theresa Goble. He has appeared in a variety of productions and opera scenes over the past few years, including the Mayor (*Albert Herring*), Capitaine Silvio (Bizet's *Le docteur Miracle*), Gabriel von Eisenstein (*Die Fledermaus*), Parafaragarrmus (the premiere of Andrew Norman's *A Trip to the Moon*), Piquillo (*La Périchole*), Don Ottavio (*Don Giovanni*), Harašta (*The Cunning Little Vixen*) at the Guildhall School of Music & Drama, and Armed Man (*The Magic Flute*) as part of the AIMS Summer School. He has also participated in chorus work for WorkshOPERA in its production of *Boys of Paradise*, for the Guildhall School's production of *On the Twentieth Century* and, most recently, its world premiere of Julian Philips's *The Tale of Januarie*. In the concert hall Matthew Healy has sung in Purcell's *Ode to St Cecilia*, Mozart's *Requiem* (at the BBC Proms), Tippett's *A Child of Our Time*, Paul Mealor's *Crucifixus* and Schumann's *Szenen aus Goethes Faust*.



Katherine McIndoe

Katherine McIndoe Sister Catherine

Katherine McIndoe is a soprano from New Zealand, currently studying for a Masters in Vocal Studies at the Guildhall School of Music & Drama under Yvonne Kenny. She gained her Bachelor of Music degree at the New Zealand School of Music, where she studied under Jenny Wollerman and Richard Greager. She was a Dame Malvina Major Emerging Artist with New Zealand Opera for 2015–16, and is a member of the inaugural Dame Kiri Te Kanawa Foundation Singer Development Programme. Last year she was a Britten–Pears Young Artist at the Aldeburgh Festival, working with Malcolm Martineau and Dame Ann Murray. She won the Dame Malvina Major Foundation Wellington Aria Competition in 2015, has been a finalist in the New Zealand Aria Competition three times, and a semi-finalist

in the Australian Singing Competition twice. Recent roles include Tatyana (*Eugene Onegin*) and Giulietta (*I Capuleti e i Montecchi*) for Days Bay Opera. She has also performed several roles and understudies for New Zealand Opera. Since beginning her studies at Guildhall in September 2017, she has performed Micaëla (*Carmen*), Alice Ford (*Falstaff*), the Governess (*The Turn of the Screw*) and the Controller (*Flight*) in productions of opera scenes.



Lara Bienkowska

Lara Bienkowska Sister Lillianne

Mezzo-soprano Lara Bienkowska studied Environmental Science at the University of Birmingham, graduating in 2015. She is currently a student at the Guildhall School of Music & Drama. Her interest in music began at a young age with instrumental lessons and wide participation in school choirs and orchestras, but it was not until 2015 that she decided to pursue a professional career in music.

While at Birmingham she became involved in the University Gilbert & Sullivan Society and its Summer Festival Opera, with roles including Marcellina (*The Marriage of Figaro*) and Florence Pike (*Albert Herring*). She has also appeared as a soloist in *Messiah*, Haydn's 'Nelson' Mass, Vivaldi's *Gloria* and Rossini's *Petite messe solennelle*. She currently sings with the London Symphony Chorus.

She studies with John Evans at the Guildhall School, where her performances have included scenes from *La Cenerentola*, *Die Fledermaus*, *The Magic Flute*, *Dido and Aeneas*, and *Flight*, in addition to song repertoire in concert and recital. She also appeared in the chorus for the Guildhall School of Music & Drama's production of *The Tale of Januaria* in 2017.



Henri Tikkanen

Henri Tikkanen Prison Guard 1

Baritone Henri Tikkanen, born in Kuopio, Finland, is an Erasmus exchange student at Guildhall School of Music & Drama. He graduated last spring with a BMus from the University of the Arts, Sibelius Academy in Helsinki. In March this year he will join the opera programme at the Sibelius Academy with Hannu Niemelä as his teacher. His competition successes have included second place in Helsinki Lied – a national Lieder competition – and finalist in the Timo Mustakallio and Havets Röst competitions.



Alexander Jones

Alexander Jones Prison Guard 2

Alexander Jones has recently finished serving as a Lay Clerk at Gloucester Cathedral. He spent a gap year as a choral scholar at Wells Cathedral and then spent three years as a choral scholar at King's College, London. He has recently begun a postgraduate vocal degree at the Guildhall School of Music & Drama under the tutelage of Marilyn Rees and is currently the holder of a Stella Curry award to aid with his tuition. He has sung at various churches in London, including St Bride's Fleet Street, Marylebone Parish Church, St George's Hanover Square and the

Chapel Royal at Hampton Court Palace. He has also appeared as a soloist with various choral societies in repertoire including Bach's *St John Passion*, *St Matthew Passion* and *Magnificat*, Mendelssohn's *Elijah*, Beethoven's Ninth Symphony, Orff's *Carmina burana*, Mozart's Requiem, Brahms's *Ein Deutsches Requiem* and Karl Jenkins's *The Armed Man*. In addition he has appeared in productions mounted by Hampstead Garden Opera, The Co-Opera Company and British Youth Opera, performing such roles as Papageno (*The Magic Flute*) and Krušina (*The Bartered Bride*).



Olivia Sjöberg

Olivia Sjöberg First Mother

Swedish mezzo-soprano Olivia Sjöberg is currently studying on the Artist Masters programme at the Guildhall School of Music & Drama, where she previously attained her Bachelor of Music Honours degree under David Pollard. Recent highlights have included performing as a chorus section leader in the Royal Opera production of *Il ritorno d'Ulisse in patria* at the Roundhouse. Last year she sang in the UK premiere of Andrew Norman's *A Trip to the Moon* here at the Barbican with the London Symphony Orchestra conducted by Sir Simon Rattle and also took the role of Venus (Offenbach's *Orphée aux enfers*) with St Paul's Opera. During the Grimeborn Opera Festival she performed five roles in the premiere of Lewis Coenen-Rowe's cabaret opera *Collision*. Later this year she takes the title-role in *Carmen* for Somerset Opera. Before she came to London she studied at the prestigious Junior Academy in Stockholm, after which she was awarded the youth scholarship by the Royal Swedish Academy of Music.



Jessica Ouston

Jessica Ouston Mrs Charlton

Scottish mezzo-soprano Jessica Ouston is currently studying at the Guildhall School of Music & Drama in London, under John Evans. She has recently moved from Glasgow, where she studied with Patricia McMahon and graduated in 2014 with an MA Honours in English Literature and Theatre Studies from the University of Glasgow. She has participated in masterclasses with Rosalind Plowright, Diana Montague and Tobias Kruniger. She has performed with the Dorset Opera Festival chorus for four years, and received a full scholarship last summer. Her roles have included Countess's Maid (*Le comte Ory*) for Dorset Opera; the title-role in scenes from *La Périochole*; Dryad in scenes from *Ariadne auf Naxos* (Guildhall, 2017); and Mistress Quickly in scenes from *Falstaff* and Véronique in scenes from *Le docteur Miracle* (both Guildhall, 2018).



Diana Samper

Diana Samper Teenage Girl

Diana Samper was born in Zaragoza where she trained as a dancer with María de Ávila, then moved to Madrid, where she graduated from the Royal School of Dramatic Arts. She has worked with major companies such as

Cirque du Soleil in the show *El Despertar de la Serpiente*; La Fura dels Baus in *Mahagonny*, performed at Madrid's Teatro Real and at the Bolshoi Theatre in Moscow; and Comedians in *L'italiana in Algeri*, among others.

She has participated in television series such as *Hospital Central*, *Upa Dance* and *Brothers* and has just filmed a principal character for the series TVE: *Medical Center*.

She has worked with leading directors, including Claus Guth, Pierre Audi, Robert Wilson and Robert Carsen, in productions of *Parsifal*, *L'elisir d'amore*, *La conquista de México*, *Mahagonny*, *Moses und Aron*, *Pelléas et Mélisande* and *Katya Kabanova*, among many others.



Manuel Palazzo

Manuel Palazzo Teenage Boy

Manuel Palazzo studied classical ballet from an early age at the Teatro Colón in his native Argentina. He has since travelled the world, participating in both modern and classical dance, opera, theatre, film and TV. He is a regular at the Metropolitan Opera, New York, as well as being a featured dancer at the Teatro Liceu and Teatro Real, and has collaborated with leading directors including Sir David McVicar, Harold Prince, Laurent Pelly and Robert Lepage. His dance credits include participation with the Caracalla Dance Theatre (Beirut), Belgrade National

Theatre, Lanònima Imperial Dance Company (Barcelona), French Cultural Centre (Kinshasa) and the Teatro Colón. His film and television credits include *Blood Ties* (directed by Guillaume Canet) and *Boardwalk Empire* (directed by Martin Scorsese). Most recently he was principal dancer and choreographer on the International tour of Joyce DiDonato's *In War and Peace*.



Alejandro Pantany

Alejandro Pantany Anthony De Rocher

The actor and stuntman was born and raised in Las Palmas de Gran Canaria. He moved to Madrid to study drama, acquiring a diverse number of skills in the process. He has since worked in feature films, TV series, commercials, theatre, musicals and opera in Spain, Germany, Colombia, Peru and Paraguay as an actor, singer, dancer, stunt double, fencer and acrobat. In the field of opera he has appeared in *Dead Man Walking* and *La conquista de México* and has been stunt double for Plácido Domingo in *Cyrano de Bergerac* and for Vito Priante and Georg Nigl in *Il prigioniero*, all at Madrid's Teatro Real. He has worked on many feature films, including *The Promise*, *Risen*, *Cloud Atlas*, *The Cold Day of Light*, *Captain Kóblc* and *Down a Dark Hall*. He has also appeared on TV shows such as *La Peste*, *Narcos*, *Still Star-Crossed*, *La Zona*, *El Accidente*, *El Ministerio del Tiempo* and *Águila Roja*, among others.

BBC Symphony Orchestra

The BBC Symphony Orchestra was founded in 1930 and provides the backbone of the BBC Proms, performing around a dozen concerts at the festival each year. Highlights of the 2017 Proms season included performances of Mahler's 'Resurrection' Symphony (No 2) and Mussorgsky's opera *Khovanshchina*, as well as the First and Last Nights. The orchestra's strong commitment to contemporary music has led to recent commissions and premieres from Philip Cashian, Anna Clyne, Brett Dean, George Walker and Raymond Yiu.

The orchestra is Associate Orchestra at the Barbican, where its 2017–18 season of concerts includes Sakari Oramo's Sibelius symphony series, Total Immersion days devoted to Esa-Pekka Salonen, Julian Anderson and Leonard Bernstein, and tonight's concert staging of Jake Heggie's *Dead Man Walking*.

In addition to its appearances with Chief Conductor Sakari Oramo, the BBC Symphony Orchestra also works regularly with Semyon Bychkov, who holds the Günter Wand Conducting Chair, and Conductor Laureate Sir Andrew Davis.

The orchestra performs with the BBC Symphony Chorus and together they won the 2015 Gramophone Best Choral Disc Award for their recording of Elgar's *The Dream of Gerontius*, which they will perform as their season finale at the Barbican on 16 May 2018.

Central to the orchestra's life are public studio recordings for BBC Radio 3 at its Maida Vale home and the BBC SO also performs throughout the world. The vast majority of concerts are broadcast on BBC Radio 3, streamed online and available for 30 days after broadcast via the Radio 3 website. The BBC SO is committed to innovative education work: ongoing projects include the BBC's Ten Pieces, the BBC SO Journey Through Music (with pre-concert workshops and discounted tickets for families) and the BBC SO Family Orchestra and Chorus.

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BBC Singers

The BBC Singers hold a unique position in British musical life. The choir's virtuosity sees it performing everything from Byrd to Birtwistle, Tallis to Takemitsu. Its expertise in contemporary music has brought about creative relationships with some of the most important composers and conductors of the 20th and 21st centuries, including Britten, Peter Maxwell Davies, Poulenc and Judith Bingham.

The BBC Singers' current season at London's Milton Court Concert Hall has featured a concert programmed by Sir Harrison Birtwistle and including his *The Moth Requiem* conducted by Martyn Brabbins, Bach's *St Matthew Passion* with soloist Nicholas Mulroy, and an all-Handel concert led by recently appointed Chief Conductor Designate Sofi Jeannin. A special concert in St Luke's, Chelsea, in December featured Christmas readings from Dickens by Simon Callow. The Singers at Six series of early-evening concerts in the atmospheric surroundings of St Giles' Cripplegate continues into the 2017–18 season with music by Elgar, Finzi, Franck and Ravel.

The group makes appearances at the BBC Proms each year; concerts in the 2017 festival included music by Palestrina and Judith Weir, conducted by David Hill in Southwark Cathedral, and music on the theme of the Crucifixion conducted by Sofi Jeannin. The vast majority of its performances are broadcast on BBC Radio 3.

Based at the BBC's Maida Vale Studios, the choir also gives free performances at St Paul's Knightsbridge and other venues, including in October 2017 a concert programmed by Associate Composer Judith Weir. The BBC Singers also make regular appearances at major festivals across the UK and beyond.

The world-class ensemble is committed to sharing its enthusiasm and creative expertise through a 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.

Finchley Children's Music Group

Finchley Children's Music Group is a highly versatile group of mixed-voice choirs, committed to the promotion of singing and choral music for young people aged between 4 and 18. It has been under the direction of Grace Rossiter since 2001, during which time the choirs have become well known for their natural, vibrant vocal quality.

The choir was established in 1958 following the London premiere of Benjamin Britten's *Noyes Fludde* at Southwark Cathedral. In 1963, Britten became FCMG's President and his music continues to be at the heart of the choir's repertoire. Since its early years, FCMG has championed contemporary music for children's voices, commissioning works by composers including Peter Maxwell Davies, Elizabeth Maconchy, Malcolm Williamson, Brian Chapple, Malcolm Singer, Judith Bingham, James Weeks and John Pickard.

FCMG regularly performs at London's major concerts halls and abroad, alongside leading professional choirs and orchestras including the Boston, BBC and London Symphony orchestras, Aurora Orchestra, City of London Sinfonia and the BBC Singers, working with eminent conductors including Richard Hickox, Kurt Masur, Colin Davis and the choir's President, Martyn Brabbins. While in demand to provide children's choruses for major choral works such as Bach's *St Matthew Passion*, Berlioz's *The Damnation of Faust*, Mahler's *Symphony No 8* and Britten's *War Requiem*, FCMG is equally at home performing staged and semi-staged works.

Recent highlights include Carl Davis's *Last Train to Tomorrow* (Roundhouse/ BBC 2), Louis Andriessen's *La commedia*, the UK premiere of Mark-Anthony Turnage's *Hibiki* with the BBC SO, the world premiere of Kerry Andrew's *No Place Like* for the BBC Ten Pieces Prom, Holst's *The Hymn of Jesus* with Crouch End Festival Chorus at the Barbican and the Up Next Gala at the National Theatre. The choir is currently celebrating its 60th anniversary year, and highlights include a recent appearance at the London *A cappella* Festival at Kings Place and a forthcoming performance of Bernstein's *Mass* at the Royal Festival Hall with the National Youth Orchestra under Marin Alsop.

Actors

Adam Bellamy
Adam Davison
Joseph Littlewood
Joseph Ogeleka
Knut Olav Rygnestad
Koray Thomasson

BBC Singers

**Chief Conductor
Designate**

Sofi Jeannin

**Principal Guest
Conductor**

Bob Chilcott

Conductor Laureate

Stephen Cleobury

Associate Composer

Judith Weir

Chorus Master

Stephen Harris

General Manager

Paul Hughes

Soprano

Micaela Haslam

Elizabeth Poole

Olivia Robinson

Paralegal

Alice Gribbin

Rebecca Lea

Philippa Boyle

Rachel Chapman

Lucinda Cox

Genevieve Wakelin

Alto

Margaret Cameron

Eleanor Minney

Jessica Gillingwater

Ciara Hendrick

Katherine Nicholson

Lynette Alcántara

Ruth Kiang

Rosie Middleton

Katie Schofield

Tenor

Christopher Bowen

First Inmate

Stephen Jeffes

Sixth Inmate

Andrew Murgatroyd

Tom Raskin

Ben Alden

Daniel Bartlette

John Beaumont

Jon English

Sean Kerr

Neil MacKenzie

Edward Saklatvala

Philip Salmon

Julian Stocker

Paul Tindall

Bass

Michael Bundy

Fourth Inmate

Stephen Charlesworth

Fifth Inmate

Charles Gibbs

Jamie W Hall

Third Inmate

Edward Price

Second Inmate

James Birchall

Colin Campbell

Christopher Foster

Nicholas Garrett

Simon Grant

Michael Hickman

Oliver Hunt

Stephen Kennedy

Ben McKee

*The list of singers was
correct at the time
of going to press.*

Finchley Children's Music Group

President

Martyn Brabbins

Musical Director

Grace Rossiter

Joshua Abrams

Lily Archer

Sibylla Baron

Hannah Brown

Oscar Crouch

Irene Doukas

Molly Frow

Evie Guenault

Jenny Hayes

Meelina Isayas

William Kanmwaa

Hannah Kent

Charlotte Kerr-Bell

Liam Lichy-Lightman

Elana Luxon

Jasmine Sabri

Caitlin Sellis

Zach Sellis

William Thomson

Chloe Ward

Sadie Ward

Hyunji Woo

Joey Young

Maisie Young

*The list of singers was
correct at the time
of going to press.*

BBC Symphony Orchestra

Chief Conductor

Sakari Oramo

Günter Wand

Conducting Chair

Semyon Bychkov

Conductor Laureate

Sir Andrew Davis

General Manager

Paul Hughes

Violin 1

Stephen Bryant *leader*

Richard George

Richard Aylwin

Shirley Turner

Charles Renwick

Regan Crowley

Anna Smith

Benjamin Roskams

Molly Cockburn

Martin Gwilym Jones

Katherine Mayes

Sarah Thornett

Richard Milone

Ingrid Button

Violin 2

Heather Hohmann

Daniel Meyer

Hania Gmitruk

Philippa Ballard

Danny Fajardo

Lucy Curnow

Rachel Samuel

Tammy Se

Victoria Hodgson

Lucica Trita

Eleanor Bartlett

Caroline Bishop

Viola

Caroline Harrison

Philip Hall

Matthias Wiesner

Nikos Zarb

Audrey Henning

Natalie Taylor

Michael Leaver

Carolyn Scott

Mary Whittle

Daisy Spiers

Cello

Susan Monks

Graham Bradshaw

Tamsy Kaner

Mark Sheridan

Clare Hinton

Sarah Hedley Miller

Augusta Harris

Morwenna Del Mar

Double Bass

Lynda Houghton

Anita Langridge

Michael Clarke

Marian Gulbicki

Beverley Jones

Lucy Hare

Flute

Michael Cox

Nicolas Bricht

Piccolo/Alto Flute

Christopher Green

Oboe

Richard Simpson

Imogen Smith

Cor anglais

Alison Teale

Clarinet

James Burke

Peter Davis

Bass Clarinet

Tom Lessels

Bassoon

Paul Boyes

Susan Frankel

Contrabassoon

Stephen Maw

Horn

Martin Owen

Michael Murray

Andrew Antcliff

Nicholas Hougham

Anna Douglass

Trumpet

Alan Thomas

Martin Hurrell

Joseph Atkins

Gareth Bimson

Trombone

Helen Vollam

Dan Jenkins

Bass Trombone

Paul Lambert

Timpani

Christopher Hind

Percussion

Alex Neal

Joseph Cooper

Harp

Manon Morris

Piano

Elizabeth Burley

Sampler

Clive Williamson

The list of players was correct at the time of going to press.

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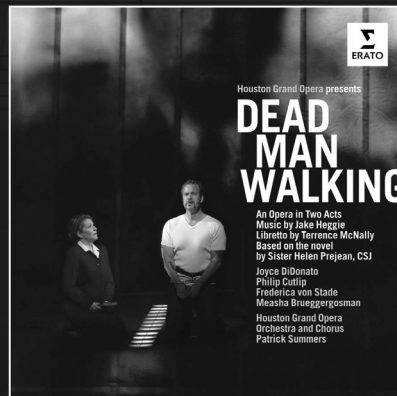
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