

Brooklyn Academy of Music

Alan H. Fishman,
Chairman of the Board

William I. Campbell,
Vice Chairman of the Board

Adam E. Max,
Vice Chairman of the Board

Karen Brooks Hopkins,
President

Joseph V. Melillo,
Executive Producer

Billy Budd

By Benjamin Britten
Glyndebourne Festival Opera
London Philharmonic Orchestra
The Glyndebourne Chorus
Conducted by Sir Mark Elder
Directed by Michael Grandage

BAM Howard Gilman Opera House
Feb 7, 9, 11 & 13 at 7:30pm

Approximate running time: three hours, including one intermission

BAM 2014 Winter/Spring Season sponsor:

Bloomberg

Billy Budd is made possible by a generous gift
from The Howard Gilman Foundation

Leadership support for opera at BAM provided by:
The Andrew W. Mellon Foundation
The Peter Jay Sharp Foundation
Stavros Niarchos Foundation

Leadership support for *Billy Budd* provided by:
Robert Turner
Aashish & Dinyar Devitre

Major support for *Billy Budd* provided by:
Mercedes T. Bass
Beth & Gary Allen Glynn
Joseph A. Stern

Major support for opera at BAM provided by:
The Francena T. Harrison Foundation Trust

Additional support for *Billy Budd* provided by:
Susan L. Baker & Michael R. Lynch

Libretto by **EM Forster** and **Eric Crozier**
Adapted from **Herman Melville's** *Billy Budd*,
Foretopman

Revival director **Ian Rutherford**
Set design by **Christopher Oram**
Costume design by **Christopher Oram**
Lighting design by **Paule Constable**
Movement direction by **Tom Roden**
London Philharmonic Orchestra leader
Pieter Schoeman
The Glyndebourne Chorus master/
Assistant conductor **Jeremy Bines**



Mark Elder



Stephen Gadd



Peter Gijsbertsen



Jacques Imbrailo



Darren Jeffery



Colin Judson



Jeffrey Lloyd-Roberts



John Moore



Richard Mosley-Evans



Daniel Norman



Mark Padmore



Duncan Rock



Brindley Sherratt



David Soar



Jeremy White



Michael Grandage

Billy Budd—Cast

MARK PADMORE	Captain Vere
MICHAEL WALLACE**	First Mate
BENJAMIN CAHN**	Second Mate
DAVID SOAR	Mr. Flint
RICHARD MOSLEY-EVANS	Bosun
JOHN MOORE	Donald
JEFFREY LLOYD-ROBERTS	Maintop
PETER GIJSBERTSEN	The Novice
COLIN JUDSON	Squeak
STEPHEN GADD	Mr. Redburn
DARREN JEFFERY	Lieutenant Ratcliffe
BRINDLEY SHERRATT	Claggart
DANIEL NORMAN	Red Whiskers
BRENDAN COLLINS**	Arthur Jones
JACQUES IMBRAILO	Billy Budd
DUNCAN ROCK	The Novice's Friend
JEREMY WHITE	Dansker
CHARLIE GILL	Cabin Boy*
SEBASTIAN DAVIES	Midshipmen*
TOM FOREMAN	
WILLIAM GARDNER	
QUENTIN ZACH MARTINS	
WILL ROBERTS	

* The midshipmen and cabin boy are from Trinity Boys' Choir, Trinity School, Croydon, England. Music director David Swinson

** Soloists from The Glyndebourne Chorus

ACTORS

Boldo Janchivdorj

Samuel Guy

Eduardo Nunez

Alex McNally

Mark Ruddick

Colm Seery

SYNOPSIS

PROLOGUE

Captain Vere, an old man, is haunted by a moment in his life when he was tested and found wanting.

ACT I / SCENE 1

Years earlier, on board HMS *Indomitable*, a British man-of-war, during the French wars of 1797, sailors are at work. A boarding party returns from a passing merchant ship, the *Rights o' Man*, with three men impressed for naval service. John Claggart, Master-at-Arms, interviews them but only the last, Billy Budd, pleases the officers, despite his stammer. But his impassioned farewell to the *Rights o' Man* is misunderstood as a revolutionary declaration, and Claggart, responsible for discipline, is told to watch Billy. He sets his corporal, Squeak, to harass Billy. A Novice returns from a flogging, and Donald and Dansker caution the new recruits that no one escapes punishment. They warn against Claggart while declaring their devotion to Vere.

SCENE 2

A week later, Vere meets with two officers in his cabin and they discuss the recent naval mutinies at Spithead and the Nore. Vere discounts their fears about Billy's influence on the men. Another officer arrives to announce that enemy land has been sighted.

SCENE 3

Below the decks, the same evening, Billy discovers Squeak meddling with his kit-bag and they fight. Claggart arrives and has Squeak arrested. Alone, Claggart voices his determination to destroy Billy. He forces the Novice to try to bribe Billy into leading a mutiny. Billy awakens to hear the Novice's proposal. Furious at the idea of mutiny, he can only stammer. Dansker tells Billy that Claggart is behind it all, but Billy refuses to believe him.

—INTERMISSION—

ACT II / SCENE 1

Some days later, Claggart is telling Vere that there is a dangerous sailor aboard, when a French ship is sighted. The crew is called to action stations and a shot is fired, but the wind fails, the mist returns and the chase is abandoned. Claggart returns to Vere and again accuses Billy of planning a mutiny. Vere orders both men to his cabin.

SCENE 2

Billy arrives in Vere's cabin to be confronted by Claggart's false accusation of inciting mutiny. Unable to speak to defend himself, Billy strikes Claggart, who falls dead. Vere summons his officers to an immediate drumhead court martial, knowing that the penalty for striking a superior officer is death. Aware of the injustice of the death sentence in this instance, the officers appeal to Vere for guidance; he remains silent, the officers reluctantly resolve that Billy should be hanged at dawn.

SCENE 3

The next morning, shortly before dawn, Billy awaits his execution.

SCENE 4

On deck, at four o'clock the same morning, the crew assembles to witness the hanging. Billy's final words are "Starry Vere, God bless you!" After the hanging the crew turns on the officers in anger. When the men are ordered below, their rebellion subsides into sullen obedience.

EPILOGUE

Vere, now an old man, knows he has failed Billy and himself: he could have saved him. He receives Billy's last words as a kind of benediction, redeeming him at the last.

DIRECTOR'S NOTE

I was brought up beside the sea, and Britten's music has always moved me; and I was particularly keen that the first opera that I directed should be in English. I've seen *Billy Budd* many times in the past and have always been struck by the extraordinary depth of character in the piece. That's what I enjoy most when excavating text in the theatre.

It was clear to me in starting the process with the designers and eventually with the singers that the sea is ever-present in the music of *Billy Budd*, as it also is in *Peter Grimes*. Britten has this brilliant capacity to conjure up the huge, surging sound of the sea through the orchestra. Therefore, I wanted to leave the sea to the orchestra and focus on creating the claustrophobic, violent, capricious shipboard world that these characters inhabit. That's why we took a cross-section of a great ship and went

right into the center of it, lower deck, mid-deck, top-deck, and focused on this world—this beehive, in a way—all the crew working away within the framework of a mighty sea. Our job was to help the audience understand the hideous circumstances in which all of these people lived.

In the critical literature on both Melville's novella and of Britten's opera, there's much dissecting of the subtext—everything ranging from Christian symbolism to homoeroticism. Of course all of these things are key to a successful understanding of the piece, but I only want them to come out in a way that feels very organic, very much part of the overall piece. And I think that comes from a dialogue with the artists you are in the room with.

—*Michael Grandage*

ABOUT THE OPERA

Billy Budd (1951), written by Benjamin Britten for the Festival of Britain, has lyrics by EM Forster and Eric Crozier based on Herman Melville's novel, *Billy Budd: Foretopman*. The opera, which premiered at Covent Garden, was well-received in its original four-act version. In 1960, it was restructured into a work composed of a prologue, two acts, and an epilogue, performed by an all-male cast.

The beginning and ending sections are told from the point of view of Captain Vere, remorseful that he did not intervene in the persecution of an innocent man.

Billy Budd premiered at the Royal Opera House, Covent Garden, on December 1, 1951. It was first performed at Glyndebourne on May 20, 2010. This production was part of Glyndebourne Festival Opera's 2013 Britten Centennial celebration and a New York City-wide salute to the composer's 100th as well.

Original Glyndebourne Production made possible by The Monument Trust in memory of Simon Sainsbury.

Glyndebourne thanks the Britten-Pears Foundation for their support in staging this production of *Billy Budd*.

BENJAMIN BRITTEN (composer)

Benjamin Britten was born in Lowestoft, Suffolk, on the east coast of England, on November 22, 1913. Although he was already composing vigorously as a child, he nonetheless felt the importance of some solid guidance and in 1928 turned to the composer Frank Bridge; two years later he went to the Royal College of Music in London, studying with Arthur Benjamin, Harold Samuel, and John Ireland. While still a student, he wrote his "official" Op. 1, the *Sinfonietta* for chamber ensemble, and the *Phantasy Quartet* for oboe and string trio, and in 1936 he composed *Our Hunting Fathers*, an ambitious song-cycle for soprano and orchestra, which confirmed Britten's virtuosic vocal and instrumental technique. He was already earning his living as a composer, having joined the GPO (Post Office) Film Unit the previous year; the collaboration he began there with the poet W.H. Auden was to prove an important one throughout his career. Britten found himself in the United States at the outset of World War II and stayed there for three more years, returning to Britain in 1942. In America he produced a number of important works, among them the orchestral *Sinfonia da Requiem*, the song-cycle *Les Illuminations* for high voice and strings, and his Violin Concerto. With the opera *Paul Bunyan* he also made his first essay in a genre that would be particularly important to him. Back in Britain, where as a conscientious objector he was excused from military service, he began work on the piece that would establish him beyond question as the pre-eminent British composer of his generation—the opera *Peter Grimes*, premiered to an ecstatic reaction on June 7, 1945. *The Young Person's Guide to the Orchestra: Variations and Fugue on a Theme of Purcell*—a cornerstone of the orchestral repertoire—was first performed in the following year. Indeed, Britten now composed one major work after another, among them the operas *The Rape of Lucretia* (1946), *Albert Herring* (1947), *Billy Budd* (1951), *Gloriana* (1953), *The Turn of the Screw* (1954), *Noye's Fludde* (1957), *A Midsummer Night's Dream* (1960), *Owen Wingrave* (1970–71), and *Death in Venice* (1971–73); the Nocturne for tenor and orchestra (1958), the *War Requiem* (1961–62), a Cello Symphony (1963) for Rostropovich and his orchestral *Suite on English Folk Tunes* (1974). Britten's importance in post-war British cultural life was enhanced by his founding of the English Opera Group in 1946 and the Aldeburgh Festival two years later. His career as a composer

was matched by his outstanding ability as a performer: he was both a refined pianist and a spontaneous and fluent conductor—his Mozart was particularly highly esteemed. Britten's later career was clouded by bouts of ill-health, culminating in heart disease. He never fully recovered from open-heart surgery in 1973, and died on December 4, 1976, at the age of 63, a few months after being appointed a life peer—the first composer ever to know that honor. Benjamin Britten is published by Boosey & Hawkes. *Reprinted by kind permission of Boosey & Hawkes.*

MARK ELDER (conductor)

Previously for Glyndebourne: *Falstaff*, *Billy Budd*, *Fidelio*, *Euryanthe*, *The Rake's Progress*, *Simon Boccanegra*, *La clemenza di Tito* (Glyndebourne Festival Opera). Recent engagements: *Fidelio*, *The Tsar's Bride*, *La bohème* (Royal Opera House); 2012 BBC Proms with the Hallé, Aldeburgh World Orchestra and BBC Symphony Orchestra; *Wonderful Town* with the Hallé (Royal Exchange Theatre); *Tannhäuser* (Opéra national de Paris); *King Roger* (Bregenz Festival); *Wozzeck* (ROH). Forthcoming engagements: *La bohème* (Opéra national de Paris). He has been music director of the Hallé since 2000, and has also held the positions of music director at English National Opera and principal guest conductor of City of Birmingham Symphony Orchestra, BBC Symphony Orchestra, and the London Mozart Players. He has worked with the world's leading symphony orchestras and appears regularly at prominent international opera houses from the ROH to the Met. His many recordings include Gramophone Award-winning releases with the Hallé; he also has several projects planned with Opera Rara, where he is the artistic director. He is an honorary member of the Royal Philharmonic Society and received a knighthood in 2008.

MICHAEL GRANDAGE (director)

Previously for Glyndebourne: *Billy Budd* (GFO); *Le nozze di Figaro* (GFO, Glyndebourne Tour (GT)). Recent engagements: *Red* (Los Angeles); *Don Giovanni* (Met); *Madama Butterfly* (Houston Grand Opera); *Evita* (Broadway); *Richard II*, *King Lear* (Donmar); *Hamlet* (Donmar, West End, Elsinore); *Danton's Death* (NT); *Privates on Parade* (West End). Forthcoming engagements: *Peter and Alice*, *The Cripple of Inishmaan*, *A Midsummer Night's Dream* (West End). He was artistic director of Sheffield Theatres between 2000 and 2005 and artistic director of the Donmar between 2002 and 2012. He is



Photo: Richard Hubert Smith

currently artistic director of the Michael Grandage Company. His work has won Olivier, Tony, Evening Standard, Critics' Circle, Drama Desk, and South Bank Awards. He was appointed CBE in the Queen's Birthday Honours 2011.

IAN RUTHERFORD (revival director)

Previously for Glyndebourne: *Rusalka*, *Die Meistersinger von Nürnberg*, *The Cunning Little Vixen* (GFO). Recent engagements: *The Magic Flute*, *The Passenger* (ENO); *Peter Grimes* (Ópera de Oviedo, Deutsche Oper Berlin); *Lucia di Lammermoor* (Washington National Opera, Göteborg Opera, Canadian Opera Company); *The Face* (Gray's Inn Opera); *Die Meistersinger von Nürnberg* (Lyric Opera of Chicago); *The Rape of Lucretia* (GT). Forthcoming engagements: *Rusalka* (Slovenian National Theatre Opera). He was staff director at ENO between 1998 and 2011, directing revivals of *The Barber of Seville*, *Madama Butterfly*, and *Falstaff*. He has directed his own productions for Diva Opera as well as *Madama Butterfly* (Opera Holland Park), *Cendrillon* (Royal Academy of Music), and *Il matrimonio segreto* (Les Azuriales Opera Festival).

CHRISTOPHER ORAM (designer)

Previously for Glyndebourne: *Le nozze di Figaro*, *Billy Budd* (GFO); *Le nozze di Figaro* (GT).

Recent engagements: *Cat on a Hot Tin Roof*, *Evita* (both Broadway); *Company* (Sheffield Crucible); *Don Giovanni* (Met); *Madama Butterfly* (Houston Grand Opera); *Red* (Donmar, Los Angeles); *King Lear* (Donmar). Forthcoming engagements: *Peter and Alice*, *The Cripple of Inishmaan*, *A Midsummer Night's Dream*, *Henry V* (Michael Grandage Company). He trained at the West Sussex College of Art and Design and has collaborated with Michael Grandage on numerous productions since 1996. He is the recipient of an Evening Standard Award for *Caligula* (2003), Olivier Award for *Power* (2004), and a Tony Award for *Red* (2010).

PAULE CONSTABLE (lighting designer)

Previously for Glyndebourne: *Le nozze di Figaro*, *La bohème*, *The Cunning Little Vixen*, *Rusalka*, *Die Meistersinger von Nürnberg*, *Così fan tutte*, *Billy Budd*, *Giulio Cesare*, *Carmen*, St. Matthew Passion, *The Miserly Knight*, *Gianni Schicchi* (GFO). Recent engagements: *Don Giovanni*, *Anna Bolena*, *Satyagraha* (Met); *Dr. Dee*, *Medea* (ENO); *The Curious Incident of the Dog in the Night-Time*, *This House* (NT); *War Horse* (NT, West End, Broadway); *Sleeping Beauty* for Matthew Bourne. Forthcoming engagements: *The Light Princess* (NT); *Peter Grimes* (Opéra de Lyon). Born in north Devon, she studied at Goldsmiths. She has received Olivier Awards

for *The Chalk Garden* (Donmar), *Don Carlos* (Sheffield Crucible), and *His Dark Materials* (NT) and a Tony Award for *War Horse* (Broadway).

TOM RODEN (movement director)

Previously for Glyndebourne: *Billy Budd* (GFO). Recent engagements: *Babette's Feast* (ROH); *The Magic Flute*, *Hansel and Gretel* (Opera North); *Norma*, *The Elixir of Love* (Grange Park Opera); *Proper Clever* (Liverpool Playhouse). Forthcoming engagements: *Feel About Your Body* (New Art Club). A performer, writer, and choreographer, he is co-director of the dance theater group New Art Club. He has had work commissioned by Dance Umbrella, Scottish Dance Theatre, Ricochet, Probe, and the Place Prize, and has been nominated for a Total Theatre Award. As a performer, he has danced the lead role in *The Cunning Little Vixen* (Bregenz Festival) and appeared in Tim Supple's film version of *Twelfth Night*.

JEREMY BINES (chorus master/assistant conductor) Previously for Glyndebourne: *La bohème* (conductor, GT); *The Turn of the Screw* (assistant conductor, GFO); *The Cunning Little Vixen*, *La Cenerentola*, *L'enfant et les sortilèges*, *Die Meistersinger von Nürnberg*, *L'elisir d'amore*, *Rusalka*, *Billy Budd*, *Macbeth*, *The Rake's Progress* (chorus master, GFO); *Le nozze di Figaro*, *Don Pasquale*, *La bohème*, *Falstaff*, *Jenůfa* (chorus master, GT). Recent engagements: assistant conductor to Vladimir Jurowski (London Philharmonic); *Billy Budd* (coach for the Russian premiere, Mikhailovsky Theatre). Forthcoming engagements: *Hänsel und Gretel* (conductor, GT). He is a former chorus master of the Royal Danish Opera, where he was assistant conductor on the Danish premiere of *Rusalka*. In 2012 he made his GFO debut conducting a performance of *La bohème* for an indisposed Kirill Karabits.

STEPHEN GADD (Mr. Redburn; baritone) Previously for Glyndebourne: Title role/*Macbeth*, *Lysiart/Euryanthe*, *Melot/Tristan und Isolde* (GFO); title role/*Macbeth* (GT). Recent engagements: *Sharpless/Madama Butterfly*, *Kurwenal/Tristan und Isolde* (Grange Park Opera); *Speaker/Die Zauberflöte* (Lucerne Festival); *Sonora/La fanciulla del West* (De Nederlandse Opera); *Storch/Intermezzo* (Buxton Festival); *Melot/Tristan und Isolde* (Dallas Opera). Forthcoming engagements: *Marcello/La bohème* (Finnish National Opera); *Captain Balstrode/Peter Grimes*, *Prince Yeletsky/The Queen of Spades*

(Grange Park Opera). Winner of the Kathleen Ferrier Award in 1990, his operatic highlights have included performances at the Opéra national de Paris and Salzburg Festival, as well as with the ROH, ENO, and Welsh National Opera.

PETER GIJSBERTSEN (Novice; tenor) Previously for Glyndebourne: tenor, *Secrecy*; *Chineseman/The Fairy Queen*; *Maintop/Billy Budd*; Voice of Young Sailor/*Tristan und Isolde*; Soldier, Liberto, Tribune/*L'incoronazione di Poppea* (GFO). Recent engagements: Tenor/St. Matthew Passion with the Royal Concertgebouw Orchestra (Amsterdam); Eurimaco, *Giove/Il ritorno d'Ulisse* (Oper Köln); Tamino/*Die Zauberflöte* (Ópera de Oviedo); *Kammermusik 1958* (NDR Sinfonieorchester); Tenor/*Le vin herbé* (Staatsoper Berlin); recital at Concertgebouw Amsterdam. Forthcoming engagements: Tenor/*Le vin herbé* (Staatsoper Berlin); recitals (De Doelen, Concertgebouw Amsterdam). Following his studies at the Utrecht Conservatory, he made his debut in the NTR Zaterdagmatinee from the Concertgebouw Amsterdam. He was the winner of the John Christie Award in 2007 and received three prizes at the 2012 International Vocal Competition in Holland.

JACQUES IMBRAILO (Billy Budd; baritone) Previously for Glyndebourne: title role/*Billy Budd* (GFO); *Guglielmo/Così fan tutte* (GT). Recent engagements *Pelléas/Pelléas et Mélisande* (Aalto-Musiktheater Essen); *Tarquinius/The Rape of Lucretia* (Houston Grand Opera, Teatro Goldoni); *Count/Le nozze di Figaro* (Opéra de Lille, WNO, ROH); *Guglielmo/Così fan tutte* (Opera Colorado, Opera North); *Schaunard/La bohème* (ROH); *Figaro/The Barber of Seville* (WNO). Forthcoming engagements: Title role/*Don Giovanni* (Scottish Opera); *Valentin/Faust* (Baden-Baden Festival); concerts at Wigmore Hall, Barbican, and Carnegie Hall. Born in South Africa, he studied at the RCM before joining the Jette Parker Young Artists Programme at the ROH between 2006 and 2008. On the concert platform, he has performed at the BBC Proms, Wigmore Hall, Royal Albert Hall, and Concertgebouw Amsterdam, as well as with the New York Philharmonic.

DARREN JEFFERY (Lieutenant Ratcliffe; bass-baritone) Previously for Glyndebourne: *Billy Budd* (GFO). Recent engagements *Kothner/Die Meistersinger von Nürnberg* (Lyric Opera of Chicago); *Leporello/Don Giovanni* (ENO); *Hobson/Peter Grimes* (Ópera de Oviedo);

BAM



THE HOWARD GILMAN
FOUNDATION

for its leading support of Billy Budd

Salutes

Publio/*La clemenza di Tito* (Aix); Capulet/*Roméo et Juliette* (ROH/Salzburg Festival); title role/*Maometto Secondo* (Garsington Opera).
 Following studies at the RNCM, he joined the Vilar Young Artists Programme at the ROH. On the operatic stage he has performed at Teatro Real, Teatro dell'Opera di Roma, Concertgebouw Amsterdam, Opéra de Lyon, Châtelet, and La Monnaie. In concert he has appeared with the LSO, Hallé, and Chamber Orchestra of Europe.

COLIN JUDSON (Squeak; tenor)

Previously for Glyndebourne: Don Curzio/*Le nozze di Figaro*; Pásek, Innkeeper/*The Cunning Little Vixen*; Kunz Vogelgesang/*Die Meistersinger von Nürnberg*; Squeak/*Billy Budd*; Andrew/*The Last Supper* (GFO); Gastone/*La traviata*; Dr Caius/*Falstaff* (GT). Recent engagements: Timorous, Lord Lechery, Messenger/*The Pilgrim's Progress* (ENO); Sellem/*The Rake's Progress* (Scottish Opera); Kunz Vogelgesang/*Die Meistersinger von Nürnberg* (ROH); Mime/*Siegfried* (Finnish National Opera); Dr Caius/*Falstaff* (Angers Nantes Opéra). Forthcoming engagements *Witch/Hänsel and Gretel* (GT).
 He studied at the Guildhall School of Music and Drama before joining the ensemble at Oper Köln. He appears regularly in the UK, including at the ENO, ROH, Opera North, and Scottish Opera, as well as in Europe where he has performed at Teatro Real, Opéra national de Bordeaux, Opéra national du Rhin, and De Nederlandse Opera.

JEFFREY LLOYD-ROBERTS (Maintop; tenor),

Performances include *Epic of Gilgamesh* (CBSO), *The Death of Klinghoffer* and Bartok's *Cantata Profana* (BBC Symphony Orchestra), Beethoven Symphony No. 9 (Barbican), *Das Lied von der Erde* (Malaysian Philharmonic Orchestra, Kuala Lumpur), *The Last Supper* (London Sinfonietta in Milan, Turin), *Oedipus Rex* and *Mahagonny* (2007 & 2008 Edinburgh Festival), regular appearances at the BBC Proms festival, most recently in 2011 for the UK premiere of Birtwistle's *Angel Fighter*, following the 2012 world premiere, with *Gurrelieder* (BBC Symphony Orchestra). Opera includes *Der Freischütz*, *Fidelio*, *Carmen*, *Macbeth* (English Touring Opera); *Le Roi Malgré Lui*, *Aroldo* (Chelsea Opera Group); *The Makropulos Case*, *The Marriage of Figaro* (Welsh National Opera), *Katya Kabanova* (Opera Holland Park). With Grange Park Opera: *The Breasts of Tiresias*, *The Turn of the Screw*, *Eugene Onegin*, *The Gambler*,

Rusalka. With Opera North: *Peter Grimes*, *Queen of Spades*, *Wozzeck*, *La bohème*, *The Bartered Bride*, *Love Life*, and *The Adventures of Mr. Broucek* (also Scottish Opera). For ENO: *Lulu*; ROH: *Gianni Schicchi*, *Anna Nicole*; BOC: *Wozzeck*; GFO: *The Last Supper*. He made his Salzburg debut in 2010 in *Die fliegende Holländer*. Recent and future engagements include *Julietta* (ENO), *Thais* (Teatro Nacional de São Carlos, Lisbon), *Gawain* (Salzburg Festival and BBC Symphony Orchestra), the title role of *Peter Grimes* (Opera North), and *Anna Nicole* (ROH). Concert performances: Glagolitic Mass with Cambridge University Music Society.

JOHN MOORE (Donald; baritone)

Previously for Glyndebourne: Donald/*Billy Budd* (GFO); Count/*Le nozze di Figaro* (GT). Recent engagements: Title role/*Eugene Onegin*, Dr. Malatesta/*Don Pasquale* (Des Moines Metro Opera); Curio/*Giulio Cesare*, Simonetto/*Francesca da Rimini*, Donald/*Billy Budd*, Papageno/*Die Zauberflöte* (Met); Lorenzo/*Homecoming* (Minnesota); Figaro/*The Barber of Seville* (WNO). Forthcoming engagements: Fléville/*Andrea Chénier*, Papageno/*Die Zauberflöte* (Met); Guglielmo/*Così fan tutte* (Hyogo Performing Arts Center Japan). Born in Milford, IA, he is a graduate of the Met's Lindemann Young Artist Development Program. He made his operatic debut at the Met in 2007 and his recital debut with the Philadelphia Chamber Music Society, and appeared with Peoples' Symphony Concerts in New York.

RICHARD MOSLEY-EVANS (Bosun; baritone)

Previously for Glyndebourne: Bosun/*Billy Budd*; Doctor, Herald, Servant/*Macbeth*; Shepherd/*Pelléas et Mélisande*; Amantino di Nicolao/*Gianni Schicchi*; Le Dancaire/*Carmen*; Steersman/*Tristan und Isolde*; Herald/*Otello*; Fifth Servant/*Capriccio*; Captain, Innkeeper/*Manon Lescaut*; Servant/*Lulu*; Zaretsky/*Eugene Onegin* (GFO); Mayor/*Jenůfa*; Frank/*Die Fledermaus*; Benoît, Alcindoro/*La bohème*; Dr. Grenvil/*La traviata*; Indian/*The Bartered Bride*; Stagehand/*The Makropulos Case* (GT). Recent engagements: Mayor, Foreman/*Jenůfa* (Opéra de Lille); Alfonso/*Così fan tutte*, Arthur/*The Lighthouse*, Emperor/*The Emperor of Atlantis*, title role/*Gianni Schicchi* (ETO); Sacristan/*Tosca* (RAH). Born in Wales, he studied at the Royal Welsh College of Music and Drama where he was awarded the Sybil Tutton Opera Scholarship, Sir Geraint Evans Scholarship, and the Silver Medal from the Worshipful Company of Musicians.

BAM Salutes

the following institutions and individuals for their
support of Billy Budd and BAM Opera

Leadership Support



THE HOWARD GILMAN
FOUNDATION



Robert Turner

Aashish & Dinyar Devitre

The Andrew W. Mellon Foundation

The Peter Jay Sharp Foundation

Major Support

Mercedes T. Bass

Beth & Gary Allen Glynn

Joseph A. Stern

Francena T. Harrison Foundation Trust

DANIEL NORMAN (Red Whiskers; tenor)
 Previously for Glyndebourne: Moser/*Die Meistersinger von Nürnberg* (GFO); Andy/*Imago* (community opera); Don Basilio/*Le nozze di Figaro*; Quint/*The Turn of the Screw*, Dr. Blind/*Die Fledermaus* (GT). Recent engagements: Stravinsky's *Renard* in concert (QEH); title role/*Joshua* (Opera North); a recital tour of *Columbia*; Monostatos/*The Magic Flute* (Nevill Holt Opera); Minister/*Road Rage* (Garsington); Mime/*Das Rheingold* (Oviedo); *Carmina Burana* (Royal Albert Hall); Messiah (Wells Cathedral; York Minster). Forthcoming engagements: tenor in Francisco Coll's *Café Kafka*; Silversmith in Elspeth Brooke's *The Commission* (Opera North/Aldeburgh/Linbury collaboration); Kodaly's *Psalmus Hungaricus* with Oslo Domkor; Piper/*Ban 'un Yan Tan Tethera* (Britten Sinfonia). Norman was a choral scholar at New College Oxford, where he studied engineering. He went on to study in the US and Canada and at the Royal Academy of Music. In his first year out of college he made his debuts at the Queen Elizabeth Hall with Trevor Pinnock, the Royal Festival Hall with David Atherton, the Wigmore Hall with Graham Johnson, Almeida Opera, and the Aldeburgh Festival with David Parry and at the Barbican with Richard Hickox.

MARK PADMORE (Captain Vere; tenor)
 Previously for Glyndebourne: Evangelist/St Matthew Passion (GFO). Recent engagements: title role/*The Corridor* (Aldeburgh and Bregenz Festivals, QEH); Tom Rakewell/*The Rake's Progress* (La Monnaie); Macheath/*The Threepenny Opera* with the London Philharmonic Orchestra (Royal Festival Hall, Champs-Élysées); Quint/*The Turn of the Screw* (BBC); title role/*La clemenza di Tito* (European tour); Britten *War Requiem* (Bayerischer Rundfunk and CBSO tours). Forthcoming engagements: tenor/St. Matthew Passion with Berliner Philharmoniker; Quint/*The Turn of the Screw* (Wiener Konzerthaus). Raised in Canterbury, he studied at Cambridge University. In the opera house he has worked with directors Peter Brook, Katie Mitchell, and Deborah Warner. On the concert platform, he has appeared with the world's leading orchestras, collaborates regularly with the Orchestra of the Age of Enlightenment, and is a noted specialist in Bach's Passions. His many releases include the award-winning *Winterreise* and *Dichterliebe*.

DUNCAN ROCK (Novice's Friend; baritone)
 Previously for Glyndebourne: Novice's Friend/

Billy Budd, Keeper of the Madhouse/*The Rake's Progress* (GFO); Tarquinius/*The Rape of Lucretia*; Mercurio/*L'incoronazione di Poppea* (GT). Recent engagements: title role/*Don Giovanni* (Welsh National Opera); Papageno/*Die Zauberflöte*, Schaunard/*La bohème*, Moralès/*Carmen* (ENO); Billy Bigelow/*Carousel* (Châtelet). Forthcoming engagements: title role/*Don Giovanni* (Boston Lyric Opera). He studied at the Guildhall School of Music and Drama and National Opera Studio. A Jerwood Young Artist at Glyndebourne, he was the recipient of the 2010 John Christie Award. He is also the winner of the 2012 Chilcott Award and is an ENO Harewood Artist.

BRINDLEY SHERRATT (Claggart; bass)
 Previously for Glyndebourne: Rocco/*Fidelio*, Commendatore/*Don Giovanni*, Superintendent Budd/*Albert Herring*, Immigration Officer/*Flight* (GFO). Recent engagements Sarastro/*Die Zauberflöte* (ROH, De Nederlandse Opera, Hamburg State Opera, Opéra national de Bordeaux); Balducci/*Benvenuto Cellini* (Salzburg); Rocco/*Fidelio* (Teatro de la Maestranza de Sevilla); Fiesco/*Simon Boccanegra* (ENO); Philippe/*Don Carlo* (Opera North); Veit Pogner/*Die Meistersinger von Nürnberg* (WNO). Forthcoming engagements Sarastro/*Die Zauberflöte* (Wiener Staatsoper); Pimen/*Boris Godunov* (Bayerische Staatsoper); Gremin/*Eugene Onegin*, Sparafucile/*Rigoletto*, Oroveso/*Norma* (ROH); debuts at the Lyric Opera of Chicago and the Met. Born in Manchester, he studied at the Royal Academy of Music. In demand on the concert platform, he has appeared at the BBC Proms and the Bregenz, Edinburgh, Lucerne, and Salzburg festivals with conductors such as Ivor Bolton, Andrew Davis, Mark Elder, John Eliot Gardiner, Louis Langrée, Yannick Nézet-Séguin, and Antonio Pappano.

DAVID SOAR (Mr. Flint; bass)
 Previously for Glyndebourne: Masetto/*Don Giovanni* (GFO). Recent engagements Basilio/*The Barber of Seville* (ENO); Masetto/*Don Giovanni* (Met); La Rocca/*Un giorno di regno* (Bilbao Opera); Leporello/*Don Giovanni*, title role/*Le nozze di Figaro*, Colline/*La bohème* (WNO); Quinault/*Adriana Lecouvreur* (ROH). Forthcoming engagements: return visits to the Met and WNO. Born in Nottinghamshire, he studied at the RAM and National Opera Studio. He has been an associate and principal artist of WNO where, in 2009, he was the first recipient of the Family Parry Bursary. His concert repertoire is broad; recent performances include

Handel's *Messiah* with the City of Birmingham Choir and Britten *Sinfonia* as well as the *English Concert* conducted by Harry Bicket, Belshazzar's *Feast* with the Hallé, and *Rigoletto* with the BBC SO for broadcast.

JEREMY WHITE (Dansker; bass-baritone)
Previously for Glyndebourne: *Dansker/Billy Budd* (GFO). Recent engagements: *Benoît/La bohème*, *Fifth Jew/Salome*, *Antonio/Le nozze di Figaro*, *Il Talpa/Il tabarro*, *Betto/Gianni Schicchi*, *Second Sentinel/Les Troyens* (ROH). Forthcoming engagements: *Vaudemont/Les vêpres siciliennes*, *One-armed brother/Die Frau ohne Schatten*, *Naval Captain/Manon Lescaut* (ROH). His opera appearances have taken him from Aix to the ROH, where he has performed each season since his debut in 1991 taking on roles from Mozart to Janáček. Recent seasons have also seen him sing at La Scala, De Nederlandse Opera, and Palau de les Arts Reina Sofia in Valencia. He joined Music Theatre London in 1991 where he sang the roles of Don Ottavio (*Don Giovanni*), Basilio (*The Marriage of Figaro*), and Tisbe (*La Cenerentola*) and worked as executive producer for the company touring throughout Europe. He made his opera directing debut in 1993, and since then has directed *Otello*, *Le nozze di Figaro* (Opera de Nice), *Albert Herring*, *Der Wildschütz* (Staatstheater Darmstadt), *The Barber of Seville*, *La bohème* (ENO); and *Serse* (Drotningholm). Jeremy White appears by kind permission of the Royal Opera House.

GLYNDEBOURNE FESTIVAL OPERA

The Glyndebourne Festival was founded in

1934 by John Christie and his opera-singer wife, Audrey Mildmay. They began with two Mozart operas and since then the repertoire has expanded to include works from the Baroque to the contemporary. New works premiered at Glyndebourne include two by Benjamin Britten, 13 new commissions on the mainstage, and more than 20 through the education program. Crucially, Glyndebourne has remained financially independent since 1934. Although it receives valued Arts Council England support for the Tour and some educational work, the Festival receives no public subsidy. Glyndebourne is a registered charity, funded by box office income, its members and supporters. Today the Festival runs from May to August with a program of six operas in a world-class 1,200-seat opera house. Together with the Glyndebourne Tour it presents about 120 live performances each year to a total audience of around 150,000. Its resident orchestras are the London Philharmonic Orchestra and the Orchestra of the Age of Enlightenment. The Glyndebourne Tour began in 1968, with the aim of bringing opera to new audiences and creating performance opportunities for young singers in the Glyndebourne Chorus, as well as for other emerging international singers and conductors. As part of Glyndebourne's mission to reach new audiences, it has maintained a widely respected education program since 1986, offers reduced-price tickets to under-30s for selected performances, and has pioneered live cinema screenings and internet broadcasts, alongside recordings on DVD and CD.

GLYNDEBOURNE STAFF

Executive Chairman, Gus Christie
General Director, David Pickard
Director of Finance and Resources, Sarah Hopwood
Director of Artistic Administration, Steven Naylor
Technical Director, Dave Locker
Head of Development, Andrew Higgins

Company Manager, Ian Jackson
Assistant Director, Lucy Bradley
Chorus Master and Assistant Conductor, Jeremy Bines
Music Preparation, Geoffrey Paterson

LONDON PHILHARMONIC ORCHESTRA

Chief Executive & Artistic Director, Timothy Walker AM
General Manager & Finance Director, David Burke
Concerts Director, Roanna Gibson
Development Director, Nick Jackman

Stage Manager, Benjamin Sedgwick
Deputy Stage Manager, Claire Burslem
Assistant Stage Manager, Sophie Leach
Stage Technicians, Phil Umney, Darren Elder, Tony Collins
Lighting Technician, David Manion
Make Up, Sarah Piper
Wardrobe, Lucy Harris, Leah Williams
Wigs, Sheila Slaymaker, Marian de Graef
Supertitles, Steven Gietzen
Chaperones, David Swinson, Michael Holiday

Marketing Director, Kath Trout
Education & Community Director, Isabella Kernot
Tours Manager, Jenny Chadwick
Orchestra Personnel Manager, Andrew Chenery
Stage Manager, Christopher Alderton

THE GLYNDEBOURNE CHORUS

TENORS

Stephen Aviss
Jonas Cradock
David de Winter
Andrew Dickinson
James Geer
Peter Haydn Ferris
Gareth Huw John
Patrick Hyland
Niel Joubert
Oliver Johnston

Sean Kerr
Anthony Osborne
Gyula Rab
David Sanchez Serra
David Shaw
Neil Williams

BASSES

Peter Braithwaite
Colin Brockie
Benjamin Cahn

Brendan Collins
Andrew Davies
Timothy Dickinson
Adam Gilbert
Bartholomew Lawrence
Frederick Long
John Mackenzie-
Lavansch
Adam Marsden
Aaron McAuley
Nicholas Morris

Timothy Nelson
Lancelot Nomura
Michael Parle
James Platt
Padraic Rowan
Daniel Rudge
Daniel Shelvey
David Shipley
Andrew Tipple
Michael Wallace

LONDON PHILHARMONIC ORCHESTRA

VIOLIN I

Pieter Schoeman* *Leader*
Vesselin Gellef *Sub-
Leader*
*Chair supported by John
& Angela Kessler*
Ilyoung Chae
Ji-Hyun Lee
*Chair supported by Eric
Tomsett*
Katalin Varnagy
*Chair supported by Sonja
Drexler*
Catherine Craig
Thomas Eisner
Geoffrey Lynn
*Chair supported by
Caroline, Jamie & Zander
Sharp*
Robert Pool
Sarah Streatfeild
Yang Zhang
Rebecca Shorrock

Gregory Aronovich
Katherine Leek
Laura Vallejo
Susanne Martens
Emmanuella Reiter
Isabel Pereira

CELLI

Kristina Blaumane
Principal
Francis Bucknall
Laura Donoghue
Santiago Carvalho
David Lale
Gregory Walmsley

BASSES

Kevin Rundell* *Principal*
Tim Gibbs *Co-Principal*
Laurence Lovelle
George Peniston

FLUTES

Paul Edmund Davies
Guest Principal
Sue Thomas
*Chair supported by
The Sharp Family*
Hannah Grayson
Julia Crowell

PICCOLO

Julia Crowell

OBOES

Ian Hardwick *Principal*
Emmet Byrne

COR ANGLAIS

Sue Böhling *Principal*
*Chair supported by Julian
& Gill Simmonds*

VIOLIN II

Phillippe Honoré *Guest
Principal*
Jeongmin Kim
Joseph Maher
Kate Birchall
*Chair supported by David
& Victoria Graham Fuller*
Fiona Higham
Ashley Stevens
Marie-Anne Mairesse
Nancy Elan
Floortje Gerritsen
Dean Williamson

VIOLAS

Cyrille Mercier *Principal*
Robert Duncan

CLARINETS

Robert Hill* *Principal*
James Burke

BASS CLARINET

Paul Richards *Principal*

SAXOPHONE

Kyle Horch

BASSOONS

Joost Bosdijk *Guest
Principal*
Gareth Newman*
Simon Estell

HORNS

John Ryan* *Principal*
Martin Hobbs
Mark Vines *Co-Principal*
Gareth Mollison

TRUMPETS

Paul Beniston* *Principal*
Anne McAnaney*
*Chair supported by Geoff
& Meg Mann*
Nicholas Betts
Co-Principal
Daniel Newell

TROMBONE

Mark Templeton*
Principal
*Chair supported by
William & Alex de Winton*
David Whitehouse

BASS TROMBONE

Lyndon Meredith
Principal

TUBA

Lee Tsarmaklis* *Principal*

TIMPANI

Simon Carrington*
Principal
Marney O'Sullivan
Jeremy Cornes

PERCUSSION

Andrew Barclay*
Principal †
*Chair supported by
Andrew Davenport*
Olly Yates
Keith Millar
Jeremy Cornes †
Sarah Mason
Marney O'Sullivan
Ignacio Molins †
Sacha Johnson †
† *Onstage*

HARP

Rachel Masters* *Principal*
*Chair supported by
Friends of the Orchestra*

* *Holds a professorial
appointment in London*

CHAIR SUPPORTERS

The London Philharmonic
Orchestra also acknowl-
edges the following chair
supporter whose player
is not present at this
concert:
Simon Robey

BAM



for its leading support of BAM Opera

Salutes




PORTLANDIA

THURS 10/9c
STARTS FEB 27TH

IFC