



Gounod's

FAUST



BERKSHIRE OPERA FESTIVAL
2024 SUMMER SEASON

Artistic Director's Welcome

Dear Friends,

I'm delighted to welcome you back to the theater for Berkshire Opera Festival's ninth season of performances!

With it, BOF enters the realm of French grand opera for the first time. Charles Gounod's *Faust* stands at the pinnacle of this genre. It really has it all – intimate and heartfelt melodies, spirited and rousing choruses, and a story that is both engaging and timeless. And what a cast we have for you! The remarkable talents of these internationally-acclaimed artists will bring this opera to life with their vivid portrayals. As always, they will be joined by the outstanding musicians of the Berkshire Opera Festival Orchestra and Chorus.

Those of you who attended BOF's workshop performance of Anthony Davis and Joan Ross Sorkin's *The Reef* this spring were able to witness firsthand our ongoing commitment to new works and to exploring the entire operatic repertoire. This is an essential component of our artistic philosophy that stands to benefit greatly from our new multi-year residency at the Mahaiwe Performing Arts Center. This exciting partnership with our friends at the Mahaiwe allows us to broaden our presence in the community, provide greater opportunities for our singers and orchestral musicians, and to present more of the high-quality performances you've come to expect from BOF.

But now, please sit back and enjoy the show! I thank you as ever for your support, and offer you my enduring gratitude.



A handwritten signature in black ink that reads "Brian Garman". The signature is fluid and cursive, with a long horizontal stroke at the end.

Brian Garman

William E. Briggs Artistic Director and Co-Founderr

Interim Executive Director and Director of Production's Welcome

Hello Everyone,

I would like to extend my warmest and most heartfelt welcome to you for our 2024 festival season. Creating this season's mainstage production of Gounod's *Faust* has been particularly exciting knowing that we are designing the first production of many that will inhabit the theater with which we now have a multi-year residency, the Mahaiwe Performing Arts Center! On behalf of this season's production team, and as I never tire of saying, we are so proud to present the highest quality productions to the Berkshires and its surrounding communities.

And as Interim Executive Director, I am delighted to remind you that BOF's Board, staff, and artists are committed to our mission of entertaining and enriching the lives of people of all ages and backgrounds throughout the Berkshire region with accessible and affordable performances of operas at the highest artistic standards. Our 10th anniversary is only one year away, and we have big plans for celebrating together with you! But to make these dreams a reality, we need your help...

Please consider making a 100% tax-deductible contribution to Berkshire Opera Festival before our fiscal year ends on September 30. Ticket revenue, corporate sponsorships, and foundation and government grants will underwrite only about one-third of our annual budget, so as always we rely on donations from individuals like you to help fund fully-produced opera in our region. Every gift of any amount is greatly appreciated and will help raise the funds still needed to meet this season's goal. I want to thank you for your continued support of all of Berkshire Opera Festival's endeavors, and as we all sit here in this beautiful theater waiting for the curtain to rise, we know there is nothing better than the power of live opera and the unamplified human voice.



Wishing you a summer full of glorious art in the Berkshires,

A handwritten signature in black ink, appearing to read 'Jonathon Loy', written over a light grey rectangular background.

Jonathon Loy

Interim Executive Director

Director of Production and Co-Founder

2025 will mark Berkshire Opera Festival's

10th Anniversary.

We have an exciting year planned!

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Verdi's

LA TRAVIATA




Saturday, August 23 at 1:00pm
Tuesday, August 26 at 7:30pm
Friday, August 29 at 7:30pm

Mahaiwe Performing Arts Center
Great Barrington, MA

And more exciting programming to be announced soon!

Connect here to subscribe to BOF's
newsletter and be the first to learn
about future events and all
the details of our 2025 season





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to pursue art
but didn't have
the time."**

- Ron

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Tina Packer Playhouse

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by William Shakespeare
Directed by Kate Kohler Amory

JULY 13 – AUGUST 18
Outdoors at the
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WORLD PREMIERE

the Islanders

by Carey Crim
Directed by Regge Life

JULY 25 – AUGUST 25
Tina Packer Playhouse

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Flight of the Monarch

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Directed by Judy Braha

AUGUST 3 – 25
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by William Shakespeare
Directed by Tina Packer

AUGUST 21 – 25
Outdoors at the
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OUTDOOR THEATER

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Directed by Ariel Bock

DECEMBER 13 – 15
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Herman Melville's



Billy Budd
100th Anniversary

Friday, September 20

7:00 PM

Linde Center for Music and Learning
3 West Hawthorne Street, Lenox, MA

Join **Berkshire County Historical Society** and collaborators **Berkshire Opera Festival** and **Tanglewood Learning Institute** at the Linde Center for Music and Learning for an evening of selections from the opera *Billy Budd*, paired with readings by Ryan Winkles from Herman Melville's classic novella. This 1951 opera was composed by Benjamin Britten with a libretto by authors E. M. Forster and Eric Crozier.



Tickets and more info: BerkshireHistory.org





FAUST

Music by Charles Gounod
Libretto by Jules Barbier and Michel Carré

Based on Johann Wolfgang von Goethe's *Faust, Part 1*

Saturday, August 24 at 1:00pm

Tuesday, August 27 at 7:30pm

Friday, August 30 at 7:30pm

Mahaiwe Performing Arts Center
Great Barrington, MA

Opera in five acts

Sung in French with projected English translations

There will be one 25-minute intermission
Total performance time is approximately 2 hours and 45 minutes

Premiere: March 19, 1859, Théâtre Lyrique, Paris

Conductor – **Brian Garman**

Director – **Jonathon Loy**

Scenic Designer – **Stephen Dobay**

Costume Designer – **Brooke Stanton**

Lighting Designer – **Alex Jainchill**

Hair and Make-Up Designer – **Beckie Kravetz**

Choreographer – **Andrea Beasom**

Chorus Master and Assistant Conductor – **Geoffrey Larson**

Principal Pianist and Coach – **Travis Bloom**

Supertitles Author – **Cori Ellison**

Stage Manager – **Cindy Knight**

Cast

(in order of vocal appearance)

Faust, an aging philosopher
Duke Kim

Méphistophélès, the Devil
Justin Hopkins

Valentin, a soldier and Marguerite's brother
Jarrett Porter

Wagner, a student
Kyle Dunn

Siébel, a village boy in love with Marguerite
Sun-Ly Pierce

Marguerite, a young woman
Raquel González

Marthe Schwerlein, Marguerite's neighbor
Abbegael Greene

Choruses of villagers, students, soldiers, peasants,
churchgoers, evil spirits, angels

Thank you to our season sponsors

William E. Briggs

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Synopsis

Act I

Faust sits in his study, reflecting bitterly on his life spent in the pursuit of wisdom. As dawn breaks, he longs for death and prepares a fatal potion while peasant girls are heard singing in the fields (Chorus: *Paresseuse fille*). He curses faith and calls upon the powers of hell. Méphistophélès appears, demanding to know what Faust wants. Faust says that he yearns for his lost youth. Méphistophélès grants this wish on one condition – he will serve Faust on earth, but Faust must serve him in hell. As Faust hesitates, Méphistophélès conjures a vision of a beautiful village girl, Marguerite. Enraptured, Faust agrees and Méphistophélès turns the poison into an elixir of youth. When Faust drinks it, he is transformed into a handsome young man (Duet: *À moi les plaisirs*).

Act II

An Easter fair is in progress. The soldier Valentin enters with a medallion around his neck, a gift from his sister Marguerite. About to leave for the war, he regrets having to leave his sister alone (*Avant de quitter ces lieux*). The student Wagner attempts to cheer everyone up, but is soon interrupted by Méphistophélès, who asks to join the party. He sings a blasphemous song about a golden calf, before which kings and gods must bow down (*Le veau d'or*). Then he tells fortunes, predicting that Wagner will die in battle, that flowers will wilt in the hands of Marguerite's young admirer Siébel, and that he knows the man who will kill Valentin. Disgusted by the quality of the wine, Méphistophélès magically produces a better vintage, and proposes a toast to Marguerite. Valentin is furious at the mention of his sister's name and draws his sword, which shatters into pieces as he confronts Méphistophélès. All are convinced they have witnessed an infernal power, and the soldiers hold their swords in the form of a cross as they slowly retreat (Chorale: *De l'enfer qui vient émousser nos armes*). Couples begin to dance as Siébel enters, looking

for Marguerite. When she appears, Méphistophélès keeps the two of them apart so Faust can speak with her. He offers Marguerite his arm, which she gently refuses. As the dance continues, Méphistophélès promises to help Faust in his seduction (Chorus: *Ainsi que le brise légère*).

Act III

Siébel arrives in Marguerite's garden to give her a bouquet of flowers (*Faites-lui mes aveux*), only to find Méphistophélès's prediction fulfilled – every time he picks a flower, it withers. He dips his hand in a basin of holy water at Marguerite's door, breaking the spell. Faust and Méphistophélès arrive to watch Siébel leave his bouquet, and Méphistophélès promises to return with a even better gift. Alone, Faust praises the innocence of Marguerite's home (*Salut! demeure chaste et pure*). Méphistophélès has brought a box of jewels that he places next to Siébel's bouquet. He and Faust hide as Marguerite enters, singing to herself (*Il était un roi de Thulé*). She discovers the jewels and begins to put them on. Looking in a mirror, she is astonished at how beautiful she looks (*Ah! je ris*).

INTERMISSION

Marguerite's neighbor Marthe congratulates her and says that her own husband has never been that generous. Faust and Méphistophélès enter. Faust again offers his arm to Marguerite, who accepts, and they stroll around the garden (Quartet: *Prenez mon bras un moment*). Marthe and Méphistophélès begin to flirt with each other. Faust learns that Marguerite is all alone, with her mother dead and her brother off to war. The couples separate as it grows dark, and Faust and Marguerite declare their love for each other (Duet: *Laisse-moi contempler ton visage*). Faust leaves, but is stopped by Méphistophélès as his beloved appears at the window, hoping for his quick return. Faust rushes back into her arms to the sound of Méphistophélès's mocking laughter.

Act IV

Months have passed, and Marguerite has given birth to Faust's child. Faust has seemingly abandoned her and she is heartbroken. Now a social outcast, she goes into a church to pray for forgiveness. The voice of Méphistophélès cuts off her prayers, telling her that her soul is doomed to eternal damnation. Priests and parishioners chant while demons call Marguerite's name. She prays again for forgiveness, but Méphistophélès curses her and she faints.

Meanwhile, a platoon of soldiers marches into the town square, having returned from the war victorious. Valentin is among them. They celebrate their safe return, singing to the glory of their ancestors, and depart (Chorus: *Gloire immortelle*). Valentin goes into Marguerite's house as Faust and Méphistophélès arrive in the square. Méphistophélès tries to lure Marguerite from her home with a grotesque serenade (*Vous qui faites l'endormie*). His song brings an enraged Valentin from the house, who now knows Faust has seduced his sister (Trio: *Que voulez-vous, messieurs?*). The two men fight a duel. Faust, with the assistance of Méphistophélès, is the winner. As neighbors hurry into the square with Marguerite and Siébel, Valentin curses his sister with his dying breath.

Act V

Marguerite has gone insane and has been imprisoned for the murder of her child. Méphistophélès enters the prison with Faust, who is overcome with remorse. Faust sends him away and proceeds to wake Marguerite. She recognizes him, and they happily recall the early days of their love. Méphistophélès returns to help them escape, but Marguerite recoils in fear. He and Faust plead with her to come with them, but she refuses (Trio: *Anges purs*). Finally, she falls lifeless and a choir of angels proclaims her salvation as her soul rises to heaven.

Program Note

The Irresistible Allure of *Faust*

by Roger Pines

The Faust legend has always been a source of inspiration in the performing arts. Hundreds of creators – from opera, drama, dance, cinema – have been riveted by the aged disillusioned title character who offers his soul to the devil in exchange for youth and the love of a beautiful girl. It's musicians, above all, who have been entranced by Faust, his hapless Marguerite, and the diabolical Méphistophélès. Those musicians include many of the truly great – everyone from Rossini to Busoni, from Berlioz to Mahler. We're talking about songs, instrumental pieces, choral works, incidental music to plays – but above all, operas. In terms of sheer popularity, the “Faust opera” that heads the list is, and no doubt will always be, Charles Gounod's *Faust*.

In the late 19th century, *Faust* was the great public favorite worldwide, boasting music that, for sheer melodiousness, stood in a class by itself. At the height of the Victorian Age, *Faust* was heard in every home that had a piano, in every music box, in every high-society musicale, and above all, annually in the schedules of opera houses everywhere – the inevitable choice to open New York's Metropolitan Opera House in 1883.

Twenty-four years earlier, when *Faust* was introduced to the world, its composer was not a star but simply a working musician. It was one of the nineteenth century's most remarkable singers, mezzo-soprano Pauline Viardot – an artist of acute intelligence and a composer herself – who recognized Charles Gounod's gifts. The result of her campaign on his behalf was a commission from the Opéra de Paris, *Sapho* (1851). Except for that character's magnificent final aria, it's largely forgotten today, as are Gounod's next two stage works, *La nonne sanglante* (1854) and the Molière adaptation *Le médecin malgré lui* (1858). But then a year later came *Faust*, written by a composer who, at 40, produced the work that instantly made his reputation. Director of a brass band at the time, Gounod was now poised to achieve his dream of operatic triumph.

In his early days, Gounod was severely handicapped by his libretti. That problem was much improved with *Faust*. Its text stemmed from a play that had impressed Gounod, *Faust et Marguerite* (1850) by Michel Carré. How astonishing today to think that the Opéra rejected *Faust* when it was proposed! But in that era grandeur was the order of the day; the Opéra was the grandest of all theaters, and *Faust*, in the administration's view, simply wasn't grand enough. But an enterprising impresario, Léon Carvalho, director of the Théâtre Lyrique, took *Faust* in hand. Carvalho always had an eye not just for remarkable talent, but also for what the public could enjoy. Carré gave permission for his play to be adapted by another librettist, Jules Barbier, and it's generally acknowledged that the finished *Faust* libretto is basically all Barbier, even though both he and Carré are officially credited.

Carvalho requested numerous changes in the piece. Another stipulation was that his wife, soprano Marie Caroline Miolan-Carvalho, would be the leading lady. Luckily, she was a brilliant artist, and able to attract much attention to the new work due solely to her own participation. She has a firm niche in operatic history as the creator of not only Marguerite, but also subsequently the heroines of Gounod's *Mireille* (1864) and *Romeo and Juliet* (1867).

Faust scored a notable success in its "debut" in 1859. It triumphed shortly thereafter in performances around Europe arranged by the highly influential French music publisher Choudens. (For those performances Gounod composed recitatives to replace the spoken dialogue.) It arrived back in Paris in 1862, with the Opéra producing it at last. The delight with which the public now received *Faust* knew no bounds. It made its American debut as early as 1863, albeit in Italian – and it was in Italian that it was heard at the Met's opening night.

* * *

Singers can't perform French opera without innate elegance and taste, as well as a true connection to the text. Think of Marguerite in her first lines, indicating politely to Faust that she doesn't need his arm to lead her home; the character must be presented from the start with exquisite delicacy. We

find out much more about her in Act Three, with the glorious sequence encompassing the “King of Thulé” Ballad, Jewel Song, quartet, love duet, and brief final monologue. That’s quite a distance for a singer to travel, vocally and expressively: from quietly pure, daintily virginal sweetness to sparkling coquetry, demure grace, and finally the passion of a girl entranced by her first love.

In Act Four, Marguerite’s music expands dramatically in terms of vocal weight with the harrowing church scene. In a role that begins as a fairly light lyric soprano, the final prison-scene trio poses surprising, near-Verdian demands. But what a brilliant way for the composer to indicate the development of this young woman’s life: unsullied innocence leads to disillusion, despair, murder of the child she bore Faust, madness, and finally salvation. When she bursts into the soaring main theme of the final trio, she is seemingly coming to the last turn in the road of her life, and her desperate plea for salvation is rewarded with a sign from above that allows her to move serenely into the next world.

Faust belongs to a full-toned lyric tenor who can corner the market on supremely graceful phrasing. Other than the climactic high C of Faust’s heartfelt soliloquy, the greatest challenge comes in the opening scene, with the question of how much the singer should alter his timbre for this aural depiction of an old man. Considerable power is required for the final pages of the duet with Méphistophélès, as well as later in the duel scene with Valentin. Many Fausts stake everything on the ardent music of Act Three, but the role is also the absolute focus of the beginning of the opera when, in his workshop, Faust is ready to end his life. It’s here that the tenor can make a profound impression by taking Gounod’s notes and putting them across with the maximum in sheer anguish. By establishing the character’s desperate desire to remake his life, one can more easily live with the dashing young man who eventually abandons Marguerite.

A great vocal test is posed by Valentin’s *Avant de quitter ces lieux*, the opera’s most immediately recognizable aria, so nobly stirring that it’s impossible to imagine the opera without it. It was, however, an afterthought, composed by

Gounod for a great artist, English baritone Charles Santley, to sing at *Faust's* London premiere in 1863. Instantly Valentin became a much desired role for baritones everywhere. This characterization isn't exactly multifaceted, but much can be made of his religious conviction and the rejection of his sister in the moving death scene.

The "Golden Calf" song, the invocation in the garden scene, and the entire church scene show the power needed for Méphistophélès. Elsewhere in the role, the style required is often likened to that of a confidently debonair gentleman with the aura of a "man about town." That quality emerges most strongly in the first scene (in which he confronts the aged Faust) and later in the quartet. The serenade in Act Four concentrates on mesmerizing legato, punctuated by repeated laughs.

The singer should remind us throughout that this is not Boito's Mefistofele – the characterization is twice as subtle and insinuating. In his first appearance, much can be accomplished to stamp him indelibly in the audience's mind. Here is a dangerously appealing figure, almost endearing at times, even a little petulant: When Faust orders him away, he retorts, "That's how you thank me? With Satan you really shouldn't be that way. And there was no need to call him from so far away, only to show him the door!" Subsequently, the persuasiveness with which he draws Faust into his orbit is at all times charming, impossible to resist. How stunning, then, that Gounod can make such a chilling impact with Méphistophélès's intervention when confronting Marguerite in the church.

There's more to savor – Siébel's adorable flower aria, the quartet (in which the trio of principals is joined by the colorful, animated Marthe), the captivating choral waltz, and of course, the matchlessly stirring Soldiers' Chorus. It all adds up to a musically entrancing, miraculously romantic evening in the opera house.

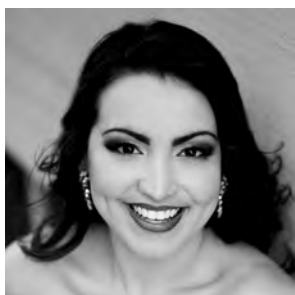
Biographies



Baritone **Kyle Dunn** (Wagner) received a Master of Music degree in vocal performance from The Peabody Institute in Baltimore and a Bachelor of Music degree in vocal performance from Temple University in Philadelphia. His recent credits include Rusty Charlie in *Loesser*, Swerling, and Burrows's *Guys and Dolls* and the cover of Guglielmo in *Così fan tutte* at Opera Saratoga, along

with the cover of Le Dancaïre in *Carmen* at Sarasota Opera. Last season, he was seen and heard at Opera Saratoga as the Notary and the cover of Dr. Malatesta in *Don Pasquale*. Previously, Mr. Dunn has appeared as M. Presto in Poulenc's *Les Mamelles des Tirésias*, Germano in Rossini's *La Scala di Seta*, and Rambaldo in *La Rondine*.

Mr. Dunn's engagement is sponsored by John O'Brien and Jamie Lehrer



Hailed as a "true artist" by *Opera News*, soprano **Raquel González** (Marguerite) is a winner of the Sphinx Organization's Medal of Excellence Award. Her 2023-24 season included debuts with Houston Grand Opera as *Madama Butterfly* and Austin Opera as Micaëla in *Carmen*, and a return to the roster of The Metropolitan Opera for Catán's *Florencia en el Amazonas*. Last season, Ms.

González made house debuts at Inland Opera Northwest as Violetta in *La Traviata* and Sarasota Opera as *Madama Butterfly*, in addition to joining the roster of The Metropolitan Opera for *La Bohème*. On the concert stage, she debuted with St. Louis Symphony singing "Vissi d'arte" from *Tosca* with Music Director Stéphane Denève, and with Bach Festival Society of Winter Park for the Verdi *Requiem*. Recently, she debuted with Opera San Antonio as Donna Anna in *Don Giovanni* and Virginia Opera as Mimì in *La Bohème*, and returned to Opera Theatre of Saint Louis as Dianne Feinstein in Wallace and Korie's *Harvey Milk*. Additional appearances included Queen City Opera in a concert of scenes from Tchaikovsky's *Eugene Onegin* and *Iolanta*, New York Festival of Song for "Buenos Aires: Then & Now," and a solo recital at the University of Lynchburg.

Ms. González's engagement is co-sponsored by Paul Clark and Carol Parrish, and Thomas Fynan, MD.



In every performance, mezzo-soprano **Abbegael Greene** (Marthe Schwerlein) delivers “deep emotional intimacy with her velvet voice” (*The Millbrook Independent*). This season’s highlights include Saariaho’s *From the Grammar of Dreams* at Bard College’s annual Kurtag Festival, and the role of L’Opinion Publique in Offenbach’s *Orphée aux Enfers*. Recent operatic appearances include the

title role in Gilbert and Sullivan’s *Jolanthe* with The Orchestra Now and Dorabella in *Così fan tutte* with RWU Opera Theater. In concert, Ms. Greene has appeared as alto soloist in Mozart’s *Vesperae Solennes de Confessore* with Bard College Conservatory, J.S. Bach’s *Gottes Zeit ist die allerbeste Zeit* with the Bard College Baroque Ensemble, and Handel’s *Messiah* with the Roberts Wesleyan University Symphony Orchestra. As a recitalist, she has premiered several pieces by Dennis Bâthory-Kitz and performed in renowned composer Joan Tower’s “Music Alive!” recitals of 20th and 21st Century music. Ms. Greene is a recent graduate of the Bard College Conservatory Graduate Vocal Arts Program, where she studied with Lorraine Nubar.

Ms. Greene’s engagement is sponsored by Theresa Cerezola.



Current and recent projects of American bass-baritone **Justin Hopkins** (Méphistophélès) include Rugby in Vaughan Williams’s *Sir John in Love* at the Bard Music Festival, Un Médecin/Un Berger in Debussy’s *Pelléas et Mélisande* at the Enescu Festival, Narumov in Tchaikovsky’s *The Queen of Spades* and Gralsritter in *Parsifal* at La Monnaie, Colline in *La Bohème* at Opera Ballet Vlaanderen,

Haydn’s *Die Schöpfung* with Los Angeles Master Chorale, and Publio in Mozart’s *La Clemenza di Tito* at Wiener Festwochen. In 2021-22, he was in the ensemble of Theater St. Gallen, where his roles included Sarastro in *Die Zauberflöte* and Dr. Grenvil in *La Traviata*. In 2020-21, he was a member of the Grand Théâtre de Genève, where his roles included Tituel in *Parsifal*, Publio, and Dr. Grenvil. Other notable engagements include Joe in *Show Boat* at The Glimmerglass Festival, Daland in *Der fliegende Holländer* at Baltimore Concert Opera, Colline at Opera San Antonio, Frère Laurent in *Roméo et Juliette* at Opera Philadelphia, and Bartolo in *Le Nozze di Figaro* at the Verbier Festival. In concert, Mr. Hopkins has appeared with the Philadelphia Orchestra, Los Angeles Chamber Orchestra, American Symphony Orchestra, Boston Pops, Leipzig Radio Symphony Orchestra, and the BBC Concert Orchestra.

Mr. Hopkins’s engagement is sponsored by Roger Persell.



Tenor **Duke Kim** (Faust) is a Grand Finals winner of The Metropolitan Opera Laffont Competition (2021), a second-place winner of Operalia (2022), a second-place winner at the inaugural Juan Pons International Singing Competition (2022), and a recent graduate of the Cafritz Young Artist Program at Washington National Opera. This season, he made debuts with Irish National Opera as Faust

and Pittsburgh Opera as Alfredo in *La Traviata*, and returned to Washington National Opera as Roméo in *Roméo et Juliette* and Seattle Opera and Des Moines Metro Opera as Almoviva in *Il Barbiere di Siviglia*. On the concert stage, he made his South American debut at Teatro Colón in *Messiah*, and gave a solo recital at the Korean Music Association and a duet recital with mezzo-soprano Taylor Raven at Seattle Opera. Future seasons include his debut at The Metropolitan Opera as Tamino in *Die Zauberflöte*. Previously, he made debuts with Seattle Opera as Alfredo in *La Traviata*; The Glimmerglass Festival, Florentine Opera, and Opera San Antonio as Roméo in *Roméo et Juliette*; Atlanta Opera as Don Ottavio in *Don Giovanni*; and returned to Palm Beach Opera as Ferrando in *Così fan tutte*. Mr. Kim is a graduate of Chapman University and the Shepherd School of Music at Rice University.

Mr. Kim's engagement is co-sponsored by Donald Usher and Patricia Begrowicz.



Chinese-American mezzo-soprano **Sun-Ly Pierce** (Siébel) made her Metropolitan Opera debut as Suzy in *La Rondine* with a "Live in HD" performance that was seen around the globe this spring. Other engagements this season included a return to the role of Cherubino in *Le Nozze di Figaro* at New Orleans Opera, Siegrune in *Die Walküre* with the Dallas Symphony conducted by Fabio Luisi, Rosina

in *Il Barbiere di Siviglia* led by Gary Wedow at Des Moines Metro Opera, Suzuki in the Michael Grandage production of *Madama Butterfly* at Houston Grand Opera, and Bertarido in Handel's *Rodelinda* at Hudson Hall with director R.B. Schlather. Ms. Pierce's previous engagements include appearances with the Houston Symphony, Calgary Opera, Opera Philadelphia, and The Orchestra Now, working with conductors Dame Jane Glover, Nicholas McGegan, Itzhak Perlman, Leon Botstein, Patrick Summers, Michael Christie, and Thomas Adès. Her performances have taken her from the Aspen Music Festival to Carnegie Hall. She has won

top prizes at the Marilyn Horne Song Competition, Dallas Opera National Vocal Competition, and Eleanor McCollum Competition. Ms. Pierce holds degrees from the Eastman School of Music and Bard College Conservatory of Music, in addition to being an alumna of the Houston Grand Opera Studio.

Ms. Pierce's engagement is sponsored by Ilene and Lester Bliwise.



American baritone **Jarrett Porter** (Valentin), whom *Opera News* noted has an “imposing baritone,” is emerging as a versatile artist known for his strong acting, sonorous voice, and handsome, youthful look. In this past season as an ensemble member of Oper Frankfurt, Mr. Porter sang Borov in Giordano’s *Fedora*, the Sprecher in *Die Zauberflöte*, Curio in *Giulio Cesare*, and Barbavano in Offenbach’s *Die Banditen*. In the 2021-22, season he made role debuts in his first year in Oper Frankfurt’s Internationale Opernstudio, which included Leone in Handel’s *Tamerlano*, Edgar in the world premiere of Vito Zuraj’s *Blihen* (voted world premiere of the 2023 season by *Opernwelt*), the Elder Son and the Herold in Britten’s *The Prodigal Son* and *The Burning Fiery Furnace*, Le Duc Hoël in Frank Martin’s *Le Vin Herbé*, Elviro in Handel’s *Serse*, and Masetto in *Don Giovanni*. He also returned to the Opera Theatre of Saint Louis as Dr. Oliver Sacks in the world premiere of Picker’s *Awakenings*, and joined Arizona Opera as Guglielmo in *Così fan tutte*. A native of New Jersey, he holds a Bachelor of Music degree from the Eastman School of Music and a Master of Music degree from the San Francisco Conservatory, where he was a Schwabacher Fellow.

Mr. Porter's engagement is sponsored by Noreen Doyle.



Maestro **Brian Garman** (Conductor) is the William E. Briggs Artistic Director and Co-Founder of Berkshire Opera Festival, having conducted their inaugural production of *Madama Butterfly* in 2016, and every subsequent mainstage production. He also joined the Crested Butte Music Festival in 2018 as the new Music Director of Opera, leading a production of *Falstaff*. Prior to this, he opened Seattle Opera’s season conducting *La Traviata*, and the preceding fall was appointed the inaugural Music Director

of the Seattle Opera Young Artists Program. He was previously on the conducting roster at New York City Opera and concurrently led runs of Verdi's *Un Giorno di Regno* and Chabrier's *L'Étoile* at Wolf Trap Opera Company. Maestro Garman was the Resident Conductor at Pittsburgh Opera for ten years, leading several productions to unanimous critical acclaim. Additionally, he was at the helm for numerous performances as Music Director of the Pittsburgh Opera Center. On the senior music staff of The Santa Fe Opera for six years, he was an associate conductor and assisted in the musical preparation of dozens of operas. As a pianist and coach, Maestro Garman is sought after by numerous singers of renown, and has been called upon frequently to give recitals and master classes around the United States and Europe.



Jonathon Loy (Stage Director), New York City and Berkshire based, is the Director of Production and Co-Founder of Berkshire Opera Festival. Mr. Loy has been a guest director on the staging staff at the Metropolitan Opera since 2009 and was a 2002 Opera America Fellowship winner. He recently made his Greek National Opera debut directing the revival of Sir David McVicar's production of *Medea*. Mr. Loy spent five summers directing with Opera Fairbanks, where in 2014 he staged a new production of *L'Italiana in Algeri* with Vivica Genaux and Barry Banks. He has directed *Don Giovanni* for Opera Las Vegas, *Hansel and Gretel* for the Seattle Opera Young Artist Program, and three new operas – Cummings's *The Golden Gate*, Weisman's *Fade* and Myers's *The Hunger Art*, as well as *La Traviata*, *La Bohème*, and *Rigoletto* for Center City Opera Theater. He is also an active assistant director, and has worked with such companies as The Santa Fe Opera, Washington National Opera, Houston Grand Opera, Opera Philadelphia, Michigan Opera Theater, Palm Beach Opera, Opera Memphis, and Opera North. Mr. Loy was General Director of Center City Opera Theater in Philadelphia from 2003-07, where he was the first to produce fully-staged opera in the Perelman Theater at the Kimmel Center for the Performing Arts.



The work of **Andrea Beasom** (Choreographer) has been hailed as “visually stimulating” by *OperaWire*, “ethereal and intimate” by *Broadway World*, and “sexy” by the *Los Angeles Times*. Her direction and award-winning choreography has graced the stages at Washington National Opera, The Kennedy Center, Los Angeles Opera, Seattle Opera, Atlanta Opera, Lyric Opera of Kansas City, Opera San Antonio, The Glimmerglass Festival,

Indiana University Jacobs School of Music, Bard SummerScape, and Austin Opera. She has worked closely with celebrated director Francesca Zambello, Tony and Olivier Award-winning composer Jeanine Tesori, Tony Award-winning director Warren Carlyle, American theater director Anne Bogart, and artists such as Plácido Domingo, Renée Fleming, Nadine Sierra, Kelsey Grammer, and Christine Ebersole. In addition to her work as a director and choreographer, she has captivated audiences as a performer at the Royal Opera House of Muscat, The Kennedy Center, Hawaii Opera Theater, Off-Broadway at New York City Center, Los Angeles Opera, Lyric Opera of Chicago, Washington National Opera, Pasadena Playhouse, The Glimmerglass Festival, and The Dallas Opera. She danced with Alonzo King’s Lines Ballet Studio, Pasadena Dance Theater, and in numerous commercial productions. She holds a bachelor’s degree in voice from Mannes School of Music.



Travis Bloom (Musical Preparation) is a sought-after vocal coach and collaborative pianist in New York City. He serves as an artistic staff member at the Manhattan School of Music and the NYU Steinhardt School, collaborating with both the opera and voice departments. In summer 2022, Mr. Bloom joined the music staff of Opera Saratoga, serving as the principal coach and pianist for their production of *Il Barbiere di Siviglia*. In 2020-22,

he served on the music staff for the return of Ricky Ian Gordon and Lynn Nottage’s *Intimate Apparel* at Lincoln Center. Previously, he worked as a faculty coach with the Chautauqua Institute Voice Program. During his time there, he worked closely with composers Ricky Ian Gordon and Ben Moore, presenting recitals of their music. He has accompanied master classes with Renée Fleming, Susan Graham, Craig Rutenberg, Thomas Hampson, Isabel Leonard, Anthony Roth Costanzo, Harolyn Blackwell, and Piotr Beczala. Since moving to NYC in 2016, Mr. Bloom was a staff pianist for the International Vocal Arts Institute under the direction of Joan Dornemann and Paul Nadler. His upcoming engagements include being in residence as pianist and coach for JAM on the Marsh festival in the UK.



Stephen Dobay (Scenic Designer), born and raised in Puerto Rico, received his BA from Williams College and his MFA from the University of Washington. Mr. Dobay returns to Berkshire Opera Festival, where he has designed *Don Giovanni*, *Falstaff*, *Don Pasquale*, *Rigoletto*, *Ariadne auf Naxos*, and *Madama Butterfly*. His other opera credits include *Hänsel und Gretel* directed by Jonathon Loy (Opera Fairbanks), Vaughan

Williams's *Sir John in Love*, Verdi's *Un Giorno di Regno*, Mascagni's *Zanetto* and *L'Amico Fritz*, Wolf-Ferrari's *Il Segreto di Susanna*, Walton's *The Bear*, Sullivan's *The Zoo* (Odyssey Opera), *L'elisir d'amore*, *L'Italiana in Algeri*, *Don Pasquale*, Donizetti's *Il Campanello*, Nicolai's *Die lustigen Weiber von Windsor*, Flotow's *Martha* (Boston Midsummer Opera), *Die Entführung aus dem Serail*, *Pagliacci* (Opera Columbus), Handel's *Agrippina* (New England Conservatory), and *The Play of Daniel* (The Cloisters).



Alex Jainchill (Lighting Designer) recently designed *X: The Life and Times of Malcolm X* for Seattle Opera and for his debut at the Metropolitan Opera. He is a frequent collaborator with director Robert O'Hara, and designed the 2022 production of *Richard III* at the Public Theatre's Shakespeare in the Park, which was featured on PBS's *Great Performances*. His other productions include *A Raisin in the Sun* (Lortel Award for Best Revival) for the Public Theatre, *Gun & Powder*

(world premiere) at Signature Theatre, *Mankind* at Playwrights Horizons, *BLKS* at MCC Theater, *Black Super Hero Magic Mama* at Geffen Playhouse, *Macbeth* at the Denver Center for the Performing Arts, *Uni/Son* at the Oregon Shakespeare Festival, and *The Wiz* at Theatre Under the Stars. He has created installations at the Lyndhurst Mansion in Tarrytown, NY and with The Museum of Future Experiences in Brooklyn. He served as Associate Lighting Designer for *Significant Other* and *Old Times* on Broadway, as well as for the world premiere of *Dear Evan Hansen* at Arena Stage. Mr. Jainchill is a faculty member at Syracuse University, where he teaches Lighting Design.



Beckie Kravetz (Hair and Make-up Designer) was a principal make-up artist, assistant wig master, and resident mask maker with Los Angeles Opera for over 20 years. She transformed the faces of Plácido Domingo, Sir Thomas Allen, Carol Vaness, Gerald Finley, and many others. She left Los Angeles in 2006 to focus on visual art, creating masks and figurative sculpture. Her work is exhibited in galleries and

museums across the country, including a recent group exhibition at the Norman Rockwell Museum in Stockbridge. She was the recipient of a Fulbright Fellowship to study in Spain. From her home in Cummington, MA, she also continues to design wigs and make-up for regional opera and theater companies, and has been with Berkshire Opera Festival from its inaugural season.



Geoffrey Larson (Chorus Master and Assistant Conductor) serves as Music Director of the Seattle Metropolitan Chamber Orchestra. He was recently appointed Assistant Conductor of the Windsor Symphony Orchestra (Ontario) and Music Director of Windsor Symphony Youth Orchestras, beginning in fall 2024. He was awarded second prize in the 2021 International Orchestral Conducting Competition “UAL” in Spain, after competing

with 126 conductors from 26 countries. He has conducted orchestras such as the Spokane Symphony, South Bend Symphony, Bainbridge Symphony, Northwest Mahler Festival, National Radio and Television Orchestra of Albania, and Pleven Philharmonic (Bulgaria). Passionate about the music of our time, Mo. Larson has collaborated with composers such as Gabriel Prokofiev, Anthony Davis, Anna Clyne, and Reza Vali. He is currently completing a doctoral thesis at the Indiana University Jacobs School of Music under the mentorship of Arthur Fagen and Thomas Wilkins, where he has served as Assistant Conductor of IU Opera and Ballet Theatre. He additionally counts Walter Huff, David Neely, Robert Page, and George Hurst among his teachers in conducting.



Brooke Stanton (Costume Designer) is a costumer who has worked in theater, film, and television. During her five years with George Lucas’s ILM, she built creatures for the *Star Wars* Special Edition Trilogy and *The Phantom Menace*. She has toured internationally and nationally designing for Peter Sellars. Other clients include Disney, Columbia Pictures, CBS, American Repertory Theatre, American Conservatory Theatre, Aspen Music

Festival, The Santa Fe Opera, Boston Symphony Youth Orchestra, Commonwealth Shakespeare, S.F. Shakespeare, New England Conservatory, and Odyssey Opera. She also costumed three films starring Robin Williams after studying costume design at New York University and textiles at California College of the Arts. She is currently the Director of Costumes at Brandeis University.

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Elysa and Peter Graber-Lipperman (Chair, Board of Directors)

FOR FURTHER LISTENING

To continue enjoying *Faust*, Artistic Director and Co-Founder Brian Garman recommends the following recordings, all of which are available on CD or your favorite streaming services.



Placido Domingo, Mirella Freni, Nicolai Ghiaurov, Thomas Allen, Michèle Command; cond. Georges Prêtre, Paris Opera (EMI)



César Vezzani, Mireille Berton, Marcel Journet, Louis Musy, Marthe Coiffier; cond. Henri Büsser, Paris Opera (various labels – historic recording from 1930)



Nicolai Gedda, Victoria de los Angeles, Boris Christoff, Ernest Blanc, Liliane Berthon; cond. André Cluytens, Paris Opera (EMI)



Georges Noré, Géori Boué, Roger Rico, Roger Bourdin, Huguette Saint-Arnaud; cond. Thomas Beecham, Royal Philharmonic Orchestra (various labels – historic recording from 1947-48)



Richard Leech, Cheryl Studer, José van Dam, Thomas Hampson, Martine Mahé; cond. Michel Plässon, Capitole de Toulouse (EMI)



About

Berkshire Opera Festival (BOF) is a fully-producing summer festival that presented its first season in 2016. BOF presents operatic productions in addition to recitals and other related musical events. Adhering to the highest standards of artistic excellence, BOF has restored fully-staged opera to a place of prominence in the Berkshire arts community.

We believe opera is a living, breathing, relevant art form, and must be nurtured as such for it to survive and thrive. There is no substitute for experiencing the power of the live, unamplified human voice in a theater, and opera has the inherent, transformative ability to greatly enhance one's quality of life. BOF seeks to be an integral and vital part of our community by producing world-class programming that is musically and dramatically compelling, encompasses the entire operatic repertoire, and fulfills our mission to be accessible and affordable to all Berkshire area residents.

BOF is committed to inclusion, diversity, equity and access and is proud to be an equal opportunity employer. We welcome and affirm all individuals, including those who have been historically marginalized. We strive to create art where all members of our community see themselves and their stories reflected on stage.

Mission Statement

The mission of Berkshire Opera Festival is to entertain and enrich the lives of people of all ages and backgrounds throughout the Berkshire region by providing accessible and affordable performances of a broad range of operas with the highest artistic standards.



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On June 30, friends and supporters of Berkshire Opera Festival gathered at the Lenox Club for "A Faustian Fête," a season celebration and fundraiser. We would like to thank everyone who supported and attended this event, including the host and planning committees and the sponsors, auction donors, vendors, and in-kind supporters listed below.

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This list reflects gifts received between June 14, 2023 and July 15, 2024. We regret the omission of anyone who contributed after this date, but look forward to recognizing those gifts next year.

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Maia Robbins-Zust
Vira Slywotzky
Max Vadakin
Andrea Yu
Brian Zeger

Ryan LaBoy and Berkshire Concert Choir
Lesley Herzberg and Berkshire County Historical Society at Herman Melville’s Arrowhead
Jack Brown and Berkshire Lyric
Andrea Goodman and Cantilena Chamber Choir
David Smith and Concerts in the Village
David Bridges, Lauren Wimmer and Kaufman Music Center
Joan Schulz, Naomi Spatz and the Lenox Club
Michael Beuth, Janis Martinson, Lucas Pawelski, Karin Watkins
and Mahaiwe Performing Arts Center
Nina Antonetti, Sarah Margolis-Pineo, Emily Parrow, Susan Wissler and The Mount
Seth Keyes and Saint James Place
Steve Ball, Erika Johnson and Shakespeare & Company
Doug Allen, Lester Bliwise and Seyfath Shaw LLP
Pastor Joel Petermann and Zion Lutheran Church in Pittsfield, MA

And a special thanks to BOF staff, Board, and the 2024 season artists and creative teams

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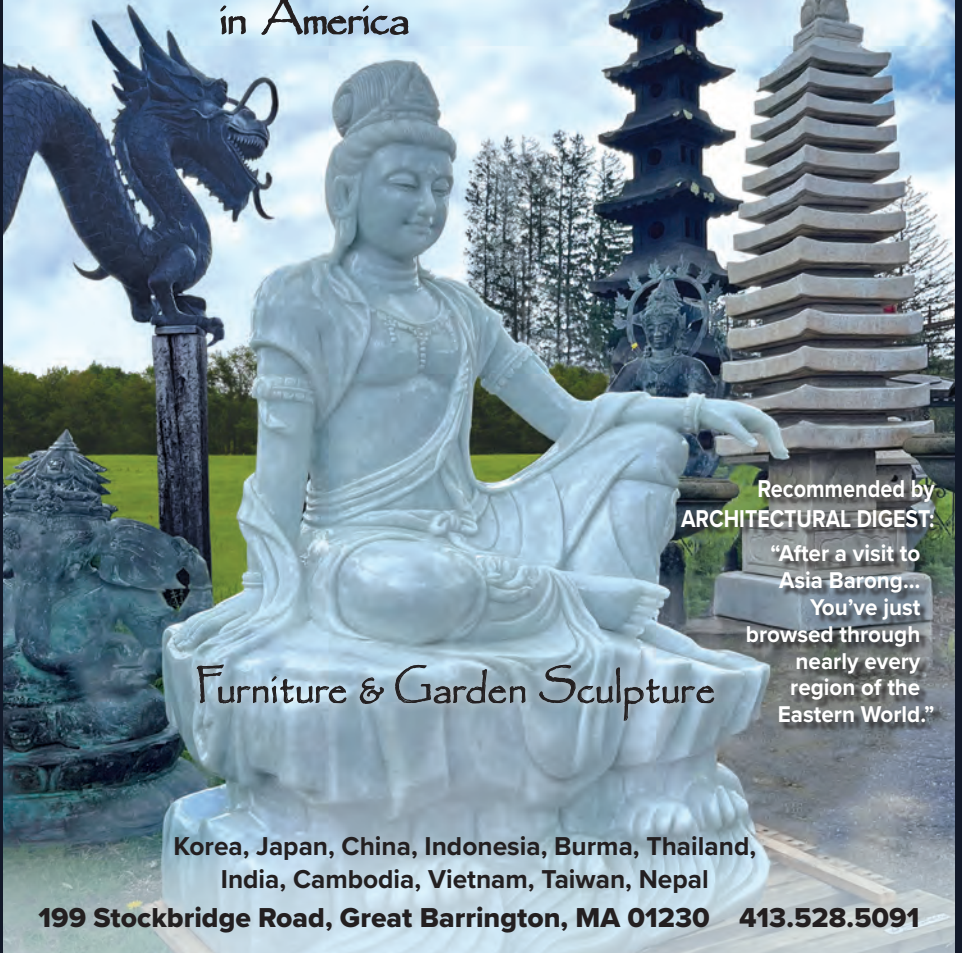
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