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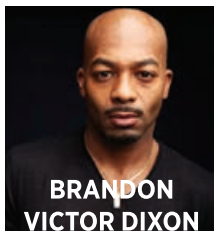
# Faust

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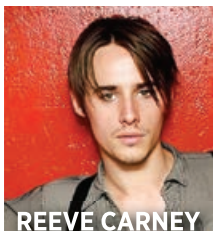
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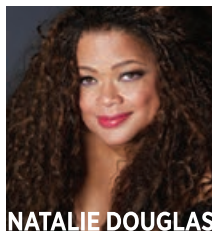
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VICTOR DIXON**

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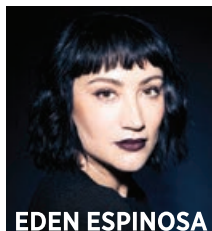
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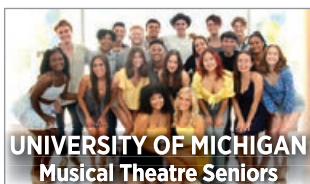
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Detroit Opera





## A Message from Wayne Brown

Welcome to the Detroit Opera House for our second opera production of the season: Gounod's *Faust*! We are delighted that these performances are taking place under the baton of Valerio Galli and with the direction of Lileana Blain-Cruz in her debut with Detroit Opera. This production of *Faust* originated with Opera Omaha.

All of us with Detroit Opera wish to thank those of you who joined us in September for the opening of our season featuring Wagner's *The Valkyries* under the baton of Sir Andrew Davis and directed by Detroit Opera Artistic Director Yuval Sharon. The work featured Detroit Opera's Associate Artistic Director Christine Goerke as Brünnhilde—along with a stellar cast, and was met with a thunderous response from audiences and critics alike.

Shortly thereafter, Yuval Sharon was listed in TIME100 Next—*Time's* list of the world's rising stars, and one week later was named Musical America's Director of the Year! We are all extremely excited for Yuval and extend our hearty congratulations to him. You are invited to "Save the Date" of December 4th for a special acknowledgment of the significant honors that Detroit Opera's Artistic Director has received. Stay tuned for an announcement of this special salute to be shared soon.

Speaking of upcoming events, we encourage you to join us in the Detroit Opera House for performances associated with a dance presentation and an opera concert:

- **DECEMBER 3 & 4:** *The Hard Nut* by the Mark Morris Dance Group with the Detroit Opera Orchestra is not your usual *Nutcracker*, but a reimaging of *The Nutcracker* not to be missed.
- **DECEMBER 30:** Verdi's *Aida* in concert under the baton of Jonathon Heyward, featuring an all-star cast including Angel Blue, Christine Goerke, and other extraordinary performers.

My Detroit Opera colleagues join me in expressing great appreciation to the William Davidson Foundation—our 2022–23 season sponsor. Details of upcoming events taking place at the Detroit Opera House can be found on our website: [detroitopera.org](http://detroitopera.org)

Warm regards,

A handwritten signature in dark ink, appearing to read "Wayne S. Brown".

Wayne S. Brown, President & CEO, Detroit Opera





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## A Message from Yuval Sharon

The Gary L. Wasserman Artistic Director

*“Everything transient is only a story, everything unfinished is allegory.  
Here, indescribable acts shall be done; the eternally feminine carries us on.”*

With these mystical lines, Johann Wolfgang von Goethe closes *Faust, Part Two* by opening a door to new horizons and unknown dimensions. But concluding with a paean to the feminine principle of life might seem an unexpected final turn for a play so resolutely focused on the masculine: striving, ambition, and willpower at all costs. The Devil as alpha male enables Faust’s restless quest for omnipotence, but the presence that greets him in the final scene is a woman: a *Mater gloriosa*, crowning his ascent to the higher realms.

Because I loved the vast dimensions of Goethe’s universal theater so much, I have to confess I had a hard time warming up to Charles Gounod’s famous French setting of *Part One*—one of the most popular operas in the repertoire, and a frequent title in Detroit. I missed the philosophical depth and the unforgettable poetry I studied closely while learning German. Gounod’s opera seemed to me much too light—even inconsequential—next to a text worthy of Shakespeare, Cervantes, or Dante.

So, for me, getting to know the original version of this opera in this production from Opera Omaha has been a revelation. Gounod’s 1859 version for Paris’s popular/populist Théâtre Lyrique—with dialogues instead of recitatives and alternate arias and ensembles that have rarely been heard since its premiere—lacks the pretense that can weigh down the better-known *grand opera* version of the score. (To learn more about the differences between our version and the “grand opera” version, please read the article with our Head of Music Nathalie Doucet on pages 20 and 21.) More energetic and less self-consciously magnificent, this version comes across as authentically Gounod, and sparkles the way popular French opera of the time was expected to.

Director Lileana Blain-Cruz and choreographer Raja Feather Kelly respond to that authentic brilliance with a production that is both modern and archetypal. They remind us that Goethe’s paean to the “eternal feminine” actually begins with the character of Marguerite, the true centerpiece of this production. In their portrayal of a woman living in a town with few opportunities, Marguerite is not a stereotypical lamb led to the slaughter but a brooding outsider and the source of salvation.

Between the musical surprises of this “composer’s cut” of the score and the dramatic insight of this fantastic creative team, I hope this *Faust* offers you provocations, pleasures, and the joy of fresh perspectives. Enjoy!

Yuval Sharon, The Gary L. Wasserman Artistic Director



DIRECTOR'S NOTE BY

## Lileana Blain-Cruz

**As a theater director**, I have worked to create a sense of the epic in all of my projects...a space of communal anticipation and exhilaration. The work could range from Shakespeare to a new play—and I would seek to find a way to synthesize the music and text and design to create a completely visceral experience around a narrative...and then I realized...right...I want to direct OPERA. I started first with an experimental version of Gertrude Stein's *Doctor Faustus Lights the Lights*...and my obsession with the Faust mythology has led me here to Gounod's masterful imagining of *Faust*.

Charles Gounod, as a composer of 19th-century France, was particularly interesting to me because his work was invested in the “singing actor.” In his memoirs, he describes how the fusion of theatrical elements could create “an expression of what goes on in the human soul, individual or collective.” The desire to flesh out these characters is what also makes me so thrilled that we did the first version of this opera at Opera Omaha, and now we do it again at Detroit Opera, with dialogue and additional music that add to the complexity of the characters and their relationships. Gounod, in this opera of numbers, created a clear dramatic story with people who experience journeys of passion to the point of transcendence.

Speaking of transcendence, let's talk about Marguerite. *Faust* was based on Michel Carré's play *Faust et Marguerite*, which was in turn based on Goethe's infamous poem. What I love about this opera, however, is how much Gounod honors Marguerite's part in the story—and it's the diverging paths of Faust and Marguerite's journey that has inspired so much of this production.

I chose to set the opera in a world that resembles a contemporary America. Images of football teams, war, bars, massive churches with



neon signs fill our landscape. Faust is a tech genius millionaire, a man who has it all, who has accumulated information and has shaped how the world thinks and moves. And yet, he feels empty. With that first somber chord, we find him in the midst of a dark night of the soul, contemplating ending his life. He is paused for a moment as the sound of youth passes his window—and faced with the abandonment of his former protégées Wagner and Siébel, he is left in an even deeper stupor of despair. He calls upon the devil—enter Méphistophélès.

What is always fascinating to me is that a man, who has held considerable power his whole life and has done so much, lusts for more—and the object of his obsession (almost predictably!) is a young woman. A young working woman, who, in the 19th century sat at a spinning wheel, and today scrubs away spilt beer at the local bar.

There's something powerful and political in examining the economic disparity between the two: the relative power of Faust the wealthy mogul and the powerlessness of Marguerite the working woman trying to get by. And as Méphistophélès comically weaves these two lives together, I was always like WAIT WAIT WAIT! Marguerite didn't make a deal with a devil—why does she have to suffer? But suffer she does—in the midst of toxic masculinity, a culture that prioritizes youth and beauty, a culture that then consumes consumes to the point of wearing away at any sense of the gentleness of humanity in favor of raw visceral desire and destruction.

That raw visceral desire that motivates Faust and distracts from his real love for Marguerite eventually leads him to abandoning her, and then our landscape turns, at times, garish and bleak. Marguerite's brother returns from a bloody war, and dies cursing her, another act of toxic masculinity. Pregnant and lost without resources, she makes a desperate decision! And Faust finds himself in the hellish dreamscape of Méphistophélès's Walpurgis night—a nightmarish orgy that makes Faust desperate to return to the real love and humanity of “Marguerite” only to discover that he is too late.

And so, with this production of *Faust*, I invite you to ask what is at the core of that fatal decision to make a deal with a devil? What does our consumption and obsession reveal about us today? And how does Marguerite's desperate and dark journey reveal to us, perhaps, an alternative path to something purer, more empathetic, and full of love that might help us to transcend?

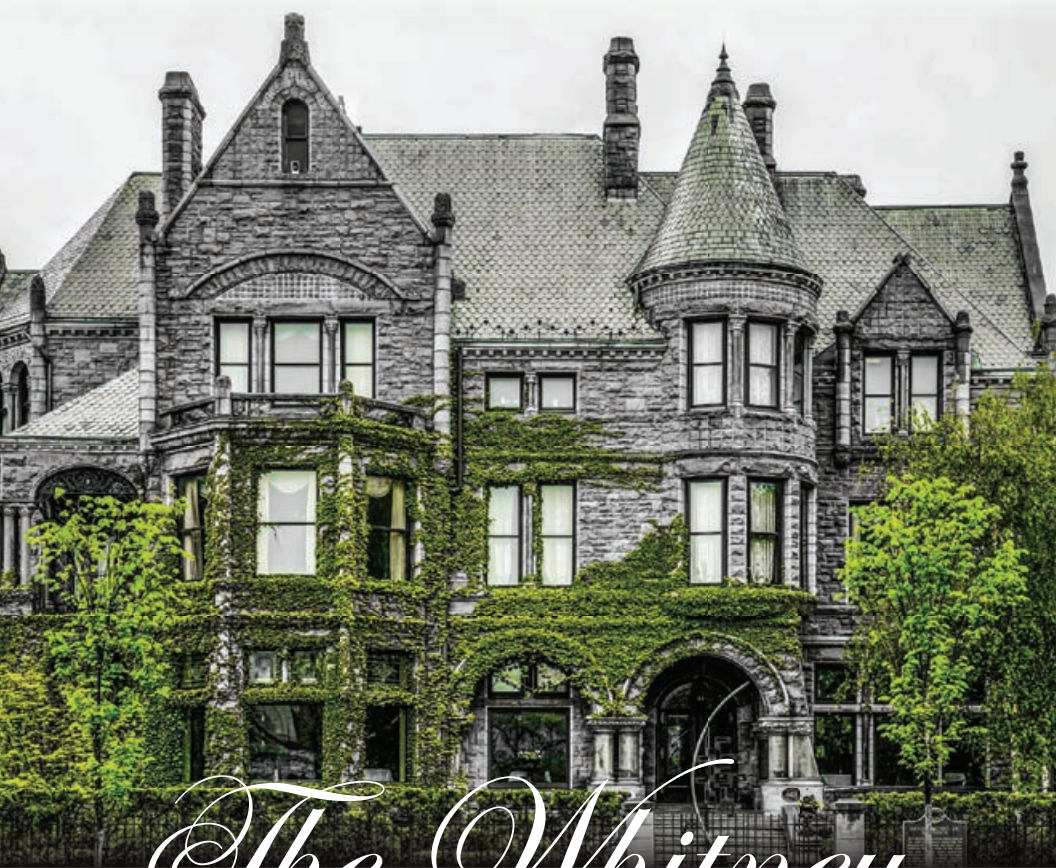
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# Caust

**Detroit  
Opera**



## PROGRAM

# Faust

**Performed in French with English supertitles**

**Performance runs 3 hours and 10 minutes  
with two intermissions**

Content advisory: Please be advised sound effects of a weapon are in use within the context of this production.

**MUSIC** Charles Gounod

**LIBRETTO** Jules Barbier and Michel Carré

**WORLD PREMIERE** Théâtre Lyrique, Boulevard du Temple,  
Paris, France on March 19, 1859

**DIRECTOR** Lileana Blain-Cruz\*

**MOVEMENT DIRECTOR** Raja Feather Kelly\*

**SET DESIGNER** Adam Rigg\*

**COSTUME DESIGNER** Kaye Voyce\*

**LIGHTING DESIGNER** Yi Zhao\*

**WIG & MAKEUP DESIGNER** Joanne Middleton Weaver

**ASSOCIATE DIRECTOR** Mikhaela Mahony\*

**STAGE MANAGER** Nan Luchini

**CHORUS MASTER** Suzanne Mallare Acton



CAST

# Cast

CONDUCTOR Valerio Galli

FAUST Zach Borichevsky

MÉPHISTOPHÉLÈS Robert Pomakov\*

MARGUERITE Amina Edris\*

VALENTIN Babatunde Akinboboye\*

SIÉBEL Jenny Anne Flory\*

WAGNER Ben Reisinger\* +

DAME MARTHE Victoria Livengood\*

EXTRAS Daisy Allen, Alyson Barbret, Claire Bechard,  
Precious Floraday, Jaedyn Lewis

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\* *Detroit Opera debut*

+ *Detroit Opera Resident Artist*

PRODUCTION CREDITS

# Production

**Original production  
from Opera Omaha**

**RÉPÉTITEUR  
John Etsell**

**ASSISTANT DIRECTOR  
Colter Schoenfish**

**ASSOCIATE LIGHTING DESIGNER  
Erin Earle Fleming**

**ASSISTANT LIGHTING DESIGNER  
Heather DeFauw**

**ASSISTANT STAGE MANAGERS  
Hailli Ridsdale, Evan Murphy**

**SUPERTITLE OPERATOR  
Dee Dorsey**

Charles Gounod, *Faust*, dialogue version, edited by  
Paul Prévost. Used by arrangement with European American  
Music Distributors Company, U.S. and Canadian agent for  
Baerenreiter-Verlag, publisher and copyright owner.

# DETROIT OPERA CHORUS

*Choristers are represented by  
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## **Soprano**

Brandy Adams  
Alaina Brown  
Lucia Flowers  
Audrey Kline  
Maitri White  
Olga Yalovenko  
Heidi Zook

## **Tenor I**

Michael Fowler  
Richard Jackson, Jr.  
Cameron Barrett Johnson  
Seth Johnson  
David Magumba  
Cody Pepitone

## **Tenor II**

Fred Buchalter  
Brady DelVecchio  
Dean Joyce  
Adrian Leskiw  
David Roberts\*  
Luke Serrano

## **Alto**

Valeria de Luna-Kent  
Tori Darnell  
Yvonne Friday  
Aubrey Meade  
Leslie Ann Naeve  
Jessie Neilson  
Katya Powder  
Allison Wamser

## **Baritone**

Matthew Daniels  
Benton DeGroot  
Matthew Konopacki\*\*  
Brandon Langeland  
Lawrence Mitchell-Matthews  
Paolo Pacheco

## **Bass**

Logan Dell'Acqua  
Joseph Edmonds\*\*  
Kurt Frank  
Jinho Park  
Kevin Starnes

---

\* *Faust double*

\*\* *Méphistophélès double*

# DETROIT OPERA ORCHESTRA

*Detroit Federation of Musicians, Local #5,  
of the American Federation of Musicians*

## Violin I

Laura Leigh Roelofs\*

**CONCERTMASTER**

Andrew Wu\*

**ACTING ASSISTANT**

**CONCERTMASTER**

Anna Bittar-Weller\*

Molly Hughes\*

Bryan Johnston\*

Beth Kirton\*

Yuri Popowycz\*

Courtney Lubin

David Ormai

## Violin II

Daniel Stachyra\*

**ACTING PRINCIPAL**

Henrik Karapetyan\*

Jenny Wan\*

Joseph Gray

Lorrie Gunn

Cristina Muresan

Judith Teasdale

## Viola

John Madison\*

**PRINCIPAL**

Joseph Deller\*

Jacqueline Hanson\*

Scott Stefanko\*

James Greer

Julianne Zinn

## Cello

Andrea Yun\*

**ACTING PRINCIPAL**

Benjamin Maxwell\*

Yun Han

Sabrina Lackey

Lauren Mathews

## Bass

Derek Weller\*

**PRINCIPAL**

Clark Suttle\*

Jean Posekany

Robert Stiles

## Flute

Seo Hee Choi\*

**PRINCIPAL**

Laura Larson

## Oboe

Sally

Heffelfinger-Pituch\*

**ACTING PRINCIPAL**

Yuki Harding

## Clarinet

Brian Bowman\*

**PRINCIPAL**

J. William King\*

## Bassoon

Gregory Quick\*

**ACTING PRINCIPAL**

Roger

Maki-Schramm

## Horn

Carrie Banfield-Taplin\*

**ACTING PRINCIPAL**

Susan Mutter

David Denniston

Tamara Kosinski

## Trumpet

David Ammer\*

**PRINCIPAL**

Gordon Simmons\*

## Trombone

Corey Sansolo

**ACTING PRINCIPAL**

Brian Johnston

Bryan Pokorney

## Timpani

Daniel Maslanka

**ACTING PRINCIPAL**

## Percussion

John Dorsey\*

**PRINCIPAL**

David Taylor

Ari Hajek

## Harp

Maurice Draughn

**ACTING PRINCIPAL**

## Organ

John Etsell

---

\* *Detroit Opera Core Orchestra*

*Members of the violin sections  
occasionally rotate.*



# Faust

## SYNOPSIS

### PROLOGUE

Faust is an aging tech mogul, who, after spending decades of his life focused on his career, realizes his achievements ring hollow. He mourns his youth and feels he has lost his chance at a life fulfilled with love. Cursing tech and faith, Faust attempts suicide, twice. Each time, just as he's about to ingest pills and alcohol, he hears a choir outside his window, and sets the pills back down on the table. Feeling desperate, Faust seeks guidance from the Devil; moments later, the messenger of the Devil, Méphistophélès, appears.

Faust tells him of his desires for youth and love. Méphistophélès proposes to Faust that he can relive his youth, but only if he forfeits his soul. Faust struggles with the decision, but Méphistophélès tempts him further by showing him a vision of the beautiful Marguerite, who bartends at the local bar. Faust signs a contract with Méphistophélès. He then takes a pill and transforms into a young man. The two venture out on the town in search of Marguerite.

### ACT 1

Faust and Méphistophélès arrive at the bar, finding the locals, students, and soldiers enjoying themselves. The soldier Valentin, about to leave for the war, asks his friend Siébel to watch over and protect his sister, Marguerite, in his absence. Siébel agrees as another soldier, Wagner, rouses the crowd for another song. They're interrupted by Méphistophélès who sings a song about gold and greed. He turns the beer they are drinking to wine and forces them to drink it, as if possessed. He offers a sardonic toast to Marguerite, and Valentin intervenes. Valentin draws his rifle, but it breaks when he points it at Méphistophélès.

## SYNOPSIS CONTINUED

Now realizing who Méphistophélès is, Valentin fashions his broken rifle into a cross, hoping to get away from the Devil's messenger. When Méphistophélès is joined by Faust once more, the two lead the locals in a new round of song. Faust pulls Marguerite aside and tells her that he admires her, but she politely declines his advances.

### INTERMISSION

## ACT 2

Siébel leaves a small bouquet of flowers outside of Marguerite's apartment, as she now also fancies her. Faust sees this and sends Méphistophélès out to search for a better gift. He returns with a giftbox filled with exquisite jewelry and luxuries. Faust leaves the box outside of her door next to Siébel's flowers. Marguerite's neighbor, Marthe, arrives and admires the ornate giftbox. She tells Marguerite that she must have an admirer. Marguerite tries on the magnificent jewels and dress, greatly smitten with them.

Faust and Méphistophélès make their way into the apartment complex's courtyard and visit with the two ladies. Méphistophélès flirts with Marthe so Faust can speak to Marguerite alone. The two steal a quick kiss, but Marguerite sends Faust away. The two men leave but stay close to her apartment. Inside, Marguerite sings a song, wishing Faust would return. Faust jumps at the chance and knocks on her door. She greets him, and Méphistophélès laughs maniacally—he knows his plan is working.

### INTERMISSION

## ACT 3

Months have passed and Marguerite is now pregnant with Faust's child. Meanwhile, Valentin and other soldiers have arrived home from war. Valentin questions Siébel about Marguerite but is unable to get a clear answer.

Marguerite goes to church seeking forgiveness but is stopped several times along the way by Méphistophélès. He bombards her with threats of damnation and curses, singing a lewd ballad, mocking her.

While searching for Marguerite, Valentin meets Faust, who is feeling remorseful for abandoning her. Valentin recognizes Méphistophélès's voice and races to confront him. Méphistophélès possesses both Valentin and Faust, causing Faust to kill Valentin. Méphistophélès pulls Faust away as Marguerite rushes to her brother's aid. Valentin curses her in his last dying breath. Marguerite, now alone, confronts her circumstances.

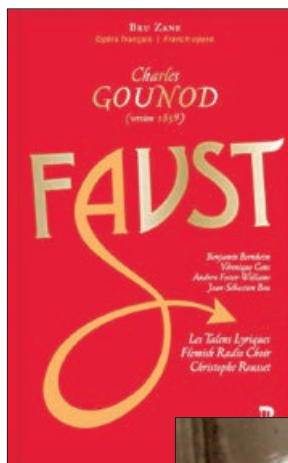
## ACT 4

Marguerite sits in prison, condemned to death for murdering her own child. Méphistophélès appears with Faust to reap her soul. At first, she is happy to see Faust. However, she refuses to go with him, and recalls their first days together and how happy they once were. Méphistophélès becomes irritated and tells Faust to hurry. Faust tells her that they can save her, but again, Marguerite refuses to go with them. She asks the angels for forgiveness and tells Faust that she entrusts her fate to God. As Méphistophélès drags Faust to condemnation, Marguerite is enveloped by the light of salvation.

# Re-hearing Gounod's *Faust*: A New Performing Edition

with Nathalie Doucet, Detroit Opera Head of Music

In 2018, French musicologist Paul Prévost, in collaboration with music publisher Bärenreiter-Verlag, produced a new edition of Gounod's *Faust*. This performing edition restores the spoken dialogue of the 1859 original that premiered at the Théâtre Lyrique on March 29, 1859, as well as previously unpublished numbers and melodramas. As Prévost describes further:



Charles  
Gounod



Although several numbers differ from the well-known pieces only in details of orchestration (the duet for Faust and Méphistophélès “Me voici!”; the duel trio “Que voulez-vous messieurs?”; the death of Valentin “Par ici, mes amis!”), others transform the informed music lover’s customary perception of Gounod’s *Faust*. Among these are the trio for Faust, Wagner, and Siebel “À l’étude, ô mon maître”; the Valentin-Marguerite duet “Adieu, mon bon frère!”; Méphistophélès’s air “Maître Scarabée”; Siebel’s romance “Versez vos chagrins dans mon âme!”; Valentin’s air with chorus “Chaque jour, nouvelle affaire”; and the chorus of witches “Un, deux et trois”. To this we add seven melodramas whose missing or incomplete orchestration has been written for this edition.

In 2018, Les Talens Lyriques was the first to perform and record this new edition of Gounod’s *Faust*, to great acclaim. The following year, Opera Omaha gave this version its world premiere staging in a production

directed by Lileana Blain-Cruz, which now comes to Detroit. Here, Detroit Opera’s Head of Music Nathalie Doucet examines this new/old version of one of the most popular and beloved of operas.

*Faust* is one of the most popular 19th-century French operas, including during its own time. I think it’s popular because it exhibits many qualities that place it between the worlds of *grand opera* and *opéra comique*. It has the scope, serious subject matter, and moral tone of *grand opera*; on the side of *opéra comique*, it has

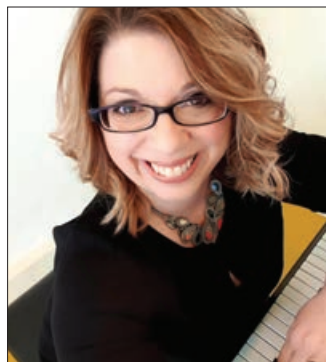


spoken dialogue instead of sung recitative, and it has many moments of lightness, humor, and irony, especially in the characterizations of Marthe and Méphistophélès.

The critical edition put together by Paul Prévost is not based on the original version of the work, but rather the 1869 revision that's based on the third version of the work. (Interestingly, it seems Gounod himself wanted all the various versions to be available for performance separately.) This edition gives us a middle ground that takes into account the long-established performance tradition of the opera with all the melodies we know and love, while also offering the possibility of recreating another version of the opera. It contains music we don't often hear when *Faust* is performed in the form to which we've currently become accustomed.

There are two major editorial choices that Prévost made that result in differences to prevailing performance practices. One of them is the inclusion of a scene between Marguerite and Siébel, which doesn't typically appear in productions of *Faust* today. In this version, they have a moment of reconciliation and there's a lovely aria for Siébel, "Versez vos chagrins dans mon âme!", which gives her character a lot more definition and growth.

Prévost's other decision, which is very interesting to me, was to exclude Valentin's aria "Avant de quitter ces lieux." He felt that the substitution of an aria later in the work was more historically authentic. (Indeed, during his lifetime, Gounod had forbidden this aria from being performed at the Opéra de Paris despite its popularity and had prevented its publication in the French vocal score). This aria was originally written with an English text—called "Even bravest heart may swell"—at the express wish of the baritone Charles Santley, who played Valentin at Covent Garden in 1864 where the opera was performed in an English translation. Gounod arranged this aria by extracting a musical theme from the Prelude and it became quite popular. So, while you'll hear this theme in the Prelude, you won't hear the aria in these Detroit Opera performances. Instead, we'll see Valentin sing a beautiful duet with his sister Marguerite, "Adieu, mon bon frère!," before going off to war. Later on, when he returns, he has this wonderful bombastic, energetic aria with chorus, "Chaque jour, nouvelle affaire." Thus, we get a more complete view of the character of Valentin. So, in this critical edition of *Faust*, we get a lot more character definition, and see a lot more of the development and the journey that each character undergoes during the span of the opera.



Nathalie  
Doucet

# Something About Marguerite

by David Shengold

*David Shengold explores the opera's tragic heroine, a character who is in some way familiar to us all.*

Most American accounts of Gounod's *Faust* get around sooner or later to two diverting facts about the piece. First, that in its early decades the Metropolitan Opera performed the score so often that wags dubbed it the "Faustspielhaus." The second, that Germans long billed Gounod's 1859 opera as *Margarethe* due to the nationalistic feeling that the French libretto (by Jules Barbier and Michel Carré) trivialized the profundities of the verse drama (published in 1806) by Johann Wolfgang von Goethe on which it is based. That these nuggets remain an essential part of the opera *Faust*'s "buzz" reflects a historical and sometimes still-evident Germanic hegemony in American musical circles: the pun depends on comprehending the compound German word for a "festival theater" like Bayreuth, and somehow American operagoers are meant to cluck knowingly about the wrongs Gallic sentimentalism had wrought on this, i.e. on this work, even though few in our contemporary culture have actually read *Faust* or any other work by Goethe. Such charges get hauled out again for Thomas's

*Mignon* (1866) and Massenet's *Werther* (1892), both of which show the influence of Gounod's example, but rarely in relation to a work like Tchaikovsky's *Eugene Onegin* (1879), which similarly jettisons most of its literary source's complexity to concentrate on the romantic plot.

The more intellectually minded composers Boito in *Mefistofele* (1868) and Busoni in *Doktor Faust* (1925) attempt to engage the Goethean metaphysics that Gounod and his librettists chose to ignore. That Barbier and Carré were attempting something else is plain from the title of Carré's 1850 boulevard play *Faust et Marguerite*, which, rather than Goethe, served as the opera's basis. An eminently practical view sounds from the memoirs of Dorothy Kirsten, a ranking Met Marguerite from 1947 through 1964 who actually read the Goethe and studied the opera's background before tackling Gounod's heroine:

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“[I]n 1859, many music critics and literary figures did not understand why the composer had concentrated mainly on the Faust-Marguerite relationship.

As far as I am concerned,  
what he did makes perfect  
sense because it is  
the part of the classic that  
is most adaptable to the  
lyric theatre.☺☺

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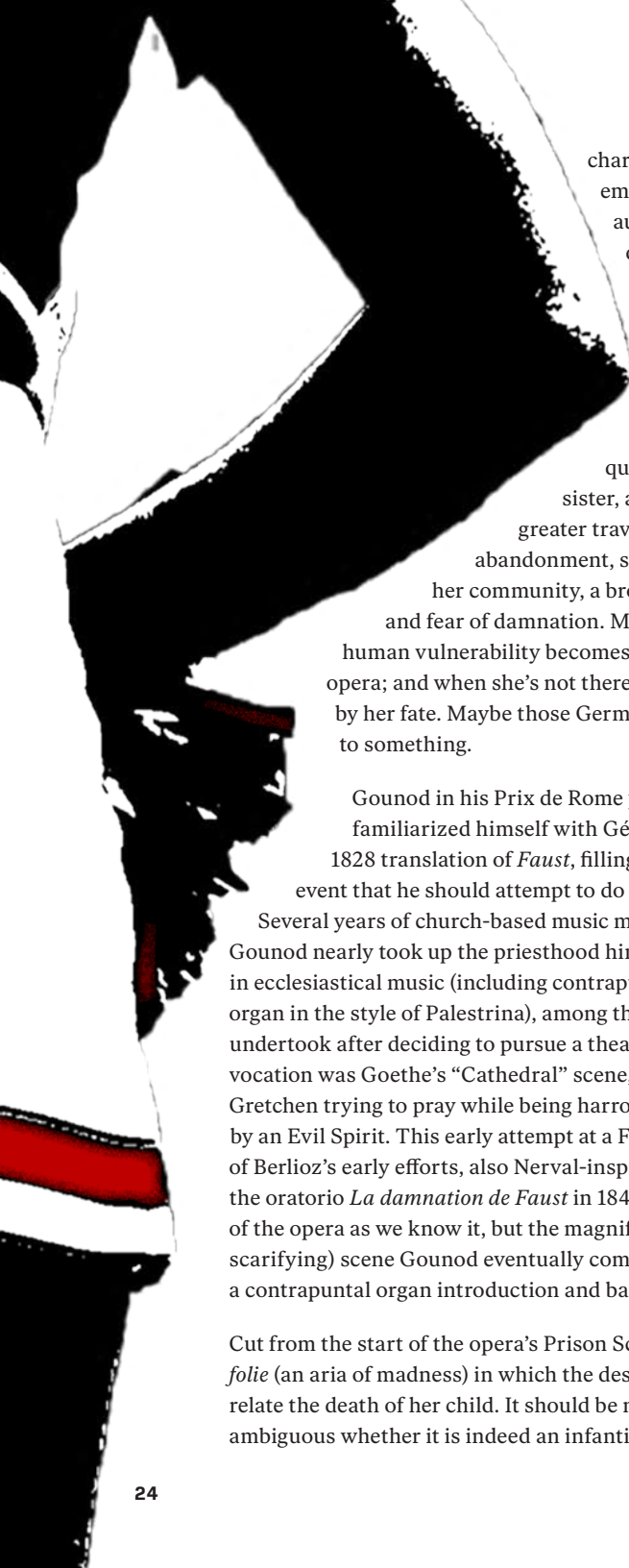
Gounod was considered an innovator in his time, but with *Faust* he was crafting an opera for the well-heeled audiences of Second Empire Paris, in whose worldview metaphysics played no appreciable role. Concentrating on the romantic plot (or—seen differently—the downfall and redemption of Marguerite) made theatrical sense; and it soon made the opera *Faust* wildly popular, and Gounod famous throughout Europe.

Goethe's Gretchen is a simple, religious girl, seemingly chosen almost randomly by Mephistopheles for Faust to victimize: that jaded doctor has taken a witch's potion to rejuvenate him, and as his devilish sidekick observes, "My friend, with that drink in your belly / You'll see a Heaven in every housewife."\* Significantly, the poem's very next lines form the street scene in which Faust, meeting the young Gretchen for the first time, offers her his arm, to be met by modest rebuff. In the opera, this exchange gives the heroine a strikingly unconventional first vocal entrance. (Her image has been shown to Faust and the

audience as a vision, to engender the excitement of both.) This certifiably prima donna role has no entrance aria, such as the Queen's "O beau pays" in *Les Huguenots*. Originally Gounod meant to follow a different convention of French 19th-century opera and have Marguerite (like Eudoxie in *La Juive*) introduced in duet. As written, the brief scene provides the soprano and director with an opportunity to define Marguerite's character, and, in a kind of foreshadowing, show her essential apartness from her fellow villagers. She revisits this fateful meeting longingly in a daydream in the Garden Scene in recitative fragments masterfully laden into the wistful "King of Thule" ballad with its ironically apposite theme of faithfulness unto death; and again, when insane with grief, in the Prison Scene, where Gounod's score restates the devastatingly intimate *Andantino* music underlying the pair's initial exchange.

Goethe scholar Eudo Mason has noted of the author's *Faust*: "Once Gretchen appears, and whenever she appears, she concentrates all the limelight on herself and Faust loses in stature. She brings her own world with her, and the kind of interest that belongs to that world." A similar emotional shift affects the opera. In the hands of a tenor who can act, the elderly Faust can show some range of emotion in the opening scene and (once rejuvenated) in his great aria praising his new love. But, the

\*All citations from Goethe's *Faust*, Part One are from Randall Jarrell's posthumously issued translation (Farrar, Straus and Giroux, New York, 1976).



character tends not to make the emotional connection with the audience that Marguerite does, both through her greater chances to reveal interiority (as in the potentially heartrending Garden Scene passage when she speaks of her mother's death and her quasi-maternal feelings for her sister, also lost) and through her greater travails: romantic abandonment, solo pregnancy, shunning by her community, a brother's curse, imprisonment and fear of damnation. Marguerite in her simple human vulnerability becomes the emotional center of the opera; and when she's not there, we, like Faust, are haunted by her fate. Maybe those German re-titlers were on to something.

Gounod in his Prix de Rome years (1840–42) familiarized himself with Gérard de Nerval's influential 1828 translation of *Faust*, filling his copy with notes in the event that he should attempt to do an operatic treatment.

Several years of church-based music making followed, and Gounod nearly took up the priesthood himself. With this grounding in ecclesiastical music (including contrapuntal compositions for the organ in the style of Palestrina), among the first secular pieces he undertook after deciding to pursue a theatrical rather than clerical vocation was Goethe's "Cathedral" scene, showing the pregnant Gretchen trying to pray while being harrowed to the point of fainting by an Evil Spirit. This early attempt at a Faust scene (in the tradition of Berlioz's early efforts, also Nerval-inspired and incorporated into the oratorio *La damnation de Faust* in 1846) was not to become part of the opera as we know it, but the magnificent, influential (and still scarifying) scene Gounod eventually composed carried over its use of a contrapuntal organ introduction and baleful C minor key.

Cut from the start of the opera's Prison Scene was a projected *air de folie* (an aria of madness) in which the despairing prisoner would relate the death of her child. It should be noted that Goethe leaves it ambiguous whether it is indeed an infanticide, since in her maddened

condition she both claims that she drowned it and blames others: “They took it away from me to grieve me / And now they say I’ve murdered it.” Presumably such a dramatic piece might have overtaxed the part’s strong-willed originator, Marie Miolan-Carvalho (1827–95), who had the added strategic advantage of being the wife of the Théâtre Lyrique’s director. Among several inspirations for the diva Carlotta in *The Phantom of the Opera*, Miolan-Carvalho scored international successes in her Gounod roles, but she did insist on having her trademark peppy waltzes inserted into *Mireille* (1864) and *Roméo et Juliette* (1867). Gounod’s music for Marguerite’s prison aria might still come to light in some library or storeroom. For now, we can content ourselves with Boito’s spellbinding “L’altra notte in fondo al mare,” *Mefistofele*’s greatest inspiration. Marguerite’s progressively higher-by-a-step pleas for redemption in Gounod’s staggering final trio, however familiar to millions after renditions by Jeanette MacDonald (*San Francisco*) and Roberta Peters (*Tonight We Sing*), retain their surefire thrill.

Faust’s deserted lover compelled many musical imaginations. Schubert’s famous “Gretchen am Spinnrade,” corresponding to Gounod’s usually cut but haunting “Il ne revient pas,” is but one of half a dozen Gretchen-related songs that

he set from 1814 to 1817; Glinka, Liszt, Wolf, and Pfitzner (among many others) followed his lead. Mahler’s Symphony No. 8 is the rare work to treat the Gretchen of Part Two of Goethe’s work. Herself redeemed at the end of Part One (as shown in Gounod’s opera), the traduced maiden of Faust’s renewed youth appears near the symphony’s close as the soaring soprano deemed “A Penitent (Gretchen)” to plead with the Virgin for his redemption. As Mahler’s grandiose music signals its accomplishment, a Mystical Chorus sums up, with Mary and Gretchen adding their voices: “The Eternal Feminine draws us upward.” The concept of an Eternal Feminine may seem silly (or even offensive) after several waves of feminism; but the Marian resonances of Goethe’s Gretchen as a suffering mother and a redeemer retain their power, as does the character’s essential humanity. Women deserted by men who have impregnated them, stigmatized single mothers, and soldiers returning from war full of bitterness seem likely to remain painfully familiar tragedies. Faith, whether religious faith or faith in one’s own instinct and dignity, can transform or redeem difficult circumstances. Gounod’s all too human Marguerite, compassionately drawn in ravishing music, still draws us upward.

*Adapted with permission from an article originally published by the Metropolitan Opera.*



1978

Leona Mitchell  
as Marguerite



1983

Wilhelmina Fernandez  
as Marguerite



1994

Gabor Andras  
as Méphistophélès

## Detroit Opera and *Faust*

Detroit Opera has presented Gounod's classic deal with the devil every decade since our founding, and in the process, we have established a continuum of incredible singers. This tradition continues with our 2022 production—featuring a phenomenal cast of established and emerging operatic talent.

In **1978**, during the nascent Michigan Opera Theatre's seventh year as an organization, Charles Gounod's *Faust* closed the season to rave reviews. "MOT's Faust is Heavenly... they saved the best for last...The voices are strong and secure... [they] are the primary reasons for the opera's success." (*Detroit Free Press*, Feb. 12 1978) No voice soared higher than Leona Mitchell's "sweet, crystal-clear soprano" who, making her career debut in the role of Marguerite, portrayed Faust's doomed love interest as "a tragic rather than a pathetic creature."

The 1978 production not only featured Leona Mitchell's role-defining performance, but was also current Chorus Master Suzanne Acton's first production of *Faust* for our company!

In **1983** *Faust* returned to Music Hall Center, the last time the work would be performed there. This more-intimate Music Hall production was once again marked by dazzling vocals, particularly from tenor Vinson Cole (Faust) and renowned soprano Wilhelmina Fernandez (Marguerite) whose second season





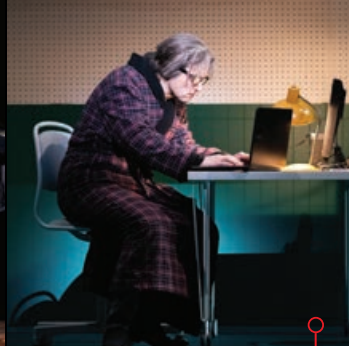
**2004**

Pamela Armstrong  
as Marguerite,  
William Burden as Faust



**2015**

Matt Boehler as  
Méphistophélès, Russell  
Thomas as Faust



**2022**

Lileana Blain-Cruz's  
production of *Faust*

with Detroit Opera followed her successful debut the previous year.

Ten seasons later, *Faust* served as the finale of Detroit Opera's **1993–94** season and featured multiple company debuts including Romanian bass Gabor Andrasz as Méphistophélès and Sheryl Woods as Marguerite.

In **2004** *Faust* was again presented, this time with a nearly all-returning cast including Pamela Armstrong as Marguerite and William Burden as Faust, and artistic team. As with previous decades, the production served as the grand finale of Detroit Opera's season!

The roots of the **2015** production go back to 1978, when a version of Paul Steinberg's darkly abstract and minimalist set design was first employed by the company. As critic Mark Stryker wrote "Plenty went right with the production...especially bass Matt Boehler's oily ooze of evil, expressive singing and pinpoint

diction as a recognizably human and handsome Mephistopheles... Soprano Caitlin Lynch, a metro Detroit native, dug beneath the surface as Marguerite; she convincingly made the journey from innocence to single motherhood, infanticide and, finally, madness." Continuing another Detroit Opera *Faust* tradition, once again, the 2015's production closed out the season.

In Detroit Opera's **2022** production of *Faust*, Tony-nominated director Lileana Blain-Cruz leads her artistic team through a restored work; through the incorporation of dialogue that had been removed from Gounod's 1869 revision, Blain-Cruz adds nuance to characters that have historically been subordinated and overlooked. Like Leona Mitchell's redefinition of Marguerite, this new critical edition of *Faust* emphasizes refreshingly rich character development, without losing the musical beauty that has been foundational to the work's popularity since the 19th century.





## Valerio Galli

### CONDUCTOR

Viareggio native Valerio Galli was born in the cradle of where some of the greatest *verismo* operas were ever written. Therefore, it is no surprise that his career launched in 2007 at the age of 27 with *Tosca* for the 53rd

Puccini Festival in Torre del Lago. This production, recorded on DVD for the Dynamic label earned him the Golden Mask Award as a young emerging conductor. In 2013 he received the 42nd Puccini Prize, awarded for the first-time ever for a career.

Valerio Galli received critical and audience acclaim in his debut at Michigan Opera Theatre (now Detroit Opera) with Puccini's *Turandot*, where he was again invited for *Carmen*. He also made his San Diego Opera debut with *Turandot*. Recent engagements have included *La bohème* (Teatro di San Carlo, Naples; Teatro Regio di Parma), *Pagliacci* (Teatro Filharmonico, Verona), *Don Carlo* (Genoa), *Tosca* (Teatro Romano of Catania), *Tosca* and *La rondine* (Teatro del Maggio, Florence), *Madama Butterfly* (Opéra di Toulon), *Tosca* (Michigan Opera Theatre), *L'elisir d'amore* (Toulon), *Aida* (Sanxay), *Adriana Lecouvreur* (Genoa), and *Mefistofele* (Stuttgart State Opera), among many others. He also conducted the inaugural evening of the 57th Santander Festival; symphonic concerts with the Orchestra of Padua and Veneto, Orchestra of Tuscany, Pomeriggi Musicali, San Marino Symphony Orchestra, and Orquestra Simfònica Illes Balears; a Verdi recital with Daniela Dessì and the Philharmonic Orchestra "A. Toscanini" in Parma, and a symphonic concert at the Concertgebouw in Amsterdam with Mascagni's *Rapsodia santhanica*.

Upcoming engagements include: *La rondine* in Cagliari, *La bohème* in San Diego and Toulon, *La fanciulla del west* in Brescia and the theaters of the Lombardy circuit, *Carmen* in Sanxay, and *Tosca* in Tokyo.

# Profiles



## Lileana Blain-Cruz

### DIRECTOR

Lileana Blain-Cruz is a director from New York City and Miami. Recent projects include: *The Skin of Our Teeth* (Lincoln Center), *Dreaming Zenzile* (St. Louis Rep, McCarter Theatre, upcoming: NYTW/National Black Theatre); *Marys Seacole* (LCT3, Obie Award); Wayne Shorter and esperanza spalding's ...(*Iphigenia*) (MASS MoCA, Arts Emerson, The Kennedy Center); *Hansel and Gretel* (a film for Houston Grand Opera); *Afrofemonomy* (PSNY); *Anatomy of a Suicide* (Atlantic Theater Company); *Fefu and Her Friends* (TFANA); *Girls* (Yale Repertory Theatre); *Faust* (Opera Omaha); *Fabulation, Or the Reeducation of Undine* (Signature Theatre); *Thunderbodies and Revolt. She Said. Revolt Again.* (Soho Rep); *The House That Will Not Stand* and *Red Speedo* (New York Theatre Workshop); *Water by the Spoonful* (Mark Taper Forum/CTG); *Pipeline* (Lincoln Center); *The Death of the Last Black Man in the Whole Entire World* (Signature Theatre, Obie Award); *Henry IV, Part One* and *Much Ado About Nothing* (Oregon Shakespeare Festival); *The Bluest Eye* (The Guthrie); *War* (LCT3/Lincoln Center Theater and Yale Repertory Theatre); *Salome* (JACK); *Hollow Roots* (Under the Radar Festival at The Public Theater). Upcoming: *The Listeners* (Opera Norway).

Lileana Blain-Cruz was named a 2021 Doris Duke Artist, a 2020 Lincoln Center Emerging Artist, and a 2018 United States Artists Fellow. She is currently the resident director of Lincoln Center Theater. She is a graduate of Princeton and received her MFA in directing from the Yale School of Drama.



## Raja Feather Kelly MOVEMENT DIRECTOR

Raja Feather Kelly is an Obie-winning choreographer, a director, the artistic director of the feath3r theory, and a Creative Associate at The Juilliard School. In 2020, Kelly made his directorial debut at New York City's

Second Stage Theatre with *We're Gonna Die*. Since 2016, Raja has choreographed extensively for Off-Broadway theatre in New York City, most notably for Signature Theatre, Soho Rep, New York Theatre Workshop, and Playwrights Horizons. Frequent collaborators include Lileana Blain-Cruz, Branden Jacobs-Jenkins, Sarah Benson, and Lila Neugebauer.

Other theatre credits include choreography for *Skittles Commercial: The Musical* (Town Hall), *The Chronicles in Cardigan* and *Khente* (Soho Rep), *Everyday Afroplay* (JACK), *Girls* (Princeton University, Yale Repertory Theatre), *Electric Lucifer* (The Kitchen), *Lempicka* (Williamstown Theatre Festival), *The House That Will Not Stand* (New York Theatre Workshop), *Fireflies* (Atlantic Theatre Company), *If Pretty Hurts Ugly Must Be a Muhfucka* (Playwrights Horizons, nominated for the 2019 Lucille Lortel Award and the 2019 Chita Rivera Award for Outstanding Choreography), *The Good Swimmer* (BAM), and *Faust* (Opera Omaha).

Most recent work: *Fairview* (SDCF Joe A. Callaway Award finalist for choreography; Soho Rep, Berkeley Rep, TFANA, and winner of the 2019 Pulitzer Prize for Drama), *A Strange Loop* (Obie Award winner and SDCF Callaway finalist for choreography; Playwrights Horizons, winner of the 2020 Pulitzer Prize for Drama).



## Zach Borichevsky

### FAUST

Tenor Zach Borichevsky is “equipped with a flexible, bright voice that already has made him one of the most sought-after singers of his generation.” He is known as a “star-level tenor” with a “precise, nuanced

high-register singing and agile acting,” paired with a “magical sense of complete spontaneity that comes from being in total command of the instrument.” A series of significant débuts have established Borichevsky as one of the most thrilling vocal talents to appear on the international stage; he has created widely celebrated international performances in roles such as Rodolfo in *La bohème* with Finnish National Opera, Romeo in *Roméo et Juliette* for Teatro Municipal de Santiago in Chile, and Alfredo in *La traviata* for the Glyndebourne Festival.

This season, Borichevsky will reprise his honed performance of Rodolfo in Nashville Opera’s production of *La bohème*, and return to Aspen Music Festival as a soloist in Berlioz’s Requiem. Last season’s engagements included Alfredo in *La traviata* for Toledo Opera with his wife Kathryn Lewek as Violetta, Edgardo in *Lucia di Lammermoor* at the Seoul Arts Center, and Handel’s *Messiah* for the New Choral Society. Zach Borichevsky has graced opera stages across the globe with performances as Edmondo in *Manon Lescaut* in his Metropolitan Opera début, Anatol in *Vanessa* for Santa Fe Opera, Pinkerton in *Madama Butterfly* for Teatro Municipal de Santiago in Chile, Rodolfo in *La bohème* with English National Opera, and Alfredo in *La traviata* with Seattle Opera, to name a few.



## Robert Pomakov MÉPHISTOPHÈLÈS

In recent seasons, Canadian bass Robert Pomakov made important house debuts with Opernhaus Zürich as Fernando in *Il trovatore*, Opéra National de Paris as the Bonze in *Madama Butterfly*, and with Den Norske Opera as Gremin in *Eugene*

*Onegin*. He made his Metropolitan Opera house debut as Monterone in Michael Mayer's staging of *Rigoletto* in a production that was seen live in HD in cinemas around the world. He has also appeared with the company as Don Basilio in Bartlett Sher's production of *Il barbiere di Siviglia*, Mathieu in *Andrea Chénier*, Crespel in *Les contes d'Hoffman*, the Bonze in *Madama Butterfly*, Il Frate in *Don Carlo*, and in productions of *Manon* and *Le nozze di Figaro*.

Highlights of past seasons include performances with the Canadian Opera Company as Alberich in *Götterdämmerung*, Bartolo in *Le nozze di Figaro*, Hobson in *Peter Grimes*, Chamberlain in *Le rossignol*, and Monterone in *Rigoletto*, in addition to company and role debuts with Oper Frankfurt as Gremin in *Eugene Onegin* and Oroveso in *Norma*. Other notable appearances include successful debuts with Opéra National de Paris as Monterone, Washington National Opera as Leporello in *Don Giovanni*, Teatro Real Madrid as Nikitich in *Boris Godunov*, Theatre Royale de la Monnaie in Brussels as Varlaam in *Boris Godunov*, Lyric Opera of Kansas City as Vodník in *Rusalka*, Opera Theatre of Saint Louis as Banquo in *Macbeth*, and Santa Fe Opera as Monterone and in the world premiere of Jennifer Higdon's *Cold Mountain*.

Robert Pomakov was decorated with the Simeon, the First Honorary Medal from the Ministry of Culture of the Republic of Bulgaria, and with a diploma from the Minister of Culture for his achievements in opera's art and special merit to Bulgarian culture and its dissemination all over the world. He is a graduate of the Curtis Institute of Music.



## Amina Edris

### MARGUERITE

Soprano Amina Edris has been hailed as a “revelation” (*Forum Opera*) and praised for her “lustrous” tone (*Opera News*). Born in Egypt and raised in New Zealand, she has blended her cultural background to create her own unique artistic identity, making her one of opera’s most intriguing young stars.

Amina began her 2022–23 season as Cleopatra in the world premiere of John Adams’s *Antony and Cleopatra* at San Francisco Opera. In Germany, she performs the title role in Massenet’s rediscovered opera *Ariane* with the Symphonieorchester Bayerischen Rundfunks, and makes her debut as Marguerite (*Faust*) in these performances with Detroit Opera, followed by *Manon* at the Gran Teatre del Liceu, and returns to the Théâtre des Champs-Élysées as Musetta (*La bohème*).

Previously, Amina performed the title role in *Manon* to great critical acclaim at Opéra national de Bordeaux and reprised the role at Opéra de Paris, debuted the role of Adalgisa (*Norma*) at the Festival d’Aix-en-Provence, performed the role of La Folie (*Platée*) at Opéra national de Paris, made her debut as Alice (*Robert le diable*) at Opéra national de Bordeaux, performed Juliette (*Roméo et Juliette*) at the San Francisco Opera, and Violetta (*La traviata*) at Opéra de Limoges and the Canadian Opera Company.

Amina holds a Bachelor of Music degree from the University of Canterbury in New Zealand, a master’s degree from the Wales International Academy of Voice, and a post-graduate diploma from the San Francisco Conservatory of Music. After completing her studies, she participated in the Merola Opera Program, subsequently becoming an Adler Fellow at San Francisco Opera.



## **Babatunde Akinboboye** **VALENTIN**

A singer of diverse talents, Nigerian American baritone Babatunde Akinboboye is known for his enthralling stage presence. He has performed with the Los Angeles Opera, Opera Theatre of Saint

Louis, Utah Opera, Opera San Jose, Opera Santa Barbara, and Long Beach Opera.

As an advocate for the performance of art song and operatic works written by African and African American composers, Babatunde Akinboboye has headlined the Lagos Chamber of Commerce & Industry awards in Lagos, Nigeria, performing a fusion of opera and traditional African music, and has been a featured performer at both the National Association of Negro Musicians Annual Conference, as well as the African American Art Song Alliance Conference.

Babatunde's honors include Regional Finalist of the Metropolitan Opera National Council Auditions and finalist in the International Eisteddfod Vocal Solo Competition in Llangollen, Wales. In December of 2018, Babatunde combined his love of classical opera and hip hop and created the new genre Hip Hopera in a viral video that gained over 10 million views and was featured on Time.com, Classic FM, MSN.com, and more.





## Jenny Anne Flory SIÉBEL

Mezzo-soprano Jenny Anne Flory, from Harrisonburg, Virginia, graduated with her Master of Music in Opera Performance as a member of the University of Maryland Opera Studio in May 2017.

She holds a Bachelor of Music in Vocal Performance from James Madison University.

This is Jenny Anne Flory's house and role debut with Detroit Opera. In September 2022, she joined the Academy of Vocal Arts in Philadelphia as a Resident Artist. She was a Young Artist with the Palm Beach Opera during their 2021 Festival season, where she sang Second Lady in their production of *Die Zauberflöte* and Romeo in the Discovery Series Production of *I Capuleti e i Montecchi*. Jenny Anne Flory was an Apprentice Artist at Palm Beach Opera for their 2018–19 and 2019–20 seasons.



## Ben Reisinger

### WAGNER

Ben Reisinger is a baritone from Rochester, New York, living in Lansing, Michigan. A first-year member of the Detroit Opera Resident Artist Program, Reisinger attended Michigan State University, studying with Professor

Mark Rucker. He also works with stage director, teacher, and coach Laurie Feldman.

Ben Reisinger is a two-time District of Michigan winner in the Metropolitan National Council Auditions and a two-time Encouragement Award winner and recipient of the Dr. David DiChiera Award in 2020 and 2021 in the Eastern Regional event. In 2017 he was the American Prize Award winner in Vocal Performance in the Collegiate Opera/Operetta division. He has performed many roles while studying at Michigan State University, notably, Ricky Ian Gordon's *Grapes of Wrath*, coached by Ricky Ian Gordon. He was part of the Martina Arroyo Foundation's "Prelude to Performance Program" in 2017. He has been a frequent performer in masterclasses with many great artists, including Renee Fleming, Jan Opalach, and Julia Bullock. Along with being passionate about opera, Ben was one of the Northeast Vocal Finalists for Michael Feinstein's Great American Songbook Vocal Competition in New York City.



## Victoria Livengood

### DAME MARTHE

Internationally renowned GRAMMY Award-winning mezzo-soprano Victoria Livengood has been hailed by audiences and critics worldwide for her multi-faceted and powerhouse performances. Since her acclaimed

Metropolitan Opera debut in 1991, she has become known for her dynamic portrayals in more than 120 Met performances, including the title role in *Carmen*.

Victoria's versatility has allowed her to sing nearly 100 different roles with opera companies throughout the United States, Europe, South America, Canada, and Asia. Recent seasons have included dual roles as the Mother and the Witch in *Hansel and Gretel* with Lyric Opera of Kansas City, Eunice in *A Streetcar Named Desire* for Teatro Colon and Hawaii Opera Theater, a return to Seattle Opera for a role debut as Kabanicha in *Kát'a Kabanová*, a company and role debut with Opera Omaha in Jonathan Dove's *Flight*, the Mother in *The Consul* with Long Beach Opera and Chicago Opera Theater, the Old Lady in *Candide* with the Seoul Philharmonic and Anchorage Opera, Madame Flora in Gian Carlo Menotti's *The Medium* with New Orleans Opera, and Filippievna in *Eugene Onegin* with Washington National Opera. Current engagements include Madame Flora in *The Medium* with New Orleans Opera, Filippievna in *Eugene Onegin* with Opera Omaha, and these Detroit Opera performances as Marthe in *Faust*.



## Adam Rigg

### SET DESIGNER

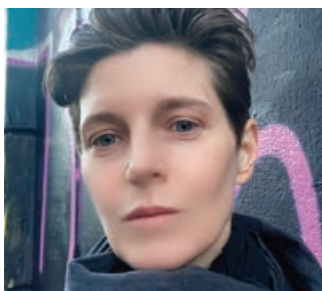
Adam Rigg is an award-winning set and costume designer based in New York. They have designed more than 50 world premiere plays, musicals, and operas, and received a Special Drama Desk Award in 2022.

Broadway: *The Skin of Our Teeth* (Lincoln Center Theater; Tony Nomination, Outer Critics Circle Award for Outstanding Set Design).

Off-Broadway: *soft* (MCC), *On Sugarland* (New York Theatre Workshop; Lucille Lortel Award for Outstanding Scenic Design), *Cullud Wattah* (The Public Theater), *Fefu and Her Friends* (Theatre for a New Audience; Special Citation, Henry Hews Design Award), *Is God Is* (Soho Rep), *Fabulation* (Signature Theatre), *Continuity* (MTC), *Blue Ridge* (Atlantic Theater Company), and *The House That Will Not Stand* (New York Theatre Workshop).

Opera: *The Lord of Cries* (Santa Fe Opera), *Breaking the Waves* (Opera Philadelphia), and *Prism* (LA Opera), among others.

# Profiles



## Kaye Voyce

### COSTUME DESIGNER

Kaye Voyce is a New York City–based designer for theatre, opera, dance, and film. Opera work includes: *The Listeners* (Den Norske Opera); *The Merry Widow* (Wuppertal Oper); *Ellen West* (Saratoga Opera and Prototype Festival); *La fanciulla del West* (National Centre for the Performing Arts, Beijing); *Il turco in Italia* (Festival d'Aix en Provence, Opera Dijon, Teatro Regio Torino, Teatr Wielki); *Le roi Arthus* and *The Wreckers* (Bard Summerscape); the world premiere of *The Summer King* (Pittsburgh Opera); many productions for Spoleto Festival USA (*L'île du Merlin*, *Luisa Miller*, *Kepler*, *Louise*, and *Amistad*), the Glimmerglass Festival (*Bluebeard's Castle*, Philip Glass's *Orphée*, *Das Liebesverbot*, *The Consul*, *Die Zauberflöte*), and New York City Opera (*A Quiet Place*, *Angels in America*).

In theater, she has worked on Broadway (most recently *Sea Wall/A Life*, *True West*, and *The Real Thing*), Off-Broadway (most recently on Sarah Silverman's musical *The Bedwetter*), theaters across America, and venues in Europe, including the Royal Shakespeare Company and the Festival d'Automne à Paris. Her work with theater artist Richard Maxwell has also been seen at the Greene Naftali Gallery, the Whitney Biennial, the Museum of Contemporary Art Buenos Aires, the Walker Art Center, and the Warhol Museum. Kaye Voyce designed the two final dances choreographed by Trisha Brown: "Toss" and "Rogues."



## Yi Zhao

### LIGHTING DESIGNER

This is Yi Zhao's Detroit Opera debut. Opera credits include: Norwegian National Opera, Opera Omaha, ArtsEmerson, Curtis Institute of Music, Prototype Festival, Hong Kong Arts Festival. Upcoming: Metropolitan

Opera, Lyric Opera of Chicago, Opera Philadelphia, Opera Colorado.

Theater: New York: *The Skin of Our Teeth* (Broadway, Tony Nomination); *Greater Clements*, *Pipeline* (Lincoln Center Theater); *Fabulation*, *In the Blood*, *The Death of the Last Black Man in the Whole Entire World* (Signature Theatre); *Dreaming Zenzile*, *The House That Will Not Stand*, *Red Speedo* (New York Theatre Workshop); *Thunderbodies*, *Revolt. She Said. Revolt Again.*, *FUTURITY* (Soho Rep); *Actually* (Manhattan Theatre Club). Regional: Guthrie Theatre, Yale Repertory Theatre, Oregon Shakespeare Festival, Mark Taper Forum, Dallas Theater Center, Wilma Theater, American Conservatory Theater, Berkeley Repertory Theatre, Huntington Theatre Company, McCarter Theatre Center. International: Theaternatur Festival (Germany).

Dance: Sasha Waltz & Guests (Germany), Ballet de Lorraine (France).

Awards include the 2019 Henry Hewes Design Award, and the 2016 Vilcek Prize for Creative Promise in Theatre.



## **Joanne Middleton Weaver**

### **WIG & MAKEUP DESIGNER**

Born in England, Joanne Middleton Weaver came to the United States in the late 1980s. She began apprenticing with Elsen Associates at what was then Washington Opera, now

Washington National Opera. Joanne has since designed at many opera companies throughout the US during her 30-year career: Glimmerglass Opera, Sarasota Opera, Palm Beach Opera, and Des Moines Metro Opera, to name a few. She has designed for Michigan Opera Theatre (now Detroit Opera) since 1995. Her credits there include *La bohème*, *The Passenger*, *Frida*, *Margaret Garner*, *Cyrano*, and make-up design for *X: The Life and Times of Malcolm X*.





## Suzanne Mallare Acton

### CHORUS MASTER

From Handel's *Messiah* to contemporary jazz, Suzanne Mallare Acton is recognized for her versatility and dynamic style. For Michigan Opera Theatre, her

conducting credits include *West Side Story*, *Il barbiere di Siviglia*, *The Music Man*, *The Pirates of Penzance*, *The Mikado*, *La bohème*, *Die Fledermaus*, *La traviata*, *A Little Night Music*, *La fille du régiment*, *Carmina Burana* with members of Cirque du Soleil, *The Medium*, *Frida*, and *Les pêcheurs de perles*. Additional credits include Dayton Opera, Artpark, Augusta Opera, Wharton Center for the Performing Arts, Auditorium Theatre, and Verdi Opera Theatre. Symphonic concerts include Detroit Chamber Winds and Strings, Birmingham-Bloomfield Symphony Orchestra, Lexington Bach Festival, Dearborn Symphony, and Saginaw Bay Symphony Orchestra. For 25 years, Suzanne was artistic director of Rackham Choir (RC). Under her leadership, RC was awarded the 2008 Governor's Award for Arts & Culture.

As long-term chorus master of Michigan Opera Theatre, now Detroit Opera, Suzanne has worked on over 160 productions in seven languages. She is also the founder and director of the Michigan Opera Theatre Children's Chorus. She has been recognized by *Corp!* Magazine as one of Michigan's 95 Most Powerful Women. In 2014, she was one of 12 women selected as WJR's Women Who Lead.



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# Mural in Motion: A Detroit Opera Innovation

At the southwest corner of the Detroit Opera House, you may have noticed a huge mural of our proscenium overlooking the intersection of John R and Broadway. The stage, which at first appears empty, is the site of an exciting new way for Detroit Opera to share its newest productions with Detroiters! Using augmented reality, pedestrians can scan the mural with their phone to reveal hidden trailers that soar above the street.

*Scan the QR code above to download the Electrify app!*

Ann Arbor-based BrandXR, the no-code Augmented Reality platform & award-winning XR (extended reality) studio, which has worked with the NBA, NASA, and Henry Ford Health to create unique experiences for their brands, has partnered with immersive art company Electrify to produce Detroit's annual Augmented Reality Mural Festival, which runs late summer to early fall.

This season, Detroit Opera used this Augmented Reality platform to highlight the extended reality, vaporwave-styled production of *The Valkyries*. With the Electrify app, viewers could tune in to watch the Valkyries flying across the Opera House in their virtual Valhalla.

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The Department of Education and Community Engagement has brought its varied musical engagement to every age group in Michigan for over 40 years. Artists visit schools, community centers, and stages throughout Michigan, performing shows that range from lively children's operas to musical revues. Touring productions, concerts, workshops, and residencies have reached many thousands of people throughout the state of Michigan, and programs have extended as far as Wisconsin, Minnesota, Illinois, and Canada.

Founded by Karen V. DiChiera, the Department of Education and Community Engagement serves the entire state with quality entertainment and education. With an ever-growing repertoire of productions, an exciting roster of up-and-coming singers, and a circle of experienced and passionate teaching artists, it continues to provide people of all ages with opportunities for access, growth, and learning through the arts.

For more information, or to book programs or workshops, email Director of Education Andrea Scobie at [ascobie@detroitopera.org](mailto:ascobie@detroitopera.org).

TOP: Creative Residency at  
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Raja Feather Kelly in rehearsal for Faust  
PHOTO: AUSTIN RICHEY/DETROIT OPERA



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In remembrance of our founder and long-term general director, The David DiChiera Artistic Fund has been established to support and honor his artistic vision.

This fund enables Detroit Opera to produce compelling opera, present innovative dance, and engage with thousands of students and members of our community through our educational and outreach programs. Most importantly, it allows Detroit Opera to preserve David's legacy and his dedication to the young people of Southeast Michigan and young emerging artists from all over the country.

Detroit Opera gratefully acknowledges the generous corporate, foundation, and individual donors whose gifts to The David DiChiera Artistic Fund were made before March 31, 2022.

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## FOR THE DETROIT OPERA HOUSE

The Detroit Opera Board of Directors began the first phase of fundraising for Detroit Opera House capital improvements in January 2020. This multi-phase capital campaign grew from recommendations identified in the facilities master plan completed by Albert Kahn Associates, Inc. Scheduled facility improvements and upgrades will shape the patron experience at the Opera House for years to come.

We look forward to sharing full details about the capital campaign in the coming months. Until then, we extend heartfelt thanks to the following donors who made contributions that enabled capital improvements to begin.



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Imagine a gift that outlives you, allowing future generations to experience and enjoy the world of opera and dance. That's the goal of the Avanti Society, Detroit Opera's planned gift recognition program.

The Italian word avanti means "ahead," or "forward." Detroit Opera's Avanti Society represents a designated group of friends who have made plans to include Detroit Opera in their estates—whether by will, trust, insurance, or life income arrangement. We are grateful for the generosity and foresight of those listed below, who have chosen to declare their intentions and join the Avanti Society. *Thank You Avanti Society Members!*

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Frederick Graham, *Head Electrician*  
Gary Gilmore, *Production Electrician*  
Pat McGee, *Head Propertyman*  
Chris Baker, *Head of Sound*  
Pat Tobin, *Head Flyman*  
Mary Ellen Shuffett, *Head of Wardrobe*  
IATSE Local #38 Stage Crew  
IATSE Local #786 Wardrobe

## **DETROIT OPERA YOUTH CHORUS**

Suzanne Mallare Acton, *Director*  
Dianna Hochella, *Assistant Director*  
Twannette Nash,  
*Chorus Administrator*  
Joseph Jackson, *Accompanist*  
Jane Panikkar,  
*Preparatory Chorus Conductor*  
Maria Cimarelli,  
*Preparatory Chorus Accompanist*

## **SAFETY & SECURITY**

Lt. Lorraine Monroe  
Sgt. Demetrius Newbold  
Officer Gary Cabean  
Officer Dasaian Dupree  
Officer James Henry  
Officer A.M. Hightower  
Officer Sullivan Horton

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## **IN CASE OF EMERGENCY**

Please observe the lighted exit signs located throughout the theater. In the event of an emergency, remain calm and walk, do not run, to the nearest exit. Ushers and security personnel are trained to assist. An emergency medical technician (EMT) is onsite during most events. Contact an usher or staff member if you need medical assistance.

## **GUEST SERVICES – Vincent Lobby**

There are a variety of amenities located in guest services for your comfort and use. Wheelchairs, booster seats\*, earplugs, assisted listening devices, feminine hygiene products, basic first aid items, and more are complimentary and available for your convenience. Coat check is also available. This area is located on the Madison Street side of the building. *\*Limited quantity*

## **PHOTOGRAPHY, RECORDING, AND CELL PHONE USE**

Photography and/or recording during any performance is strictly prohibited. Photographs taken in the lobby areas, before or after a performance, and during intermission are welcome. As a courtesy to all guests, please turn off all electronic devices and refrain from use during the performance.

## **RESTROOMS**

Women's restrooms are located off the Ford Lobby (Broadway Street entrance) and down the stairs, and on third floor (Madison Street entrance). Men's restrooms are located under the Grand Staircase and on the third floor (Broadway Street side). There are two sets of elevators or stairs available to access all third-floor restrooms. All third-floor restrooms are wheelchair accessible (women's restroom, press 3R in the elevator). There are single-use unisex wheelchair accessible restrooms on the first floor of the Broadway Street side of the building and the Madison Street side of the building. There is also a wheelchair accessible women's restroom on the Broadway Street side of the building.

## **NO SMOKING**

The Detroit Opera House is a non-smoking facility. This includes e-cigarettes, vapes, and other "smokeless" products.

## **USHERS**

Ushers are stationed throughout the building to assist patrons as needed. Please direct questions, concerns, and feedback to them during your visit. Enjoy volunteering? Please go to guest services or the Detroit Opera website, [www.detroitopera.org/volunteers](http://www.detroitopera.org/volunteers), for information on becoming a volunteer.

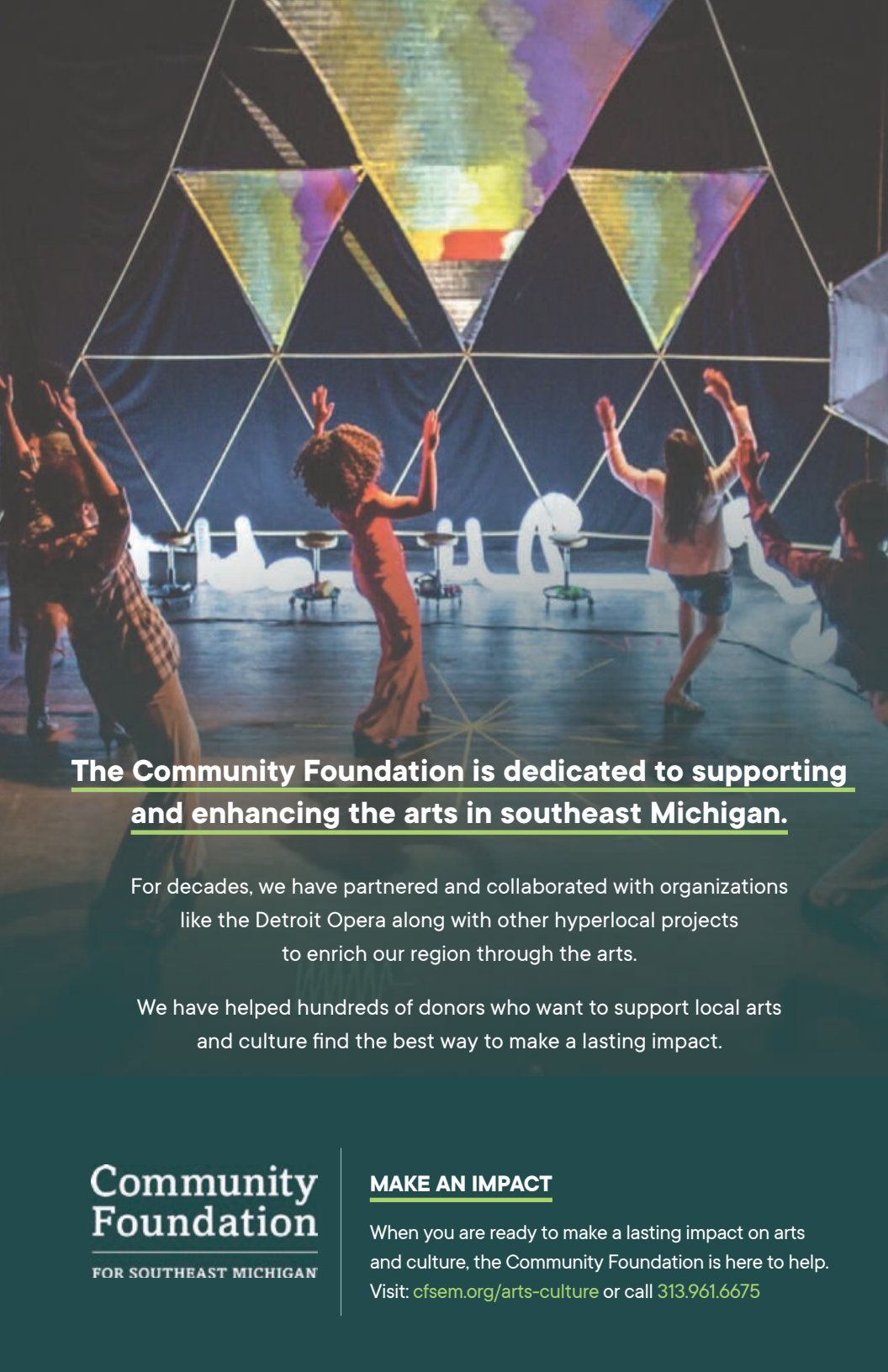
## **LOST AND FOUND**

During the performance, lost and found is located in guest services. Unclaimed items are logged and taken to the Safety and Security office after each performance. To inquire about a misplaced or lost item, please call 313-961-3500. Items left over 30 days will be discarded or donated.

## **RECORDING IN PROGRESS**

Entry and presence on the event premises constitute your consent to be photographed, filmed, and/or otherwise recorded, and to the release, publication, exhibition, or reproduction of any and all recorded media for any purpose whatsoever in perpetuity in connection with Detroit Opera and its initiatives. By entering the event premises, you waive and release any claims you may have related to the use of recorded media of you at the event.



A group of people are dancing in a room. In the background, there is a large, colorful, geometric structure made of triangles, possibly a stage set or a large sculpture. The structure is illuminated with various colors like yellow, green, and purple. The people are seen from behind, with their arms raised in the air, suggesting a dance or performance. The floor is dark and reflective.

## **The Community Foundation is dedicated to supporting and enhancing the arts in southeast Michigan.**

For decades, we have partnered and collaborated with organizations like the Detroit Opera along with other hyperlocal projects to enrich our region through the arts.

We have helped hundreds of donors who want to support local arts and culture find the best way to make a lasting impact.

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Foundation**

FOR SOUTHEAST MICHIGAN

### **MAKE AN IMPACT**

When you are ready to make a lasting impact on arts and culture, the Community Foundation is here to help. Visit: [cfsem.org/arts-culture](https://cfsem.org/arts-culture) or call 313.961.6675

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