

## Welcome to the 2023 BBC Proms



A very warm welcome to the 2023 BBC Proms. It's thrilling to be sharing in an experience in which tradition and innovation sit side by side, and I hope these concerts continue to delight you with familiar favourites and entice you to discover new composers and artists.

Our composer celebrations reflect both sides of that coin, from the works of Sergey Rachmaninov (born 150 years ago) – whose music has featured regularly at the Proms since 1900 – to the less familiar worlds of Dora Pejačević and Samuel Coleridge-Taylor. This summer's extensive opera and choral programme brings you landmark operas by Berlioz and Poulenc alongside the UK premiere of György Kurtág's Beckett-inspired *Endgame* and the first complete performance at the Proms of Schumann's ravishing *Das Paradies und die Peri*. Opera also forms part of our family offering this year, with the *Horrible Histories* team taking an irreverent look at the art form, while a bank holiday concert delves into fantasy, myths and legends from TV, film and video games. And, following our series last year of 'Proms at' chamber music Proms around the UK, this year there are performances by leading soloists, ensembles and chamber choirs in Aberystwyth, Dewsbury, Gateshead, Perth and Truro.

The Proms celebrates genres and artists from around the world. This year we bring Portuguese fado and Northern Soul to the Proms for the first time, as well as a tribute to Bollywood playback singer Lata Mangeshkar. We also welcome four very individual artists in special orchestral collaborations – Rufus Wainwright with the BBC Concert Orchestra, Cory Henry with the Jules Buckley Orchestra, Jon Hopkins with the BBC Symphony Orchestra and – as part of our weekend at Sage Gateshead – Self Esteem with the Royal Northern Sinfonia. Visitors from further afield include orchestras from Berlin, Budapest and Boston. The Proms continues to redefine the boundaries of a classical music festival but one thing remains constant – we seek out and showcase the very best.

Every Prom here at the Royal Albert Hall and in our 'Proms at' series is broadcast live on BBC Radio 3, where the station's expert engineers and presenters bring you the live experience wherever you are – and you can listen again on BBC Sounds. You can also enjoy 24 Proms on BBC TV, all available for 12 months on BBC iPlayer.

**David Pickard**  
Director, BBC Proms

## Tonight *at the* Proms

As the French Revolution reaches its bloody height, Blanche de la Force turns her back on the world, searching for peace and purpose in the convent. But life as a Carmelite nun has its own horrors. Faced with an agonising choice, Blanche must let go of her fears and finally find the courage to live – or die.

One of the most devastatingly powerful operas in the repertoire, *Dialogues of the Carmelites* is also one of the most beautiful. Steeped in Debussy, Monteverdi and Verdi, Poulenc's lyrical score balances cinematic drama and scope, charged with the violence of revolution, with moments of startling simplicity and beauty. The composer may have asked rueful forgiveness for his nuns and their old-fashioned music, but this modern masterpiece needs no apology.

Robin Ticciati conducts an all-star cast led by Sally Matthews and Golda Schultz in this concert staging fresh from the Glyndebourne Festival.



Because every Prom is broadcast live on BBC Radio 3 ... Please silence your mobile phones, watch alarms and other electronic devices.

Please be considerate to the performers and other audience members, while also recognising that listeners may show a variety of responses to the music.



### Royal Albert Hall

If you leave the auditorium during the performance, you will only be readmitted when there is a suitable break in the music.



Please do not take photos, or record any audio or video during the performance

# Prom 31

MONDAY 7 AUGUST • 7.00pm–c10.15pm



## **Francis Poulenc** Dialogues of the Carmelites 161'

*Opera in three acts, with a libretto by the composer based on the play by Georges Bernanos  
(semi-staged; sung in French with English surtitles)*

Blanche de la Force **Sally Matthews** *soprano*

Madame de Croissy (Old Prioress) **Katarina Dalayman** *mezzo-soprano*

Madame Lidoine (New Prioress) **Golda Schultz** *soprano*

Mother Marie of the Incarnation **Karen Cargill** *mezzo-soprano*

Sister Constance of St Denis **Florie Valiquette** *soprano*

Mother Jeanne of the Child Jesus **Fiona Kimm** *mezzo-soprano*

Marquis de la Force **Paul Gay** *bass-baritone*

Chevalier de la Force **Valentin Thill** *tenor*

Father Confessor **Vincent Ordonneau** *tenor*

Jailer **Theodore Platt** *baritone*

First Commissary **Gavan Ring** *tenor*

Second Commissary **Michael Ronan** *bass-baritone*

Thierry (a footman) **Jamie Woollard** *bass* • M. Javelinot (a physician) **Matthew Nuttall** *baritone*

Sister Mathilde **Jade Moffat** *mezzo-soprano* • Officer **Michael Lafferty** *baritone*

**The Glyndebourne Chorus** Aidan Oliver *chorus-master*

**London Philharmonic Orchestra** Pieter Schoeman *leader*

**Robin Ticciati** *conductor*

*Semi-staging by **Donna Stirrup** based on the 2023 Glyndebourne Festival production directed by **Barrie Kosky**  
English surtitles based on a translation by Richard Neel*

*There will be one interval of 20 minutes after Act 2 Scene 3*

**RADIO 3 SOUNDS**

This concert is broadcast live by BBC Radio 3 and available on BBC Sounds.

**FRANCIS POULENC** (1899–1963)

# Dialogues of the Carmelites (1953–6)

## SYNOPSIS

For programme note, see page 7

### ACT 1

*Revolutionary France, April 1789.*

**Scene 1** *The Library of the Marquis de la Force.* The Marquis de la Force and his son are worried about Blanche, whose carriage has been delayed by a mob. The Marquis recalls the traumatic death of Blanche's mother in similar circumstances. Blanche arrives and anxiously explains her intention to become a nun and join the Carmelite Order.

**Scene 2** *The Parlour of the Carmelite Convent, Compiègne.* Blanche is cautioned by the ailing Carmelite Prioress, Madame de Croissy, who questions her expectations of a life as a nun. She warns Blanche that the convent is a house of prayer, not a refuge. She is touched by Blanche's resolve and intention to take the name Sister Blanche of the Agony of Christ, and accepts her into the Order.

**Scene 3** *The Tower, inside the Convent.* The sisters are fulfilling their daily chores. Blanche confesses that she is envious of Sister Constance's unwavering faith in God. Sister Constance calmly tells Blanche of her wish to die young and her belief that her death will happen with Blanche.

**Scene 4** *The Infirmary.* The Prioress has weakened and declares that God has abandoned her in her final hours. She feels responsible for Blanche, not just for being the youngest novice but for having taken the name that she herself once took. Her last wish is that Blanche is consigned to the spiritual care of Mother Marie. She suffers an excruciating and traumatic death as Blanche looks on in horror.

### ACT 2

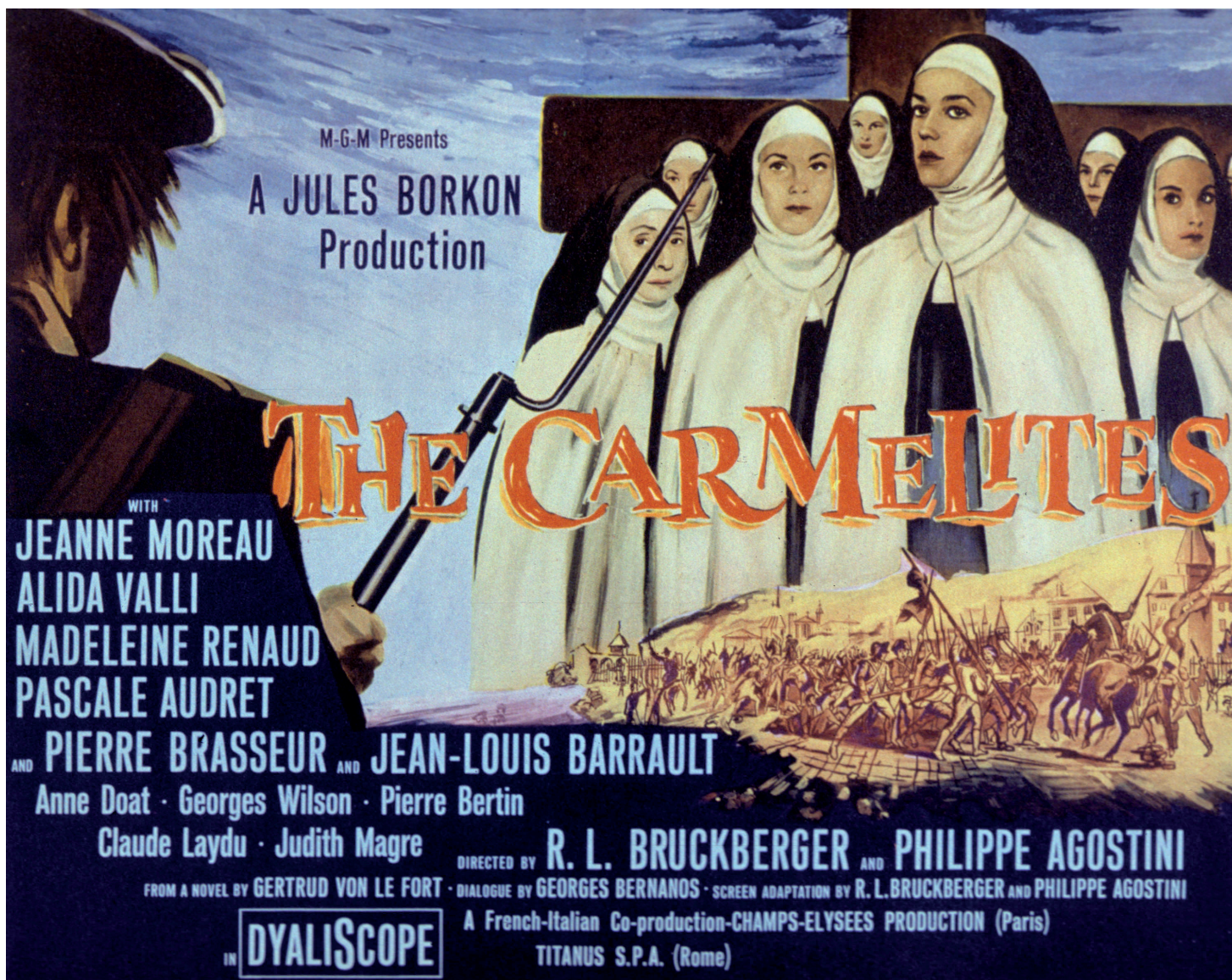
**Scene 1** *The Chapel.* That night, Blanche and Constance keep vigil over the Prioress's coffin. Overcome with fear, Blanche is about to run off when Mother Marie appears and consoles her.

**Interlude** Bearing a cross of flowers for the tomb of the Prioress, Constance says that she hopes Mother Marie will become the new Prioress. She wonders whether the agonising death of Madame de Croissy was to take the burden of suffering from others yet to come.

**Scene 2** *The Chapter Room.* The Sisters gather to assert their faithfulness to the new Prioress, Madame Lidoine, who refers to the uncertainty of the challenges ahead. She reminds the sisters that their duty is in prayer and leads the *Ave Maria*.

**Interlude** Suddenly, there are forceful knocks on the door. A visitor is announced: it is Blanche's brother wishing to see her before he leaves France.

**Scene 3** *The Parlour.* Blanche's brother urges her to leave the convent at once and return home to their father. Blanche refuses, saying that she is no longer the person she was before and that her loyalty is now to her sisters.



*The final cut?* English-language poster for the 1960 film starring Jeanne Moreau and directed by Philippe Agostini and the Dominican priest and Resistance member Raymond Léopold Bruckberger, with music by Jean Françaix

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## INTERVAL: 20 MINUTES

*Now playing on BBC Radio 3 ...*

Opera expert Sarah Lenton joins Radio 3's Andrew McGregor to discuss Poulenc's *Dialogues of the Carmelites*. Available on BBC Sounds



**Scene 4** *The Sacristy*. Forbidden by new French Revolutionary laws from performing his priestly duties, the Father Confessor concludes his final mass. The nuns discuss the fear that has seized the country during the Terror, and Mother Marie wonders if self-sacrifice will be their destiny. Madame Lidoine declares that martyrs are chosen only by God.

An angry mob knocks at the convent doors demanding entry. Two policemen enter to pronounce the decree of expulsion that declares the Carmelite order illegal. One of the sisters gives Blanche a figurine of the Christ Child but she nervously drops and breaks it on hearing revolutionary cries from outside. Blanche is horrified by the omen.

## ACT 3

**Scene 1** *The Chapel*. In the ransacked chapel, Mother Marie proposes a vow of martyrdom as an act of defiance. The sisters vote but the ballot reveals a dissenter. Constance claims it was she and asks to reverse her vote so the vow can proceed. Blanche panics and runs away.

**Scene 2** *The Library of the Marquis de la Force*. Mother Marie finds Blanche at her now-ravaged home and begs her to return to her sisters. Blanche refuses, unable to put aside the fear she has lived with since birth.

**Scene 3** *The Conciergerie*. The nuns are jailed in the Conciergerie prison, where Madame Lidoine confirms her intention to join them in martyrdom. Sister Constance reaffirms her belief that she and Blanche will die alongside each other, and that Blanche will return.

**Scene 4** *Place de la Révolution*. The sisters are taken to the Place de la Révolution, where the Father Confessor discreetly gives absolution to each of the condemned. The nuns sing the *Salve regina* as one by one they step forwards to the guillotine. Blanche suddenly emerges from the watching crowd, singing the last verse of the *Veni Creator Spiritus* and joining her sisters in their martyrdom.

“You must forgive my Carmelites. It seems they can only sing tonal music.”

Poulenc responding to criticism that his opera was too conservative in its harmonic language

## Dialogues of the Carmelites: Martyrs for Poulenc's Sins

A story devoid of sex, romance, humour or triumph may appear to be an uncompromising choice for an opera, yet its underlying themes of devotion, fear and pride resonated deeply with Poulenc. One need only look at the protagonist Blanche de la Force to see the therapeutic draw for Poulenc, who saw himself in her neurotic anxiety, grappling with faith and an all-consuming fear of death.

Poulenc was notoriously described by the music critic Claude Rostand as part 'monk', part 'rascal', an observation highlighting the polarity between his devout Catholic faith and less conventional aspects of his persona. Spending his evenings enjoying the excesses of Parisian nightlife, Poulenc regaled his aristocratic friends with tales of his one-night stands with younger, working-class men, donned a dress and paraded around as the glamorous 'Poulenka'. Yet he struggled to accept how his homosexuality would be judged when eventually meeting his maker and was envious of those who could commit fully to the precepts of Catholicism, suffering immense guilt as he tried to reconcile his deeply held faith with a private life that he knew was unacceptable to the Church.

With *Dialogues of the Carmelites*, Poulenc found an opportunity to gratify the 'monk' otherwise given voice only in his sacred works. Here was a subject that followed a young, aristocratic novice – Blanche – battling with uncertain faith but concluding with a religious conviction so fervent that she sacrificed herself to martyrdom. In *Dialogues*, Poulenc saw his own scaffold, hoping to tread the same path towards divine reconciliation.

After rediscovering his Catholicism in 1936, following the death of a close friend, Poulenc's devotion to sacred music became a means to gain favour with God. His retelling of the story of the Martyrs of Compiègne offered a path towards long-hoped-for absolution to counteract his self-perceived sins.

*Dialogues* addresses the concept of the transfer of grace, encapsulated in the words of Blanche's confidante Sister Constance: 'We die not for ourselves alone, but for one another, or sometimes even instead of each other.' Poulenc faced this in reality in 1955 when his romantic partner Lucien Roubert was diagnosed with cancer, the illness Poulenc convinced himself would be the cause of his own demise despite contrary assurances from his doctors. While composing the opera, Poulenc dedicated himself to caring for his ailing lover, observing his prolonged decline until his death on 21 October 1955. Although prone to hyperbole, Poulenc maintained that he inscribed the final note of the opera 'at the very moment the poor boy breathed his last'. In a letter to his niece Brigitte Manceaux on 12 June 1956, Poulenc declared: 'It seems to me that he took "my death".' For Poulenc, Roubert's suffering, akin to that of the old Prioress, allowed the Carmelites to be resurrected.

In three acts of 12 scenes with four linking orchestral interludes, *Dialogues* owes much to Stravinsky through the presence of all-pervading minor-third ostinatos and a use of timpani recalling the inexorable march of fate in *Oedipus rex* (1927). Although Poulenc himself declared an indebtedness to Debussy, Monteverdi and Mussorgsky, he also cited Verdi, who, as is known, influenced Stravinsky. Like Debussy in *Pelléas and Mélisande* (1902), Poulenc's vocal writing dispenses with traditional distinctions between recitative and aria, adopting an approach that follows the natural patterns of speech in seemingly endless and highly expressive melody. Choral sections



The invasion of the convent by the mob: Act 2 Scene 4 of Barrie Kosky's 2023 production of *Dialogues of the Carmelites* for Glyndebourne Festival

are largely reserved for the nuns' prayers, as in the *Ave Maria* of Act 2 Scene 2, where the special purity of female voices recalls the sublime mood of peace in Poulenc's *Litanies à la Vierge noire* (1936). This intensifies the weight of the final *Salve regina*, where the harmony progressively dissipates as the voices are silenced, one by one, with each crash of the guillotine.

The tale of the 16 Carmelite Martyrs has survived through its literary, cinematic and operatic embodiments. By chance, or what some may consider an act of God, Mother Marie of the Incarnation escaped the guillotine and lived to write an account of the agonising story of her sisters' self-sacrifice in 1836. Almost a century later, the German writer and Catholic convert Gertrud von Le Fort



retold the story in her 1931 novella *Die letzte am Schafott* ('The Last at the Scaffold') from the fictional viewpoint of Blanche de la Force, who, like herself, was a young noblewoman, with a remarkably similar name to her own. Exploring issues of faith and conscience against a background of the Reign of Terror, Le Fort's novella later attracted the attention of the French film directors Philippe Agostini and Raymond Léopold Bruckberger (also a Jesuit priest), who saw cinematic potential in the story and approached the French Catholic author Georges Bernanos to write a screenplay. Although the projected film was not completed until 1960, Bernanos's adaptation was published as a play under the new title *Dialogues des Carmélites* and first performed in Paris in 1952.

It was Bernanos's play that inspired Poulenc and provided the basis for his libretto, on which he began work in 1953. Following a lengthy literary rights dispute, Poulenc completed the opera in 1955. Although the premiere took place on 26 January 1957 at La Scala, Milan, Poulenc confessed that it was the first Paris performance at the Opéra National on 21 June 1957 that was most dear to him. The opera enjoyed considerable success and was performed in Germany, England and the USA over the following two years.

The agony of Christ is ever present throughout the opera and the audience is forced to endure suffering themselves through witnessing the death of the Prioress. In Poulenc's harrowing ending, the pleas of the *Salve regina* are severed by each blow of the guillotine. The Prioress's sacrifice spares Blanche from suffering as she calmly ascends the scaffold singing the *Veni Creator Spiritus*, the blade cruelly robbing her of her final 'Amen'.

*Synopsis and programme note* © Kerry Bunkhall

Kerry Bunkhall is a specialist in 20th-century French music and opera and is completing a PhD on Poulenc.

## PREVIOUSLY AT THE PROMS

For reasons of taste and economics, choral music and opera played little part in the early days of the Proms, the latter typically mined for popular vocal highlights or else dished up in the form of instrumental potpourris. It took the arrival of William Glock, the controversial Proms planner of the 1960s, to expand the scope of these concerts with presentations of complete operas. Glyndebourne Festival spin-offs inaugurated the tradition with Mozart – *Don Giovanni* in 1961, *Così fan tutte* in 1962 and *The Marriage of Figaro* the year after that – though other ensembles were soon getting in on the act. Poulenc's only full-length work in the form was on the cusp of recognition as one of the great theatrical masterpieces of the 20th century when it reached the Proms in 1999, Poulenc's centenary year. Its status was enhanced by a much-praised Marthe Keller production borrowed from Strasbourg's Opéra National du Rhin, which the Proms audience experienced in semi-staged form. The crucial female roles were taken by Anne-Sophie Schmidt (Blanche), Patricia Petibon (Constance), Nadine Denize (Madame de Croissy), Hedwig Fassbender (Mother Marie) and Valérie Millot (Madame Lidoine). Jan Latham-Koenig was the conductor.

© David Gutman

David Gutman is a writer and critic who since 1996 has contributed extensively to the BBC Proms programmes. His books cover subjects as wide-ranging as Prokofiev and David Bowie, and he reviews for *Gramophone* and *Classical Source*.

Delve into Proms history for yourself by searching the online database of all Proms performances at [bbc.co.uk/proms/archive](http://bbc.co.uk/proms/archive).

## FRANCIS POULENC



Born in Paris in 1899, the young Poulenc found himself surrounded first by the music of Debussy and Ravel, then from 1910 onwards by the early ballets of Stravinsky. At the same time, an uncle would take him to the Opéra-Comique, as well as to music halls, where

the lad imbibed what he would later call ‘la délicieuse mauvaise musique’ – ‘deliciously wicked music’. All these influences remained with him throughout his life, sometimes separately, sometimes forming curious amalgamations. His first notable composition, the *Rapsodie nègre* of 1917, showed a love of repetition that bore further fruit in the *Trois mouvements perpétuels* of 1918, which soon found their way onto pianos all over Europe. After a brief entanglement with modernist discords, the true Poulenc again emerged in 1924 in his splendid ballet *Les biches*, commissioned by Diaghilev for his Ballets Russes: here was a composer who still believed in tunes and comprehensible harmonies, projected with charm and élan.

At the end of that decade he was beset by the first of the depressive episodes that would shadow him for the rest of his life, audible in the harrowing *Aubade* of 1929. In 1936 the accidental death of a colleague of his own age brought him face to face with his own mortality. This inspired the masterpiece *Litanies à la Vierge noire* for children’s choir and organ, with its heart-wrenching cries of ‘priez pour nous’, after which a new confidence is evident in the lyrical song-cycle *Tel jour, telle nuit*.

Also belonging to the 1930s, his concertos for two pianos and for organ showed a new control of extended form, as well as a wealth of intriguing textures, the organ variously referencing Bach and the fairground. During the Occupation, Poulenc kept a low but honourable profile, refusing to broadcast on collaborationist radio, while writing his first opera, *Les mamelles de Tirésias* (on Apollinaire’s play), finally performed in 1947.

Until his death in 1963 he continued to mix terror with delight – terror in his opera *Dialogues des Carmélites*, set during the French Revolution (the nuns, he said, could only sing in keys ‘so you have to forgive them’, a gentle dig at the 12-tone music of the times); delight in his *Gloria*, which brought new life to the familiar text. With the baritone Pierre Bernac he gave song recitals all over the Western world, and by the end had composed no fewer than 157 *mélodies* that not only constitute one of his main claims to fame but seem to have marked the end point of the genre. Above all, he wrote music that performers and audiences love: initially for their evident clarity and honesty; then, over time, more deeply for their humanity and unsuspected power to move.

*Profile © Roger Nichols*

Roger Nichols is a writer, translator and critic with a particular interest in French music. His books include studies of Debussy, Ravel, Messiaen, Satie and Poulenc. *From Berlioz to Boulez* was published last year (Kahn & Averill). In 2007 he was appointed chevalier de la Légion d’honneur.

## MORE POULENC AT THE PROMS

SUNDAY 27 AUGUST, 7.30pm • PROM 56  
*Figure humaine*

For full Proms listings, and to book tickets, visit [bbc.co.uk/proms](http://bbc.co.uk/proms).



# The Proms Listening Service

As Radio 3's *The Listening Service* revisits earlier episodes reflecting some of this summer's Proms programming, presenter **Tom Service** takes a wide-angle view of the common themes in this weekly feature

## Week 4 Transcendence

It's what it's all about, isn't it? Transcendence, I mean: the reason you're here at the Royal Albert Hall is to enter the magical realm of live music, in which, for the next couple of hours or so, you'll be transported to places of wildness and ferocity, as well as tranquillity and mindfulness, and everything in between, by the performers onstage and the music they're playing.

You're here because music like Walton's *First Symphony* or Poulenc's *Dialogues of the Carmelites*, Caroline Shaw's and *the swallow* or György Ligeti's *Requiem* puts you in a place of transcendent emotional and visceral extremity. The intensity of these experiences is something we don't often encounter elsewhere in our lives. We can feel and empathise as powerfully as we like with the abyssal terror of the *Kyrie* of Ligeti's *Requiem* or the death-confronting final scene of Poulenc's *Carmelites*, as the 16 nuns go to the guillotine of the French Revolution, but we also know that, while our inner world might have been irrevocably shaken up, we're going to leave the Hall and safely return to the rest of our lives. We've been invited to experience the catharsis of terror and grief and the limits of life and death, but our actual existence and our emotional security aren't materially threatened. That's the precious, transcendent power of live music: opening bridges of empathy that are safe for us all to cross.

And yet this essential magic of the Proms experience – and of any live concert – is often lost amid the rituals and

conventions of orchestral music, which can seem like strictures of silence and enforced reverence rather than the creation of a parallel dimension of heightened feeling. That's why the *Mindful Mix Prom* this Wednesday seems like a meditative and unmissable exception within this summer's programme, inviting us to let go of our pressures and stresses with carefully curated music designed to put us in a hypnotic nocturnal reverie.

But it's also possible to de-stress and de-pressurise with the philosophical dialectic of Strauss's *Also sprach Zarathustra* or the fearlessly agonised torment of Mahler's 10th *Symphony*: in the intensity of our reactions to any of the music you hear at the Royal Albert Hall this week, the fundamentally transcendent magic of the musical experience is at work, in music that gives us out-of-body chills and thrills, and as we're invited to hear the world in a different way, from the perspective of the composers and performers we're listening to, and the rest of the Proms audience we're sharing it with.

It's not only the *Mindful Mix Prom* – every concert this season is a chance to immerse yourself in transcendence of the musical moment: so take it as far as you dare!

*The Mindful Mix Prom* – featuring music by Ken Burton, Ola Gjeilo, Philip Glass, Radiohead and Eric Whitacre – is on Wednesday 9 August at 10.15pm.

→ Next week: **Why Are Classical Audiences So Quiet?**

Join Tom Service on his Proms-themed musical odysseys in *The Listening Service* on BBC Radio 3 during the season (Sundays at 5.00pm, repeated Fridays at 4.30pm). You can hear all 220-plus editions of the series on BBC Sounds. Tom's book based on the series was published last year (Faber).



## Robin Ticciati *conductor*

Born in London, Robin Ticciati trained as a violinist, pianist and percussionist. He was a member of the National Youth Orchestra of Great Britain when, aged 15, he turned to conducting under the guidance of Colin Davis and Sir Simon Rattle. He is now

the Sir Colin Davis Fellow of Conducting at the Royal Academy of Music.

He has been Music Director of the Glyndebourne Festival since 2014 and of the Deutsches Symphonie-Orchester Berlin since 2017; he was Principal Guest Conductor of the Scottish Chamber Orchestra, 2009–18. His recordings include Berlioz with the Swedish Radio Symphony Orchestra; Berlioz, Brahms, Haydn and Schumann with the SCO; and Brahms, Bruckner and Dvořák with the Bamberg Symphony Orchestra.

Forthcoming engagements include appearances with the Berlin, London and Oslo Philharmonic, Vienna Symphony and Bavarian Radio Symphony orchestras, Chamber Orchestra of Europe and Deutsche Oper Berlin. In addition to *Dialogues of the Carmelites*, this summer at Glyndebourne he conducts *The Rake's Progress*. Previously for Glyndebourne he has conducted *In the Market for Love*, *Katya Kabanova*, *Tristan and Isolde*, *Pelléas and Mélisande*, *Der Rosenkavalier*, *La clemenza di Tito*, *L'heure espagnole*, *L'enfant et les sortilèges*, *The Abduction from the Seraglio*, *La finta giardiniera*, *The Marriage of Figaro*, *Don Giovanni*, *Così fan tutte*, *The Damnation of Faust*, *Rusalka*, *Jenůfa*, *Macbeth* and *Hansel and Gretel*.

Robin Ticciati was appointed OBE for services to music in the Queen's Birthday Honours in 2019.



## Donna Stirrup *stage director*

Donna Stirrup made her BBC Proms debut in 2012 as stage director for English National Opera's *Peter Grimes*. She has since directed Proms of Glyndebourne's productions of *The Magic Flute* (2019) and *The Wreckers* (2022).

Recently she directed *Tosca* for ENO at the South Facing Festival in 2021, *The Magic Flute* for Glyndebourne's 2020 autumn series, the world premiere of Oliver Tarney's *St Mark Passion* for the St Endellion Easter Festival in 2019, *The Turn of the Screw* for the Barnes Festival in 2019, *The Damnation of Faust* for the St Endellion Festival in 2018, the UK premiere of Philip Glass's *The Juniper Tree* for the Richmond Festival in 2017 and ENO's contribution to the Royal Shakespeare Company/BBC *Shakespeare Live!* in 2016.

She has directed revivals of Handel's *Saul* for the Glyndebourne Festival and Tour, Adelaide Festival, Houston Grand Opera and the Théâtre du Châtelet in Paris, Handel's *Rodelinda* in London and Moscow, *Katya Kabanova* in Barcelona, *Tosca* in London, Julian Anderson's *Thebans* in Bonn, Bernstein's *On the Town* in London and Paris, Glyndebourne's *Rusalka* at Houston Grand Opera and Glyndebourne's double bill of *The Miserly Knight* and *Gianni Schicchi* at the Tenerife Opera Festival.

Assistant Director work at Glyndebourne includes *Hamlet*, *The Cunning Little Vixen*, *Billy Budd*, *The Rake's Progress*, Bach's *St Matthew Passion*, *La traviata* and *Eugene Onegin*. She has also assisted at the Royal Opera, Covent Garden – most recently on Saariaho's *Innocence* – and at ENO.



## Karen Cargill *Mother Marie*

Scottish mezzo-soprano Karen Cargill is in demand on both the operatic stage and the concert platform. A renowned interpreter of Wagner, she regularly sings roles including Brangäne (*Tristan and Isolde*), Erda (*Das Rheingold* and *Siegfried*), Waltraute

(*Götterdämmerung*), Fricka (*Das Rheingold*) and Magdalena (*The Mastersingers of Nuremberg*).

Other operatic roles include Geneviève (*Pelléas and Mélisande*), Judith (*Duke Bluebeard's Castle*), Dryad (*Ariadne auf Naxos*), Dido (*Dido and Aeneas*) and Anna (*The Trojans*) at venues and festivals including the Deutsche Oper Berlin, Glyndebourne Festival, the Metropolitan Opera, New York, and the Royal Opera, Covent Garden.

She has performed in concert with the City of Birmingham Symphony, Danish National Symphony, London Symphony, WDR Symphony, Spanish National, Philadelphia and Philharmonia orchestras and the Deutsches Symphonie-Orchester Berlin, and appeared at the BBC Proms and Edinburgh Festival and at leading recital venues across the world with pianist Simon Lepper.

Recent and forthcoming highlights include her debut as Princess (*Suor Angelica*) for Scottish Opera, returns to Glyndebourne and the Metropolitan Opera, performances of Schoenberg's *Gurrelieder* and Berlioz's *The Damnation of Faust* with the London Philharmonic Orchestra under Edward Gardner, Mahler's Symphony No. 3 and *Das Lied von der Erde* with the DSO Berlin under Robin Ticciati and *Duke Bluebeard's Castle* with the São Paulo State Symphony Orchestra under Sir Richard Armstrong.



## Katarina Dalayman *Madame de Croissy*

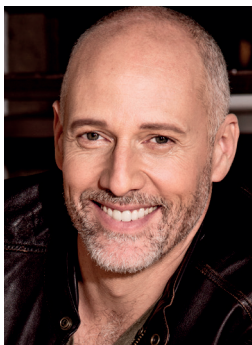
Following an international career as a dramatic soprano, Swedish singer Katarina Dalayman now focuses on the mezzo-soprano repertoire, with recent role debuts including Kostelnička (*Jenůfa*), Clytemnestra (*Elektra*), Amneris

(*Aida*) and Herodias (*Salome*).

Previously for Glyndebourne she has appeared as Kabanicha (*Katya Kabanova*). Other recent engagements include Ježibaba (*Rusalka*) at the Teatro Real in Madrid, Kundry (*Parsifal*) for Victorian Opera in Melbourne, roles in the world premiere of Hans Abrahamsen's *The Snow Queen* for the Bavarian State Opera, Princess (*Suor Angelica*) for the Berlin Philharmonic Academy, Kabanicha at the Amsterdam Concertgebouw and with the London Symphony Orchestra, Fricka (*Die Walküre*) for the Royal Swedish Opera, Herodias for the Royal Opera, Covent Garden, and Clytemnestra for Washington National Opera. Plans include Larina (*Eugene Onegin*) in Madrid.

She has collaborated with conductors including Sir Mark Elder, Sir Simon Rattle and Esa-Pekka Salonen and has a discography ranging from Marietta (*Die tote Stadt*) with the Royal Swedish Opera to Brangäne (*Tristan and Isolde*) with the Metropolitan Opera, New York.

Katarina Dalayman has been recognised for her services to the arts by her homeland of Sweden, being honoured as court singer by special appointment to the King as well as with the Litteris et Artibus royal medal.



## Paul Gay *Marquis de la Force*

PROMS DEBUT ARTIST

French bass-baritone Paul Gay is known internationally for his portrayals of leading roles in the French repertoire, most notably Golaud (*Pelléas and Mélisande*) and Mephistopheles (Gounod's *Faust*). He sang in *L'enfant et les sortilèges*

with the Berlin Philharmonic Orchestra under Seiji Ozawa in the 2017–18 season; his recording of the work with Ozawa won a Grammy Award in 2016.

Previously at Glyndebourne he has sung Garibaldo (*Rodelinda*) and Don Inigo Gomez (*L'heure espagnole*). Other recent engagements include Don Estoban (Zemlinsky's *Der Zwerg*) at the Théâtre de Caen, Lodovico (*Otello*) and Le Comte de Saint-Bris (*Les Huguenots*) for the Paris Opéra, Nourabad (*The Pearl Fishers*) at the National Centre for the Performing Arts in Beijing, Rocco (*Fidelio*) for Oper Burg in Austria, Sparafucile (*Rigoletto*) for Opera Hong Kong, Philip II (*Don Carlos*) at the Saarland State Theatre, Mephistopheles (*The Damnation of Faust*) at the Berlioz Festival in La Côte-Saint-André and the title-role in Enescu's *Oedipe* with the Royal Philharmonic Orchestra under Vladimir Jurowski.

Paul Gay's future engagements include Nourabad for the Berlin State Opera and Roc (Thomas Adès's *The Exterminating Angel*) for the Paris Opéra.



## Fiona Kimm *Mother Jeanne*

Winner of the 1978 John Christie Award, British mezzo-soprano Fiona Kimm has performed with the Royal Opera, Covent Garden, English National Opera, Garsington Opera, Opera Holland Park, Opera North, Scottish Opera, Canadian Opera Company, Netherlands

Reisopera and the Teatro Nacional de São Carlos in Lisbon. She sings regularly in concert and has an extensive discography.

Her roles at Glyndebourne have included Third Lady (*The Magic Flute*), Dryad (*Ariadne auf Naxos*), Smeraldina (*The Love for Three Oranges*), Mother/Cat (*L'enfant et les sortilèges*) and Sesto (*La clemenza di Tito*). For the Glyndebourne Tour she has sung Celia (*La fedeltà premiata*), Baba the Turk and Mother Goose (*The Rake's Progress*) and Larina (*Eugene Onegin*).

Fiona Kimm's recent engagements include Mrs Caution (Arnold's *The Dancing Master*) at the Buxton Festival, Contessa de Coigny/Madelon (*Andrea Chénier*) for the Chelsea Opera Group, Arnalta (*The Coronation of Poppaea*), Madame Armfeldt (*A Little Night Music*) and First Norn (*Götterdämmerung*) for Opera North, Giglietta (Mascagni's *Isabeau*) for Opera Holland Park, Ericlea (*The Return of Ulysses*) at the Grange Festival, Nurse (*Boris Godunov*) at Covent Garden and Filipyevna (*Eugene Onegin*) at the Dorset Opera Festival.



## Sally Matthews

*Blanche de la Force*

British soprano Sally Matthews studied at the Guildhall School of Music & Drama and was a BBC Radio 3 New Generation Artist, 2002–4. She made her BBC Proms debut in 2001 in Vaughan Williams's *Serenade*

to *Music* with the BBC Symphony Orchestra under Leonard Slatkin.

Her roles at Glyndebourne have included the title-role in *Rusalka*, Konstanze (*The Abduction from the Seraglio*), Countess (*The Marriage of Figaro*) and Fiordiligi (*Così fan tutte*). Other recent engagements include Marschallin (*Der Rosenkavalier*), Tatyana (*Eugene Onegin*), Madeleine (*Capriccio*) and the title-roles in *Daphne* and *Jenůfa* at La Monnaie, Brussels; *Jenůfa*, *Blanche* (*Dialogues of the Carmelites*) and the title-role in Cavalli's *Calisto* in Munich; *Donna Anna* (*Don Giovanni*) in Vienna; *Blanche* and *Donna Anna* for Dutch National Opera; *Elisabetta* (*Don Carlos*) for Opéra de Lyon; *Fiordiligi*, *Sifare* (*Mitridate*), *Anne Trulove* (*The Rake's Progress*) and *Blanche* for the Royal Opera, Covent Garden; *Silvia* (Thomas Adès's *The Exterminating Angel*) at the Salzburg Festival, Covent Garden and the Metropolitan Opera, New York; and *Ellen Orford* (*Peter Grimes*) for Opera Australia.

Sally Matthews's forthcoming engagements include *Leonore* (*Fidelio*) for the Berlin State Opera, *Governess* (*The Turn of the Screw*) at La Monnaie, *Countess* at Covent Garden and *Emilia Marty* (*The Makropulos Case*) in Amsterdam.



## Vincent Ordonneau

*Father Confessor*

PROMS DEBUT ARTIST

French tenor and qualified chartered engineer Vincent Ordonneau is a specialist in the character tenor repertoire, with a reputation for works sung in French and a focus on 20th-

and 21st-century works, such as Michel Tabachnik's *Benjamin, dernière nuit*, in whose world premiere he sang at Opéra de Lyon, and Enescu's *Oedipe*. Other roles include *Holy Fool* (*Boris Godunov*), *Guillot de Morfontaine* (Massenet's *Manon*), *Triquet* (*Eugene Onegin*), *Sellem* (*The Rake's Progress*), *Pong* (*Turandot*) and *Basilio* (*The Marriage of Figaro*).

Last year he made debuts at the Verona Music Festival and in Tel Aviv. Recent engagements include the *Four Servants* (*The Tales of Hoffmann*) at the Liceu in Barcelona and in Tel Aviv, *Schmidt* (*Werther*) for the Royal Opera, Covent Garden, *Shepherd* (*Oedipe*) at the Salzburg Festival and Paris Opéra, *Bardolfo* (*Falstaff*) in Nice and *Remendado* (*Carmen*) at the Verona Arena.

Vincent Ordonneau made his Glyndebourne debut this summer in *Dialogues of the Carmelites*. Forthcoming engagements include *The Tales of Hoffmann* in Liège, *Remendado* at Covent Garden and performances in Geneva and Monte Carlo.



## Theodore Platt *Jailer*

PROMS DEBUT ARTIST

British-Russian baritone Theodore Platt studied Music at St John's College, Cambridge. He was a member of the Opera Studio of the Bavarian State Opera, 2020–22, and a recipient of the Borletti-Buitoni Trust Fellowship in 2022.

An alumnus of the Verbier Festival Academy and the Opera Studio of the Royal College of Music, he attended the Internationale Meistersinger Akademie, which was followed by a performance with the Nuremberg Symphony Orchestra and a Schubert recital, broadcast on BR-Klassik. His competition successes include the 64th Kathleen Ferrier Awards, Veronica Dunne International Singing Competition, Copenhagen Lied Duo Competition, Lies Askonas Competition and Joan Chissell Schumann Competition. He received the Prix Thierry Mermod at the Verbier Festival and won first prize in the 13th International Art Song Competition in Stuttgart.

Recent engagements include Fiorello (*The Barber of Seville*), Lackey (*Ariadne auf Naxos*) and Count Ceprano (*Rigoletto*) in Munich and the title-role in *The Marriage of Figaro* at the Blaibach Konzerthaus. Theodore Platt made his Glyndebourne debut with this summer's production of *Dialogues of the Carmelites*. Plans include the Salzburg Festival's Singspiel *Der alte Baum oder: Franzis Reise zum Ende der Welt* and Richard Whilds's *Der Mondbär* in Munich.



## Gavan Ring *First Commissary*

Irish tenor Gavan Ring studied at St Patrick's College, Dublin, the Royal Irish Academy of Music and the National Opera Studio in London.

Previously for Glyndebourne Festival he has appeared as Jaquino (*Fidelio*), Moralès (*Carmen*), Nardo (*La finta giardiniera*) and Phoebus (*The Fairy Queen*), and for the Tour he has sung Horatio (Brett Dean's *Hamlet*). Other recent engagements include Gastone (*La traviata*) for Opera North, Ferrando (*Così fan tutte*) for Garsington Opera, *A Night at the Opera* for Ulster Touring Opera, Sandy (Peter Maxwell Davies's *The Lighthouse*), White King (Gerald Barry's *Alice's Adventures Under Ground*) and *20 Shots of Opera* for Irish National Opera, Alfredo (*La traviata*), Rodolfo (*La bohème*) and Ferrando at Cork Opera House, Don Gasparo (*La favorita*) and Cecil (*Bastarda*, based on Donizetti's Tudor trilogy) at La Monnaie in Brussels and Juan (*Don Quichotte*) and Azim (Stanford's *The Veiled Prophet*) at the Wexford Festival.

Gavan Ring's forthcoming engagements include the world premiere of Mikael Karlsson's *Fanny and Alexander* at La Monnaie and concerts with the BBC National Orchestra of Wales and the RTÉ National Symphony Orchestra.





## Michael Ronan

### *Second Commissary*

PROMS DEBUT ARTIST

Northumbrian bass-baritone Michael Ronan is in his final year of study at the Royal Academy of Music, where he is supported by the Sainsbury Award, the Countess of Munster Musical

Trust and the Josephine Baker Trust. He won the RAM's 2022 Bicentenary Prize and has been awarded the Joan Chissell Schumann Lieder Prize, the Thomas Armstrong English Song Prize and the Blyth-Buesst Opera Prize. He is now a member of Glyndebourne's Jerwood Young Artist Programme.

Previously at Glyndebourne he has sung Harvey (*The Wreckers*) and understudied the Bearded Man (*Les mamelles de Tirésias*) and Colline (*La bohème*). Other recent roles include Nick Shadow (*The Rake's Progress*), the title-role in *The Marriage of Figaro* and Don Inigo Gomez (*L'heure espagnole*) for Royal Academy Opera. Forthcoming engagements include Masetto (*Don Giovanni*) at Glyndebourne this autumn.



## Golda Schultz

### *Madame Lidoine*

Born in South Africa, soprano Golda Schultz trained at the Juilliard School in New York and the Opera Studio of the Bavarian State Opera in Munich.

Recent engagements include the televised Last Night of the Proms in 2020, Countess (*The Marriage of Figaro*) at Glyndebourne, Adina (*L'elisir d'amore*) and Anne Trulove (*The Rake's Progress*) at the Metropolitan Opera, New York, Pamina (*The Magic Flute*) for the Vienna State Opera and Agathe (*Der Freischütz*) in Munich.

Plans include Donna Anna (*Don Giovanni*) at the Zurich Opera House, Countess in Vienna, Juliet (Gounod's *Roméo et Juliette*) in Dallas and concerts at Wigmore Hall and the Salzburg Festival.

Last year Golda Schultz released her debut solo album, *This Be Her Verse* – a recital of songs by female composers with pianist Jonathan Ware – which was chosen by *The Sunday Times* as one of the 10 Best Classical Albums of 2022.



## Valentin Thill

### *Chevalier de la Force*

PROMS DEBUT ARTIST

French tenor Valentin Thill has been the recipient of several emerging talent competition awards, including Second Prize at the 52nd Concours International de Chant de Toulouse.

He made his Glyndebourne debut in this summer's production of *Dialogues of the Carmelites*. Recent engagements include Tamino (*The Magic Flute*) at the Théâtre du Capitole in Toulouse, Tavannes (*Les Huguenots*) at La Monnaie in Brussels, Nadir (*The Pearl Fishers*) in concert at the Opéra Royal de Wallonie, Pylades (*Iphigénie en Tauride*) for his role and company debut with the Opéra National de Montpellier, Jaquino (*Fidelio*) for his role and company debut with the Opéra de Nice and concert appearances in *I due Foscari* at the Aix-en-Provence Festival and *Tancredi* at the Festival de Beaune.

Valentin Thill's forthcoming engagements include Pong (*Turandot*) at La Monnaie and Alfred (*Die Fledermaus*) for Opéra de Toulon.



## Florie Valiquette

### *Sister Constance*

PROMS DEBUT ARTIST

Canadian soprano Florie Valiquette holds a Master's degree in Music Performance from the University of Montreal and now studies with Marlena Malas in New York. She is a former member of the

Atelier Lyrique of Montreal Opera and the International Opera Studio at the Zurich Opera House, later becoming a member of the ensemble in Zurich. She is noted for her performances of Baroque and contemporary music and specialises in the French and Mozartian repertoires.

Having made her Glyndebourne debut in *Dialogues of the Carmelites*, other recent engagements include Pamina (*The Magic Flute*) for Opéra d'Avignon and Opéra Royal de Versailles, Susanna (*The Marriage of Figaro*) in Luxembourg, Sophie (*Werther*) in Toulouse, Lyon and Bordeaux, Gabrielle (*La vie parisienne*) at the Théâtre des Champs-Élysées in Paris, Zerlina (*Don Giovanni*) for Quebec Opera, Tytania (*A Midsummer Night's Dream*) for Opéra de Montpellier and Madeleine/Madame de Latour (*Le postillon de Lonjumeau*) at the Opéra-Comique in Paris.

Florie Valiquette's plans include Donna Anna (*Don Giovanni*) and Konstanze (*The Abduction from the Seraglio*) for Opéra de Versailles and Ophélie (an adaptation of Shakespeare's *Hamlet*) for Opéra de Massy.



## Michael Lafferty *Officer*

PROMS DEBUT ARTIST

British baritone Michael Lafferty is a graduate of the Guildhall Opera School and Trinity Laban Conservatoire. He made his operatic debut in 2018 as Tarquinius (*The Rape of Lucretia*) at Trinity Laban and sang Dr Falke (*Die Fledermaus*), Papageno (*The Magic Flute*) and Black (Pablo Sorozábal's *Black el Payaso*) at the 2022 Grimeborn Festival. Other recent engagements include Schumann's *Requiem für Mignon* under Sir John Eliot Gardiner at the 2021 Salzburg Festival, Handel's *Messiah* with the Academy of St Martin in the Fields and Mozart's *Requiem* with the Battersea Choral Society and Clifton International Festival.



## Jade Moffat *Sister Mathilde*

PROMS DEBUT ARTIST

Australian mezzo-soprano Jade Moffat was born in Queensland and studied at the Guildhall School of Music & Drama. Previously for Glyndebourne she has appeared as Fourth Spirit (*Cendrillon*) and sung Countess Ceprano (*Rigoletto*) on the Glyndebourne Tour. Other recent engagements include Ježibaba (*Rusalka*) and understudying Filipyevna (*Eugene Onegin*) for Garsington Festival Opera, an Opera Highlights Tour with Scottish Opera and Diane (Philip Glass's *The Perfect American*) for Opera Queensland, where she was a Young Artist. Recipient of the Wessex Glyndebourne Award in 2019, she has also sung numerous works in concert.



## Matthew Nuttall *M. Javelinot*

PROMS DEBUT ARTIST

British baritone Matthew Nuttall is a graduate of the Royal Northern College of Music. He performs regularly in recital and concert and joined the Glyndebourne Chorus in 2018. Previous roles for Glyndebourne include Customs Officer (*La bohème*) and Notary (*Don Pasquale*), while other recent engagements include Herald (Dvořák's *Armida*) and the title-role in Cellier's *The Spectre Knight* for Wexford Festival Opera. He has also appeared in chorus roles with English National Opera, Opera North, Buxton Festival Opera and Longborough Festival Opera.



## Jamie Woollard *Thierry*

PROMS DEBUT ARTIST

Bass Jamie Woollard is the Stephen Catto Memorial Scholar at the Royal College of Music and a Samling Artist. He is a member of the Jette Parker Artists Programme of the Royal Opera, Covent Garden, 2023–5. He has sung in concert at Wigmore Hall and St Martin-in-the-Fields and with the Bournemouth Symphony Orchestra, while operatic roles include Sarastro (*The Magic Flute*), Jupiter (*Orpheus in the Underworld*), Immigration Officer (Jonathan Dove's *Flight*) and King (Respighi's *La bella dormiente nel bosco*) for the RCM Opera Studio.

## London Philharmonic Orchestra

The London Philharmonic Orchestra was founded by Thomas Beecham in 1932. Its home is the Southbank Centre's Royal Festival Hall and it has residencies in Brighton, Eastbourne, Saffron Walden and at the Glyndebourne Festival, as well as touring around the UK and worldwide.

Principal Conductors have included Adrian Boult, Bernard Haitink, Georg Solti, Klaus Tennstedt and Kurt Masur. In 2021 Edward Gardner became the orchestra's 13th Principal Conductor and Vladimir Jurowski became Conductor Emeritus in recognition of his impact as Principal Conductor from 2007 to 2021. Karina Canellakis is Principal Guest Conductor.

The LPO is committed to inspiring the next generation of musicians and music-lovers, and passionate about equipping schools and teachers through schools concerts, resources and training. Reflecting its values of collaboration and inclusivity, the OrchLab and Open Sound Ensemble projects offer music-making opportunities for people with special educational needs and disabilities. The LPO Junior Artists programme is leading the way in creating pathways into the profession for young artists from under-represented communities, and the LPO Young Composers and Foyle Future Firsts schemes support the next generation of professional musicians, bridging the transition from education to professional careers.

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## Glyndebourne

Glyndebourne, situated on the edge of the South Downs National Park in East Sussex, is recognised internationally as one of the world's leading opera houses.

Glyndebourne's annual summer festival runs for 15 weeks from May to August, presenting more than 70 world-class opera performances in a 1,200-seat opera house. Glyndebourne also produces an autumn season of opera and concerts that puts rising stars centre-stage, as well as family open days, art and archive exhibitions and member events.

Glyndebourne has been a pioneer in reaching new opera audiences, through touring, recordings and streaming, as well as offering subsidised ticket prices for schools, families, under-30s and under-40s. An award-winning learning and engagement programme is active year-round, staging new work and delivering projects to enhance the understanding and enjoyment of opera among a diverse and broad audience.

Since its founding in 1934, Glyndebourne has remained financially independent. As a registered charity, the company's work is funded by box-office income, members and supporters, with Arts Council England support for learning and engagement work.

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\* *Jerwood Young  
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**Sub-Editor** Timmy Fisher

**Designers** Reenie Basova, Daniel Hague

**Co-ordinator** Deborah Fether

**Season Identity** BBC Creative/BBC

**Advertising** Cabbells (020 3603 7930); cabbells.co.uk

**Printed by APS Group. APS Group is ISO 14001 certified by BSI under certificate number EMS 500624, FSC® certified (FSC® C003270) and offers PEFC-certified products.**

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GLYNDEBOURNE

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Don Giovanni original illustration © Katie Ponder