

Billy Budd
Cast Biographies



William Burden sang George Bailey in San Francisco Opera's West Coast premiere of Jake Heggie's *It's a Wonderful Life* in fall 2018. The American tenor made his San Francisco Opera debut in 1992 as Count Lerma in *Don Carlo* and has returned in roles including Laca in *Jenůfa*, Tom Rakewell in *The Rake's Progress* and he created the roles of Dan Hill in Christopher Theofanidis' *Heart of a Soldier* and Peter in Mark Adamo's *The Gospel of Mary Magdalene*. An alumnus of the San Francisco Opera's Merola Opera Program, Burden is a member of the voice faculty at The Juilliard School and the Mannes School of Music. Appearing in prestigious opera houses in the United States and Europe, his repertoire also includes the title roles of *Les Contes d'Hoffmann*, *Faust*, *Pelléas et Mélisande*, *Roméo et Juliette*, *Béatrice and Bénédict*, *Candide*, and *Acis and Galatea*;

Loge in *Das Rheingold*, Aschenbach in *Death in Venice*, Florestan in *Fidelio*, Don José in *Carmen*, Pylade in *Iphigénie en Tauride*, Edgardo in *Lucia di Lammermoor*, Ferrando in *Così fan tutte* and Lensky in *Eugene Onegin*.

A supporter of new works, he appeared in the U.S. premiere of Henze's *Phaedra* at Opera Philadelphia and created the roles of George Bailey at Houston Grand Opera, Frank Harris in Theodore Morrison's *Oscar* at the Santa Fe Opera, Gilbert Griffiths in Tobias Picker's *An American Tragedy* at the Metropolitan Opera, Dodge in Daron Hagen's *Amelia* at Seattle Opera, Ruben Iglesias in Jimmy López's *Bel Canto* at Lyric Opera of Chicago, and Nikolaus Sprink in Kevin Puts' Pulitzer Prize-winning *Silent Night* at Minnesota Opera.



American baritone **John Chest** makes his San Francisco Opera debut as Billy Budd. A 2009 participant of the San Francisco Opera's Merola Opera Program, he is also a graduate of the Bavarian State Opera's Opera Studio, where he sang over eighty performances. Until September 2016 he was a member of the ensemble at the Deutsche Oper Berlin, where his roles included the title role of *Billy Budd*, Valentin in *Faust*, Ford in *Falstaff*, Silvio in *Pagliacci*,

Figaro in *Il Barbiere di Siviglia*, Papageno in *Die Zauberflöte*, Guglielmo in *Così fan tutte*, and Almaviva in *Le Nozze di Figaro*. Chest was a finalist in the 2017 BBC Cardiff Singer of the World competition, winner of the 2010 Stella Maris International Vocal Competition and finalist in the

2011 Queen Sonja International Music Competition. He has sung at major opera houses throughout Europe and the United States, including Washington National Opera, Festival d'Aix-en-Provence, Théâtre des Champs-Élysées, Théâtre du Capitole de Toulouse, and Semperoper Dresden.

Recent and upcoming highlights include debuts at Glyndebourne Festival Opera (*Pelléas, Pelléas et Mélisande*), Madrid's Teatro Real (*Valentin, Faust*) and Den Norske Opera (Belcore, *L'Elisir d'Amore*); his role debut as Heathcliff in Bernard Hermann's *Wuthering Heights* at Opéra National de Lorraine; and appearances at Bavarian State Opera (*Guglielmo, Così fan tutte*) and Deutsche Oper Berlin (*Papageno, Die Zauberflöte*). Equally passionate about art song, Chest sang his second recital with pianist Marcelo Amaral at London's Wigmore Hall in 2018, following a successful debut recital there in 2013.



Christian Van Horn returns to San Francisco Opera for three upcoming role debuts—Zoroastro in *Orlando* (Summer 2019), John Claggart in *Billy Budd* (Fall 2019) and Don Ruy Gomez de Silva in *Ernani* (Summer 2020). The American bass-baritone made his Company debut in 2010 as the King of Egypt in *Aida* and has since appeared in fourteen roles including the Four Villains (*Les Contes d'Hoffmann*), Oroveso (*Norma*), Timur (*Turandot*), Colline (*La Bohème*), Count Horn (*Un Ballo in*

Maschera), Narbal (*Les Troyens*), and Fedor von Bock in the world premiere of Marco Tutino's *Two Women*. A recipient of the 2018 Richard Tucker Award, this season Van Horn returns to the Metropolitan Opera for his titular role debut in *Mefistofele*, as well as productions of *La Bohème* (Colline) and *La Clemenza di Tito* (Publio). He also debuts at the Opéra National de Paris as Narbal and returns to the Bavarian State Opera as Escamillo (*Carmen*). His many roles also include the title role in *Le Nozze di Figaro*, Mephistopheles in *Faust*, Enrico in *Anna Bolena*, Banquo in *Macbeth*, Zaccaria in *Nabucco*, and Frère Laurent in *Roméo et Juliette*. He also appeared in the world premieres of Tan Dun's *Tea: A Mirror of the Soul* at the Santa Fe Opera and in the American premiere of Thomas Adés' *The Exterminating Angel* at the Metropolitan Opera.

In concert, he recently debuted with the Cleveland Orchestra in performances of Haydn's *The Creation* at Carnegie Hall. He has also appeared with the New York Philharmonic, Chicago Symphony Orchestra, San Francisco Symphony, and the Berlin Philharmonic at the Salzburg Festival Easter Festival.



Bass-baritone **Philip Horst** returns to San Francisco Opera this summer as The Forester in *Rusalka* and makes his role debut as Mr. Redburn in *Billy Budd* this September. A graduate of the Merola Opera Program and a former San Francisco Opera Adler Fellow, Horst made his Company debut in 2000 as Leporello in *Don Giovanni* and returned in productions of *Parsifal*, *The Rake's Progress*, *Dead Man Walking*, *The Ballad of Baby Doe*, *Carmen*, *Jenůfa*, *Rigoletto*, and *Kát'a Kabanová*. Most recently, he appeared as Pantheus in *Les Troyens* and Fritz Kothner in *Die Meistersinger von Nürnberg* in 2015. Recent and upcoming roles include returns to Lyric Opera of Chicago for Capulet in *Roméo et Juliette*, Pantheus in *Les Troyens*, and the Tutor in *Elektra*; Capulet at the Metropolitan Opera; and Dulcamara in *L'Elisir d'Amore* with the Orlando Philharmonic. Other

engagements have included the title role of *Wozzeck* with New Israeli Opera, Simone in Zemlinsky's *Eine Florentinische Tragödie* with Greek National Opera, Pizarro in *Fidelio* with English National Opera, Tomsy in *Pique Dame* with the Komische Oper Berlin, Mandryka in *Arabella* with Theater St. Gallen and Oper Frankfurt, Scarpia in *Tosca* with Seattle Opera, Lieutenant Horstmayer in the European premiere of Kevin Putz's *Silent Night* at Wexford Festival Opera, and roles in *The Nose* in Aix-en-Provence and Lyon. He also created the roles of Tortsheiner in the world premieres of Ben Moore's *Enemies*, *A Love Story* with Palm Beach Opera and Apollo in Karman Ince's *The Judgment of Midas* with American Opera Projects.



Bass-baritone **Wayne Tigges** returns to San Francisco Opera for his role debut as Mr. Flint in *Billy Budd*. He made his Company debut in the roles of Sam and Wesley in the 2011 world premiere of *Heart of a Soldier*. Other appearances include Joe St. George in the world premiere of *Dolores Claiborne* and, most recently, Judge Turpin in *Sweeney Todd*.

In the current season, Tigges's engagements include Michigan Opera Theatre for Basilio in *Il Barbiere di Siviglia*, Los Angeles Opera for Barone Douphol in *La Traviata*, Owen Hart in *Dead Man Walking* at The Atlanta Opera, and John Proctor in *The Crucible* at Opera Santa Barbara. Last season he sang the title role of *Der Fliegende Holländer* with Atlanta Opera, Alfio in *Cavalleria Rusticana* and Tonio in *Pagliacci* with the New Orleans Opera, and he created the role of Sgt. Aaron Marcum in the world premiere of Huang Ruo and David Henry Hwang's *An American Soldier* at the Opera Theatre of Saint Louis. Recent performances include Méphistophélès in *Faust* at the Macau International Music Festival, Howie Albert in Blanchard's *Champion* at Washington National Opera, and the Four Villains in *Les Contes*

d'Hoffmann with Los Angeles Opera. Tigges enjoys a strong relationship with Lyric Opera of Chicago, where he sang the title role of *Le Nozze di Figaro* while still a member of the Ryan Opera Center.

Tigges also maintains a busy concert schedule, including recent performances with the Los Angeles Philharmonic, Chicago Symphony Orchestra and Beethoven's Symphony No. 9 with the Orchestra of Saint Luke's in his Carnegie Hall debut.



Tenor **Robert Brubaker** made his San Francisco Opera debut in 2017 as Emperor Altoum in *Turandot* returning later that fall as Aegisth in *Elektra* and as Manon's *Guillot de Morfontaine*. His numerous roles at the Metropolitan Opera have included Mime in both *Siegfried* and *Das Rheingold*, Malatestino in *Francesca da Rimini*, the Witch in *Hänsel und Gretel*, Monostatos in *The Magic Flute*, and Chairman Mao in John Adams's *Nixon in China* in performances conducted by the composer and released on DVD. Other recent appearances include the Jailer/Inquisitor from *Il Prigionero* at Barcelona's Gran Teatre del Liceu; Alviano in *Die Gezeichneten*, Dr. Caius in *Falstaff*, and Bégearss in *The Ghosts of Versailles* at Los Angeles Opera; Hauptmann in *Wozzeck* and Herod in *Salome* at the Santa Fe Opera; the title role of Zemlinsky's *Der König Kandaules* at the Vienna Volksoper; Old Man Marshall in *Anna*

Nicole at New York City Opera; and Luigi in *Il Tabarro* and Canio from *Pagliacci* at the Opera Theatre of Saint Louis.

He can be heard on recordings including *Die Gezeichneten* (Los Angeles Opera, conducted by James Conlon), *Der König Kandaules* (Salzburg Festival/Deutsches Symphonie Orchester Berlin, conducted by Kent Nagano), and as Albert Gregor in *The Makropulos Case* (English National Opera, conducted by Sir Charles Mackerras).