

An illustration in a classic, woodcut style. On the right, Faust, an elderly man with a receding hairline, is dressed in a dark, heavy academic or clerical robe. He holds a magnifying glass to his eye, examining a small portrait of a woman within it. Behind him, Mephistopheles, depicted with a red devil's head and horns, looks on. The background features swirling red patterns and a large bell in the upper left corner. Faust's hands are clasped in front of him, and an open book lies on the floor at his feet. A small white bird is perched on the back of his chair.

Opera 51

2018

GOUNOD

# FAUST

THURSDAY, JUNE 7, 8PM

SATURDAY, JUNE 9, 8PM

SUNDAY, JUNE 10, 2PM

THE PERFORMING ARTS CENTER AT 51 WALDEN  
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# Opera 51

presents

## FAUST

Opera in four acts

Sung in French, with English supertitles

Music by **CHARLES GOUNOD**

Libretto by **JULES BARBIER** and **MICHEL CARRÉ**

First performed in Paris, 1859

**ALAN YOST**, Conductor

**ROBIN FARNSELY**, Artistic Director, Stage Director,

Costume Design, Set Design

**ROXANNE BECKER**, Costume Design

**PHILIP DREW**, Set Design

**JAY NEWLON**, Choreographer

**SARAH TELFORD**, Chorus Master

**PAMELA WOLFE**, Vocal Coach

**CAROLE WAYLAND** and **DAVID SIKTBERG**, Producers

Thursday, June 7, 2018, 8pm

Saturday, June 9, 2018, 8pm

Sunday, June 10, 2018, 2pm

**THE PERFORMING ARTS CENTER AT 51 WALDEN**

51 Walden Street, Concord, MA



## Welcome to Opera51

On behalf of all the dedicated, talented, and hardworking members of Opera51, we welcome you to this performance of Charles Gounod's grand opera, *Faust*. Staged almost entirely by volunteer artists to raise needed funds for the 51 Walden facility, this is our twelfth annual opera, a tradition we all look forward to continuing.



Our productions have grown steadily in artistic richness over the years, and we are heartened to see them well received by the public and the arts community. We are buoyed by the enthusiasm shown by the entire company to capitalize on these relatively rare opportunities to perform great operatic repertoire, fully costumed, and staged with orchestra.

We are grateful for your financial support via ticket purchases, donations, program ads, and Gala participation, all of which enable our efforts to continue and help make possible the many worthy artistic programs at 51 Walden throughout the year. We hope you will return to our productions and fundraising events in the future, but most importantly, we hope you find today's performance of this classic opera both rewarding and memorable. Thank you for joining us and supporting 51 Walden!

—The Opera51 Executive Committee

## About 51 Walden

The Performing Arts Center at 51 Walden is the historic venue for music, drama, and dance performances in Concord, Massachusetts. The resident groups are The Concord Band, The Concord Orchestra, and The Concord Players. There is also a dance studio where instructors teach a wide variety of classes to students of all ages.



**51 Walden**

51 Walden is a treasured resource for the greater Concord community. Contributions towards operation of the building are an essential part of our finances, and your donation is both welcome and tax deductible. Please make your check payable to 51 Walden, and mail it to P.O. Box 251, Concord, MA 01742. You may also contribute online at [www.51walden.org](http://www.51walden.org).

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Opera51 is most grateful for the generous support of our sponsors and donors.

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## Leadership

### Opera51 Executive Committee

Robin Farnsley    David Siktberg    Carole Wayland    Alan Yost

### Opera51 Steering Committee

Roxanne Becker	Bill Hoermann	Pamela Wolfe
Alyssa Mae Doggett	Elizabeth Hoermann	Alan Yost
Philip Drew	David Siktberg	Marsha Turin
Robin Farnsley	Sarah Telford	(orchestra liaison)
Sally Harris	Carole Wayland	



## Cast

### Principals

**CHRISTOPHER EAGLIN** Faust  
**MICHAEL PRICHARD** Méphistophélès  
**ROBIN FARNLEY** Marguerite  
**JAMES C. S. LIU** Valentin  
**ETHAN SAGIN** Wagner  
**KATHRYN TOLLEY** Siebel  
**MARGRETTA BEATY** Marthe Schwerlein

### Covers

**SEAN PARR**  
**TAMRA GRACE JONES**  
**JOSHUA DIXON**  
**BILL HOERMANN**  
**EMILY ADAMS**  
**LINDSAY BURROUGHS**

## Chorus

### Soprano

Honner Billings  
 Chloe D'Addio \*  
 Alyssa Mae Doggett  
 Kristin Hagan \*  
 Elizabeth Hoermann \*  
 Nancy Megrian \*  
 Lyza Morss  
 Ketti Muschler \*  
 Erin Palmer  
 Laura Proctor †

### Mezzo-soprano

Grace Allendorf \*  
 Terri Carotenuto  
 Lissa Gilbert \*  
 Sally Harris †  
 Susan Ketteringham  
 Qirui Shen \*

### Tenor

Eduardo Arturo Gonzalez †  
 Rosario Caltabiano  
 Charles Dewing  
 Philip Drew  
 Lance Levine \*  
 Gregory Merklin  
 Jay Newlon †  
 Tom Regan  
 David Siktberg \*

### Bass

Marco Bonito  
 Marc deFontnouvelle  
 Bill Hoermann  
 Christopher T. Loschen \*  
 Jim Miller  
 David Missirian \*  
 Phillip Takemura Sears

\* featured chorus † demons

## Orchestra

### Violin I

Siri Smedvig \*  
 (concertmaster)  
 Tim Arnold \*‡  
 Labeaby Servatius ‡  
 Jim Van Sciver  
 Carole Wayland \*  
 Poliana Yee \*‡

### Violin II

Loretta Tramontozzi \*  
 Sharon Lamprecht \*  
 Sheryl LaFayette \*‡  
 Ashley Offret  
 Deborah Peirce \*  
 Sue Stone \*‡

### Viola

John Glenn ‡  
 Cathy Gates  
 Mary Weeks ‡

### Cello

Julie Durrell ‡  
 Rob Bethel  
 Miranda Henne  
 Marsha Turin ‡

### Bass

Charles McCauley \*

### Flute

Jan Kinmonth  
 Susan Jackson \*‡

### Oboe

Sandy Ayres

### Clarinet

Jerry Vabulas †  
 Michelle Markus \*‡

### Bassoon

David Halpert \*

### Horn

Cam Owen †‡  
 Cassandra LaRochelle †‡

### Trumpet

Alton Baggett \*  
 Margaret Romero

### Trombone

Douglas Weeks

### Timpani

Frank Kumiega

### Percussion

Shane O'Donohoe \*  
 Davis Coleman  
 Mitch Dion

### Harp, Organ

Judith Ross

\* Concord Orchestra † Concord Band ‡ Carlisle Chamber Orchestra

Orchestral reduction by Tony Burke, © Pocket Publications





## Production Staff

### Costumes and Makeup

- **Costume assistance:** Grace Allendorf, Terri Carotenuto, Alyssa Mae Doggett, Kristin Hagan, Sally Harris, Susan Ketteringham, Lance Levine, Nancy Megrian, Lyza Morss, Ketti Muschler, Qirui Shen
- **Costume construction:** Emily Adams, Roxanne Becker, Robin Farnsley, Elizabeth Hoermann, Beverly St. Clair
- **Dressers:** Sarah Monsma, Gail Murphy, Marylee Palmer, Beverly St. Clair
- **Makeup and hair assistance:** Eduardo Arturo Gonzalez, Terri Carotenuto, Chloe D'Addio
- **Makeup and hair design:** Elizabeth Hoermann
- **Wardrobe coordinator:** Roxanne Becker

### Fundraising

- **Gala planning:** Roxanne Becker, Alyssa Mae Doggett, Robin Farnsley, Elizabeth Hoermann, David Siktberg, Carole Wayland, Pamela Wolfe
- **Rummage sale planning:** Roxanne Becker, Robin Farnsley, Pamela Wolfe

### House

- **Front of house:** Bill Douvris, Carole Wayland, 51 Walden Board
- **Hall setup and strike:** 51 Walden Board and Opera51 Company
- **Lobby decor:** Roxanne Becker, David Siktberg, Sue Stone
- **Ticket sales:** David Siktberg, Carole Wayland

### Program

- **Program ad coordinators:** Susan Ketteringham, David Siktberg
- **Program ad sales:** Sally Harris, Susan Ketteringham, James C. S. Liu, Jon Saxton, David Siktberg
- **Program content:** Sally Harris, Lance Levine, Laura Stanfield Prichard, David Siktberg
- **Program design and printing:** Lance Levine
- **Program editors:** Lance Levine, Laura S. Weiss

### Publicity

- **Arts organization outreach:** Eduardo Arturo Gonzalez
- **Graphic design:** Roxanne Becker, Shawn Becker, Robin Farnsley, Lance Levine, David Siktberg
- **Photo distribution:** David Siktberg
- **Newspaper outreach:** Deborah Peirce
- **Publicity coordinators:** David Siktberg, Carole Wayland
- **Social media:** Alyssa Mae Doggett, Jay Newlon
- **Website:** David Siktberg
- **Window display:** Sue Stone

## Production Staff (continued)

### Rehearsal

- **Assistant conductor:** Elijah Hopkin
- **Chorus coordinator:** Sally Harris
- **Music study aids:** Lance Levine
- **Rehearsal accompanist:** Alexander Lane
- **Rehearsal space:** Newbury Court
- **Video recording:** David Siktberg

### Sets and Props

- **Props construction:** Allen Bantly, Roxanne Becker, Philip Drew
- **Props coordinators:** Alyssa Mae Doggett, Lyza Morss
- **Props master:** Roxanne Becker
- **Set construction chief:** Philip Drew
- **Set construction advisor/crew:** Kurt Lanza
- **Set painting:** Roxanne Becker, Gail Murphy
- **Set assistance:** Alyssa Mae Doggett, Sally Harris, Lance Levine, Philippe Lessard, Jim Miller, Erin Palmer, Michael Prichard, David Siktberg, Phillip Takemura Sears

### Technical

- **Light board operator:** Kathy Lague
- **Lighting design and rigging:** Rick Shamel
- **Photography:** John T. Riley of Red Zebra Photography
- **Sound board operator:** Paul Gill
- **Sound design:** Paul Gill
- **Stage crew:** Gail Murphy
- **Supertitles content:** Laura Stanfield Prichard
- **Supertitles operator:** Laura Stanfield Prichard
- **Supertitles rigging:** Philip Drew, David Siktberg
- **Video recording:** David Atwood, Concord Carlisle TV

### Special thanks to:

- Allen Bantly, Carlisle Historical Society, Concord Players, Savoyard Light Opera Company

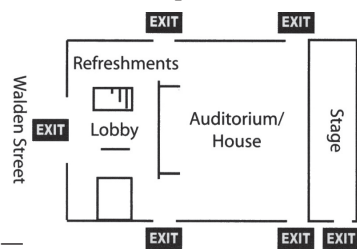
## General Information

Running time for the opera is about 2 hours and 45 minutes. There is one intermission, between Acts II and III. Refreshments are available for purchase in the lobby during intermission.

Restrooms are on the lower level, at the bottom of the lobby staircase. There is an accessible restroom on the main level.

As you prepare to enjoy the performance, please note the locations of the emergency exits—

—and please silence all phones and other sound-making devices.



## Characters

**Faust** (tenor), a learned doctor

**Méphistophélès** (bass-baritone), the Devil

**Marguerite** (soprano), a young maiden

**Valentin** (baritone), a soldier, Marguerite's brother

**Wagner** (baritone), a student, friend of Valentin

**Siebel** (mezzo-soprano), a youth in love with Marguerite

**Marthe Schwerlein** (mezzo-soprano), Marguerite's neighbor

young girls, laborers, students, soldiers, burghers, matrons, invisible demons, church choir, witches, queens and courtesans of antiquity, celestial voices

## Synopsis

### Act I

Seated in his study, the scholar Faust complains that all his learning has brought him nothing. He is about to take a cup of poison when he hears youthful voices outside his studio praising the Lord. In desperation, Faust calls on the Devil for help and much to his surprise, Méphistophélès appears, clothed in the guise of a gentleman. At first, Faust turns from him but when Méphistophélès offers him whatever he wants, Faust cries out that he desires youth. Méphistophélès accomplishes the magic by showing the old man a vision of the maiden, Marguerite, and almost at once the philosopher is eager to sign the contract. On earth, Méphistophélès will serve him in everything. But below, the Devil shall be the master. There is a quick signature and Faust is changed into a young man in elegant costume. They both run off in search of adventure and love.

## Synopsis (continued)

At a village fair, soldiers, students, and villagers sing the praises of wine and beer. Valentin, Marguerite's brother, is in a more serious mood. He is about to go off to war and is concerned about who will take care of his sister. Wagner, a student, takes up a song about a rat but is interrupted by Méphistophélès, who offers to sing a better song. He sings about the Calf of Gold and the crowd, unaware that he is the Devil, joins him in the chorus. Méphistophélès magically produces some excellent wine (much better, he says, than the local stuff) and proposes a toast to Marguerite. Valentin is angered at having his sister's name bandied about and challenges the stranger. But just as he is about to attack, Méphistophélès points at him and Valentin's sword breaks in half, revealing to everyone Méphistophélès's true identity. Led by Valentin, they reverse their swords, making the sign of the cross with their hilts, and advance on the Devil, who cowers in fear.

Faust enters and demands to meet Marguerite. The villagers take up a waltz and suddenly Marguerite appears, a vision of loveliness. Faust offers her his arm; she very politely declines, while the waltz resumes and Faust, helplessly smitten, voices his love for the maiden.

### Act II

That same evening in Marguerite's garden, the youth, Siebel, brings a bouquet of flowers for his beloved Marguerite and places them where she cannot fail to see them. After he has left, Faust enters and sings of the enchanting simplicity of his beloved's dwelling. Méphistophélès enters and leaves a casket of jewels beside Siebel's flowers. When the two men retire, Marguerite enters musing about the young man who had spoken to her earlier that day. She then discovers Siebel's flowers and immediately after, the casket of jewels. She is stunned, decking herself with the priceless finery.

Marguerite is joined by her gossipy old neighbor, Marthe Schwerlein, followed by Faust and Méphistophélès. While the latter flirts mockingly with the gullible Marthe, Faust and Marguerite get to know each other better. Twilight descends and Méphistophélès intones his Invocation to Night, wishing grief to the innocent maiden. Marguerite and Faust are left alone in the garden to resume their passionate protestations. She superstitiously plucks a daisy singing, "He loves me, he loves me not". She then protests that it is getting late while telling him that she loves him so much she could die for him. At last, Faust consents to leave and return the next day. But the Devil stops him and points to Marguerite's window, where she ecstatically sings and beckons her new love to come back to her there and now. Faust runs to her and they passionately embrace, while Méphistophélès chortles diabolically, his aim now accomplished.

### Intermission



## Synopsis (continued)

### Act III

Marguerite, pregnant with Faust's child, prays in a church, despite believing that her sin will never be forgiven. Her prayer is interrupted by the Devil, who mockingly reminds her of the days of her innocence. A chorus of demons punctuates Méphistophélès' utterances with cries of "Marguerite!" A holy service is taking place in another location of the church. As the monks intone their solemn chant, Marguerite's voice soars above it, wildly imploring forgiveness from above. Méphistophélès hurls his last anathema on the poor girl, "Marguerite, be thou cursed!" She utters a pitiful cry and faints helplessly.

Outside Marguerite's house, the soldiers pour into the square, home from the wars. Among them is Valentin, Marguerite's brother, who invites Siebel into the house. Siebel tries to dissuade him from entering, to keep Valentin from discovering Marguerite's transgression. Suspicious, Valentin goes inside and presently hears a mocking serenade being sung outside by Méphistophélès, who is accompanied by Faust. Valentin grasps the meaning of the song and realizes what has happened while he was away at war, and challenges Faust to a duel. The Devil whispers to Faust, "You do the thrusting, I will parry". Consequently, Valentin is mortally stabbed. As the villagers gather, Faust is taken off by Méphistophélès. Valentin painfully lifts himself up to his knees and bitterly curses his sister with his dying breath, to the horror of all present.

### Act IV

It is Walpurgis Night, the Witches' Sabbath. Méphistophélès brings his protege to this festival, conjuring up for him queens and courtesans of antiquity. Voluptuous dances are performed for Faust's delectation, drinks are poured, and Faust eagerly partakes of the libations. Suddenly, he sees a vision of Marguerite, a red line about her neck, horrifying Faust and filling him with remorse. He asks Méphistophélès to immediately take him to her.

Marguerite is losing her mind; her baby has died of neglect. She is imprisoned, to be executed that very morning for the murder of her child. Méphistophélès and Faust break into the prison and while Méphistophélès goes off to fetch horses for their escape, Faust awakens the sleeping Marguerite. As they sing of their love for each other, Marguerite's mind starts to wander. She thinks she is again at the fair where they first met, and in the garden where they had such sweet loving moments together. Suddenly, Méphistophélès appears saying that the horses are saddled and ready; they must hurry. But Marguerite recognizes the Devil at last. Sinking to her knees, she intones her prayer; louder and higher it gets, until exhausted, she falls dead. The Devil pronounces her damned, but a choir of angels brings the final sound of salvation.

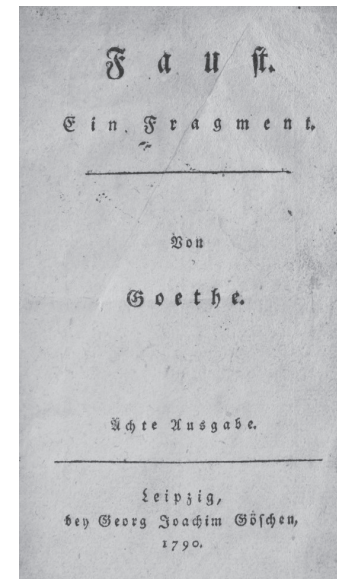
## Program Notes

In the early twentieth century, Charles Gounod's opera *Faust* was the most popular opera in the world: at the Paris Opéra alone, it achieved over 2,000 performances by the mid-1970s. A typical dramatic work from France's Second Empire, *Faust's* grandiosity, sinewy lyricism, and brilliant orchestral color eschewed the motivic development of Richard Wagner's contemporaneous German operas. The French libretto, devised by Jules Barbier and Michel Carré, follows Goethe's masterwork, *Faust, Part One* (1772-1806).

*Ch. Gounod*

Charles-François Gounod (1818-1893) was the Parisian son of a Prix de Rome-winning painter and a pianist, and like many other composers he showed early musical promise. His mother took him to his first opera (Mozart's *Don Giovanni*), which he later felt was formative: "I was chilled by a sensation of actual terror. When I heard terrible thundering roll of ascending and descending scales, stern and implacable as a death warrant, I was seized with such shuddering fear that my head fell on my mother's shoulder and trembled in the dual embrace of beauty and of horror."

As a teenager, Gounod devoted himself to musical study, specializing in church music and opera (under Fromental Halévy). At the Paris Conservatory, he won the coveted Prix de Rome, which allowed him to live in the Villa Medici for two years. He was a very religious young man, believing in redemption through divine grace and even considering a career as a Catholic priest. While in Rome, his favorite book was a French version of Goethe's *Faust*, and he began to sketch ideas for a possible opera.



First edition title page of Goethe's *Faust, Part One*.

*Faust* is a multi-part work written by diplomat, artist, and author Johann Wolfgang von Goethe (1747-1832). His early Sturm and Drang novel *The Sorrows of the Young Werther* (1774) was so influential that it was banned in many parts of Germany for inspiring young men to commit "copycat" suicides. This magnum opus took Goethe over fifty-eight years to complete (Part II was published posthumously, in 1832). It is a classic tale of a man's pact with the devil, based on legends of the real-life Georg Helmstetter, a fifteenth-century phi-

## Program Notes (continued)

losopher and astrologer (billed as “Doctor Faustus”) from Heidelberg. Martin Luther and Helmstetter’s biographers spread further tales of Faust’s pact with the devil, and Christopher Marlowe’s *The Tragical Historie of Doctor Faustus* (1594) brought the story to life on the stage. By the eighteenth century, Faust became a favorite subject of puppet plays and farces, and Goethe developed the tale into a metaphor for the human struggle to understand good and evil. Gustav Mahler would incorporate its final words into his monumental Symphony No. 8.

After returning to Paris in his mid-twenties, the young Gounod was thrilled by Michel Carré’s play *Faust et Marguerite*. He became friends with diva Pauline Viardot and librettist Jules Barbier. Barbier had written a Faust libretto for Giacomo Meyerbeer, leading composer for the Paris Opéra (who didn’t want it). Leon Carvalho, the director of the Théâtre Lyrique adopted the project, brought in Carré to collaborate, and hired Gounod. Faust finally had its premiere in March, 1859 in the form of an opéra comique with separate, sung “numbers” and spoken dialogue. Gounod later added music for the sung recitatives (replacing the spoken text) for the Strasbourg premiere in 1860.

Notable gems from Gounod’s score include Marguerite’s Jewel Song, Faust’s cavatine, “Salut, demeure et chaste pure,” Siebel’s “Faites-lui mes aveux,” Valentin’s “Avant de quitter,” and Mephistopheles’ “Le veau d’or” and “Vous que faites l’endormie.” Gounod’s mastery of choral and instrumental writing shines in the Soldiers’ Chorus, the waltz from the Kermesse scene, and the ballet movements (usually omitted outside of France).

The rehearsal process was challenging: Carvalho cast his own wife as Marguerite (over Gounod’s objections), the tenor singing Faust lost his voice, and one of the librettists (Barbier) had a nervous breakdown the week of the premiere. Gounod had to convince his friend, the Papal Nuncio to France, to intervene when censors tried to cut the Act III scene in the church, but the work was praised by critics and ran for fifty-seven performances. After its successful run at Paris’ Théâtre Lyrique in 1859, publisher Antoine Choudens marketed the opera throughout Europe, establishing himself as a major player in Romantic classical music.

In the same year as *Faust*’s premiere, Gounod composed his famous *Ave Maria*, based on music introduced to him by Felix Mendelssohn (Bach’s *Well-Tempered Clavier*). Gounod’s next opera, the romantic and melodious *Roméo et Juliette* (1867), strengthened his reputation. From 1870-74, he lived in London, founding the one thousand-voiced Royal (Albert Hall) Choral Society, and he returned to Paris as an important teacher and master of sacred choral composition.

—Laura Stanfield Prichard

## Cast and Creative Staff



**Robin Farnsley** (Marguerite, artistic director, stage director, costume design, set design), soprano, is equally at home on the opera, operetta, musical theater, and concert stages. Ms. Farnsley has sung starring roles for Opera51 in *Fledermaus*, *La Bohème*, *The Merry Widow*, *La Traviata*, *L’Elisir d’Amore*, and *Romeo et Juliette*, among others. She is very proud and grateful to have been named as Artist in Residence by the 51

Walden Board of Directors. Other operatic leading roles include Juliette in *Romeo et Juliette* and the title role in *Lakmé* with Arizona Opera, Rosina in *The Barber of Seville* with West Bay Opera, and *Lakme* with Lowell House Opera. Her operetta roles have included Sonia (Lehar *The Czarevitch*), Kathy (Romberg *The Student Prince*), Crystal (Zeller *Der Vogelhändler*), Nina (Friml *The Firefly*), and Hanna Glavari (Lehar *The Merry Widow*). Robin also sang the role of Ninon in *The Violet of Montmartre* for the Ohio Light Opera, the American premier of this Emmerich Kalman operetta. She has made several recordings of rare operettas and musical theatre on the Albany Records and Operetta Archives labels.



**Alan Yost** (conductor) earned music degrees from the University of Northern Colorado and a Master’s of Software Engineering from Brandeis University. He is a research aircraft pilot in IT with the U.S. Department of Transportation’s Volpe Center in Cambridge, a former air traffic controller, and a former professor of Aerospace Studies at Metropolitan State College in Denver, CO. He has been principal timpanist with the Concord Orchestra for 19 years and principal timpanist of the Colorado Mahlerfest Orchestra for 30 years. But Alan’s true passion is conducting. Alan has conducted light opera, five fully-staged operas at 51 Walden, and many concerts of chamber music with the Concord Ensemble and Minuteman Chamber Orchestra. He has been engaged as guest conductor for the Evergreen, Jefferson, and Longmont Symphony Orchestras in Colorado. Alan is also the conductor of the Carlisle Chamber Orchestra in Carlisle, MA.



Mezzo-soprano **Emily Adams** (Siebel cover) has enjoyed singing throughout New England for the past several years, and has returned to Opera51 after last season’s production of *Die Fledermaus* (Orlofsky cover). Recent performances include *Le comte Ory* with Lowell House Opera (Coriphée, Isolier cover) and *Mary Magdalene* (Martha) with JC Productions. Emily teaches private voice lessons through Nashua Community Music School in Nashua, NH. In addition to her work as a singer, Emily also serves as a class pianist for Boston Ballet School and as the organist for Main Street United Methodist Church in Nashua.



## Cast and Creative Staff (continued)



**Margretta Beaty** (Marthe Schwerlein), mezzo-soprano, is thrilled to be making her Opera51 debut. She has most recently appeared as Xenobia in Whole Tone Opera's zombie love story, *La Zombiata*. In addition to her operatic performances, Margretta has performed concerts, musical theater, and plays in Germany, Italy, and the United States. Currently, Margretta can be seen performing throughout the Boston area with Theatre @ First, Whole Tone Opera, Opera51, and Opera on Tap.



**Roxanne Becker** (costume design) has designed costumes and sets for Opera51's productions of *Fledermaus*, *Romeo and Juliet*, *L'Elisir d'Amore*, *La Traviata*, *The Merry Widow*, and *La Bohème*. In addition to her design work, Roxanne has been in charge of set painting, set dressing, and (with Robin Farnsley) costume construction. She also has served as wardrobe and props coordinator.



**Lindsay Burroughs** (Marthe Schwerlein cover), mezzo-soprano, recently moved to the Greater Boston area from Corvallis, Oregon where she studied Vocal Performance and Music Education at Oregon State University. While there, she performed partial roles of Ma Moss from *The Tender Land*, Baba from *The Medium*, and the title role in *Carmen*. Lindsay is excited to be performing with Opera51 here in Concord.



**Joshua Dixon** (Valentin cover), baritone, graduate of Boston University, received a Master of Music in Voice Performance. Recently, Joshua performed the role of Count Danilo in Léhar's *The Merry Widow* with Worcester Schubertiade under the direction of Metropolitan Opera artist Sondra Kelly, and debuted as a soloist with Choral Art Society of the South Shore in Schubert's *Magnificat* and Mozart's *Vesperae solennes de confessore*. Staged performances at Boston University include Figaro in *Le nozze di Figaro* and ensemble in *Emmeline*, plus scenes and concert performances as Mercutio (*Roméo et Juliette*), Count Almaviva and ensemble (*Le nozze di Figaro*), and Grimbald (*King Arthur*). Joshua has also sung Raoul de St. Brioche (*The Merry Widow*), Dr. Gregg (*Gallantry*), Sid (*Albert Herring*), El Remendado (*Carmen*) with Otterbein University, Agamemnon (*La belle Hélène*) with the Franco-American Vocal Academy in France, and Ensemble (*Madama Butterfly*) with Opera Columbus. He is a frequent recitalist, having performed in Westerville & Zanesville (Ohio), Boston (Massachusetts), Thiviers, Lanouaille, Périgueux, Génis, & Paris (France). In addition to his performing, Joshua teaches

## Cast and Creative Staff (continued)

voice, is on staff at Amy Dancz Music Studio (Boston, MA), and has been invited to be a masterclass clinician/lecturer on contemporary vocal technique at Middlesex Community College.



**Philip Drew** (set design) returns to Opera51, having been stage manager and set designer for *Fledermaus* and *Romeo and Juliet*. Previously, Philip was stage manager for *L'Elisir d'Amore*, and chorus member in *Amahl and the Night Visitors* and *La Bohème*. He also has performed in dozens of productions with the Savoyard Light Opera Company in Carlisle, whose shows he produced for ten years. He is delighted to be back with Opera51 for this production of *Faust*.



**Christopher Eaglin** (Faust), tenor, has been praised for his "emotional vocalism." He most recently sang Florestan in North End Music Project's production of *Fidelio*. He has sung Bacchus in *Ariadne auf Naxos* with Lowell House Opera, Vaudemont in *Iolanta* with Opera Slavica, and Pinkerton with the Martina Arroyo Foundation. Christopher was a resident artist of the Art Song Society of New York and the International Vocal Arts Festival, performing Brahms *Liebeslieder*, *Dichterliebe*, and other song cycles. He is the winner of the Metropolitan International Music Festival and a finalist for Joy in Singing. Christopher is part of an ongoing project to present a series of concerts and lectures in Boston, London, Oxford, and New York around war and remembrance for the centennial of the First World War.



**Bill Hoermann** (Wagner cover), baritone, has appeared in previous Opera51 productions and performed in local community theater productions with Concord Players, Theatre III, Cannon Theatre, Present Players, Savoyard Light Opera Company, and Westborough Players. Bill is extremely grateful for the love, support, and encouragement of his wife of 45(!) years, Elizabeth.



**Tamra Grace Jones** (Marguerite cover) is a Boston-based soprano who most recently performed High Priestess in Connecticut Lyric Opera's production of *Aida*. Competitions have earned Tamra silver at the Vancouver International Music Competition, top vocalist from the Philharmonic Society of Arlington's Young Artist Competition, the American Spirituals Contest and the National Association for Teachers of Singing Advanced College Women. Her other roles include Marguerite (*Faust*), Siegrüne (*Die Walküre*), the Witch (*Hansel and Gretel*), and Ms.

## Cast and Creative Staff (continued)

Todd (*The Old Maid and the Thief*). Tamra graduated with a Master of Music in Vocal Performance from the New England Conservatory under teacher Bradley Williams and coach John Moriarty. You may follow her story on Instagram @\_soulepresso\_ or stay informed of her performances through her website, [tamrAGRACEJONES.COM](http://tamrAGRACEJONES.COM).



**Elijah Hopkin** (assistant conductor) is a founding member of the Genesis Chamber Singers, based on Boston's South Shore. He has performed with Cappella Clausura, Canto Armonico, the Quilisma Consort, Tapestry, and the Copley Singers. As a tenor, he has performed the roles of the Sailor in Purcell's *Dido and Aeneas*, Nanki-poo in *The Mikado*, Gastone in *La Traviata*, and Testo in Monteverdi's *Il Combattimento di Tancredi e Clorinda*. This is his first time as assistant conductor for Opera51. Previously, Elijah conducted numerous church choirs and a local production of *Messiah*. He completed his MM in Early Music vocal performance in May of 2014 at the Longy School of Music of Bard College. Elijah hails from Idaho, where he completed his BMA in vocal performance at BYU-Idaho.



Organist/collaborative pianist **Alexander Lane** (rehearsal pianist) holds a B.A. in Organ Performance from Westminster Choir College (Princeton, NJ), having studied with Ken Cowan. He earned a Ph.D. in Musicology from Brandeis University in 2017 with a dissertation on twentieth-century American microtonal music, under the guidance of Professor Eric T. Chafe. Dr. Lane currently serves as Music Director at the First Parish of Bolton and as an accompanist for the voice studio of Pamela J. Wolfe. He has been playing piano for Opera51 since fall 2017.



Baritone **James C. S. Liu** (Valentin) is thrilled to return to Opera51 for another Gounod opera. Previously with Opera51, James has sung in *Roméo et Juliette* (Capulet), *Fledermaus* (Falke), and *Amahl and the Night Visitors* (King Balthasar). He is a physician who also has announced and produced classical music programming at WHRB. He sings with Cantata Singers and the Choir of First Church in Boston, whose services can be heard every Sunday on WERS. He appeared with Indian Hill Music, Lowell House Opera, Harvard Early Music Society, Opera del West, Longwood Opera, NEMPAC, Boston Opera Collaborative, and Opera Boston. Previous roles include *The Magic Flute* (Second Man in Armour, Papageno), *The Marriage of Figaro* (Antonio, Bartolo, Almaviva), *Così fan tutte* (Guglielmo), Verdi's *Otello* (Montano) and *Falstaff* (Pistola), *Ariadne auf Naxos* (Music

## Cast and Creative Staff (continued)

Teacher), *Fidelio* (Don Fernando), and John Eccles's *Semele* (Jupiter). He is indebted to his voice teacher, Frank Kelley, and to his infinitely patient wife who makes all of this possible. [www.jamescsliu.com](http://www.jamescsliu.com).



**Jay Newlon** (choreographer), originally a BFA candidate in Acting at the University of Tennessee (Clarence Brown Equity Theater), transferred his energies to dance and studied under such luminaries as Eric Hawkins, Murray Louis, Nanette Charisse, and Hector Zaraspe in New York. He was an apprentice with the International Ballet of Caracas, and performed in Boston with Jassin' (Jeannette Neil), the Danny Sloan Dance Company, Bay State Ballet, and the Opera Company of Boston, where he performed with Beverly Sills in *Die Fledermaus*. More recent engagements include performances with the Boston Dance Company, the Academy of Ballet Arts, and featured roles with the Northern Ballet Theater. Jay has choreographed *The Sound of Music*, *Little Women* (The Concord Players), *Fledermaus*, *The Merry Widow* (Opera51), *The Gondoliers* (MIT Gilbert and Sullivan Players), *The Music Man*, *Pirates of Penzance*, *Annie Get Your Gun* (Savoyard Light Opera Company), and *Miss Saigon* (Westford Academy), among others. He currently teaches ballet and choreographs at a local dance studio, Gotta Dance. His passion for opera, theater, and dance is surpassed only by the support and love of his remarkable wife, Lynne.



**Sean Parr** (Faust cover), tenor, has performed many operatic roles throughout Europe and the U.S., including the title role in Massenet's *Werther*, Rodolfo in *La Bohème*, Kaspar in *Amahl and the Night Visitors*, and Ferrando in *Così fan tutte*. In New England, he has soloed with Raylynmor Opera, Opera North, the Irvington Music Festival, and the ProMusica Singers, among others. In concert, Sean has performed as tenor soloist in works such as Mozart's *Requiem* and Saint-Saëns' *Christmas Oratorio*, as well as several Bach cantatas. Over the last year he has performed the roles of Pangloss/Voltaire/Martin in Bernstein's *Candide* with the Manchester Choral Society and as the Eisenstein cover in *Die Fledermaus* with Opera51. Sean's upcoming performances include singing as the tenor soloist in Handel's *Messiah* at the Cathedral of St. Joseph and a recital tour of German songs and arias. As a music professor at Saint Anselm College, he teaches vocal performance, conducting, and music history. Sean's research on coloratura and the female singer in Second Empire Paris has been published in the Cambridge Opera Journal and 19th-Century Music. He also recently reviewed the new 1000-page critical edition of *Faust*, published by Bärenreiter. Sean is thrilled to be working with Opera51 again.



## Cast and Creative Staff (continued)



**Laura Stanfield Prichard** (program notes) has been a featured speaker for the San Francisco Symphony, San Francisco Opera, and Chicago Symphony since 1997. This summer, she will present invited lectures at the University of Vienna, Christ Church University in Canterbury (England), and in California's Napa Valley. Laura is the Principal Pre-concert Speaker for Masterworks Chorale and Boston Baroque and writes for Boston Lyric Opera, Odyssey Opera, and the Boston Musical Intelligencer. She has served as the Assistant Conductor for the Yale Alumni Chorus (on tours to the Netherlands and Russia) and the Grammy-winning San Francisco Symphony Chorus.



**Michael Prichard** (Méphistophélès), bass-baritone, began his professional career at 9 singing treble with the Choir of Men and Boys of Trinity Church, New Haven, CT. As a mechanical engineering undergraduate at MIT, he studied voice and was a founding member of the MIT Chamber Chorus. A longtime member of the Tanglewood Festival Chorus, his local solo appearances include Brahms' *German Requiem*, *Carmina Burana*, *Belshazzar's Feast*, Beethoven's 9th Symphony, and the Pirate King from *The Pirates of Penzance* with Claflin Hill Symphony, Mozart's *Requiem* with the Lexington Symphony, and *Boris Godunov* with Longwood Symphony under Jonathan McPhee. He made his solo debut at Tanglewood in Stravinsky's *Les Noces* with Charles Dutoit. His Opera51 appearances include Colline in *La Bohème*, two of the kings in *Amahl and the Night Visitors*, and Dr. Dulcamara in *L'Elisir d'Amore*. Michael studies voice with Pamela Wolfe.



Baritone **Ethan Sagin** (Wagner) has garnered attention for his "rich, full" singing and "truly dashing" presence on stage, which was seen in last year's appearance with Opera51 as Frank in *Fledermaus*. Ethan's interest in contemporary and rarely-performed works has led him to develop an eclectic repertoire, including five world premieres in operas by living composers, leading roles in the North American premieres of Dvořák's *Šelma sedlák* and an acclaimed production of Salieri's *La grotta di Trofonio* at Harvard University, as well as a revival of Irving Berlin's first musical, *Watch Your Step*. Ethan has performed with ensembles throughout New England, including Boston Lyric Opera, Boston Baroque, Boston Camerata, Philharmonic Society of Arlington, and Boston Bach Birthday Festival. Ethan is a graduate of the Longy School of Music of Bard College, where he received advanced degrees in Opera Performance, and has appeared as a young artist with Opera Theater of Pittsburgh, American Bach Soloists, and the Nahant Music Festival.

## Cast and Creative Staff (continued)



**Sarah Telford** (chorus master) has sung in the Boston Symphony Orchestra's Tanglewood Festival Chorus for over twenty years, and has served as French diction coach for the group. She directed *HMS Pinafore*, *The Mikado*, and the 2010 production of *Die Fledermaus* for Opera51. Sarah recently completed a three-year tenure as Assistant Conductor of the Arlington-Belmont Chorale. Sarah is also familiar to MetroWest audiences for performances with the Concord Players and the Sudbury Savoyards, as well as solo concert work. As pianist, she has served as accompanist in the Sudbury Public Schools, as well as with the Sudbury Savoyards. Equally at home in the world of pop music, Sarah fronted the dance band Firefly for twelve years as lead singer and keyboardist.



**Kathryn Tolley** (Siebel) is a mezzo-soprano currently based in Boston, MA, where she received her Masters degree in Voice Performance from Boston University under the tutelage of Dr. Lynn Eustis. Recent roles include the cover of Cherubino (*Le nozze di Figaro*) with Boston University Opera Institute, and the cover of Bradamante (*Alcina*) with Opera del West in Natick, MA. She has performed in scenes as Cherubino and Sesto (*Giulio Cesare*) with Boston University, and as Meg Page (*Falstaff*), Béatrice (*Béatrice et Bénédicte*), and Quickly (*Sir John in Love*) with the Up North Vocal Institute in Boyne City, Michigan. In concert, Kathryn performed as an alto soloist in Purcell's *King Arthur*, and was featured as a choral soloist in the Ouroboros Trilogy Workshop Presentation of Scott Wheeler's opera *Naga* for Beth Morrison Projects. Later this season, Kathryn will perform the role of Jo March (*Little Women*) with the Hawaii Performing Arts Festival, and the title role of *Rinaldo* with Chicago Summer Opera.



**Pamela Wolfe** (vocal coach) has performed with the symphonies of Boston, New Haven, New Hampshire, Nashua (NH), Cape Cod, the Manhattan Philharmonic, Kokomo (IN), and Birch Creek (WI), and at Carnegie and Avery Fisher Halls. Opera credits: Mimi (*La Bohème*, Lake George Opera), Magda diCivry (*La Rondine*, Janus Opera), Rosalinda (*Die Fledermaus*, Longwood Opera), Hannah (*The Merry Widow*), and The Goose Girl (Boston Lyric Opera). Ms. Wolfe was the winner of the Austro-American Society and Mid-America Vocal Competitions, and a finalist in the New York Oratorio Society and Milwaukee Symphony Solo Competitions. As teacher and vocal coach, Ms. Wolfe maintains active voice studios at Brandeis University and at her home in Waltham. Search YouTube for "Pamela J Wolfe" to hear recordings of her performances.

## Shout-outs

Grazie per te, mio Bello Magnifico.  
Per sempre.

Thank you for coming to see us every year. I'm so thankful for you, Sissie, Dad, and Laurie!

Jay, Laura, Eduardo—loved being on Team Demon with you! Who knew demons could be so supportive? Or have so much fun? —XXX, Sally

Alan Yost, thank you for providing us the opportunity to play all these great operas! —Members of the orchestra

Thank you, Elizabeth, for all that you have done for Opera51!

Thanks, Lance, for the chorus cheat sheets! They were a great help!

Thank you, Opera51 Orchestra! —A singist

Toi! Toi! Toi!

Thank you for all the heavy lifting, Robin. You are an inspiration as a tireless artist and performer. I am fortunate to be able to work with you and live with you. Much love. —Roxanne

Thank you, Lara and Josh, for taking the time and traveling so far to give your help on another one of our productions. Love you. —Mom

Thank you EVERYONE for helping to keep opera and Opera51 alive in the Concord area!



## Opera at 51 Walden

Tonight's performance of *Faust* is the latest in a long series of operatic fundraising events for 51 Walden. These productions were started by conductor Alan Yost in 2007 as an enjoyable way for local volunteer singers, instrumentalists, and theater production staff to help raise funds to maintain the 51 Walden property.

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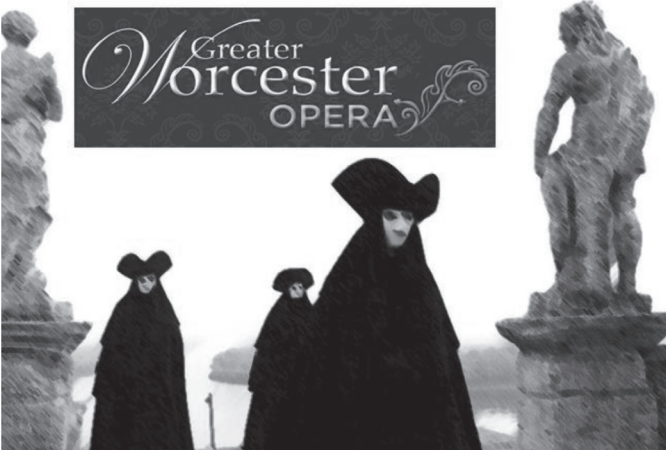
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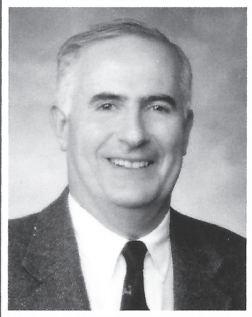
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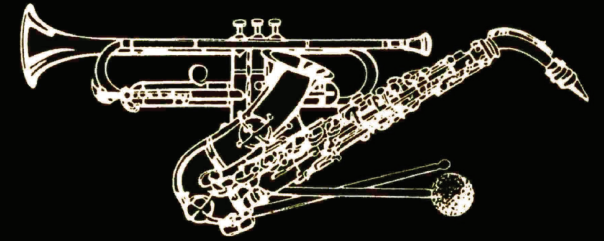
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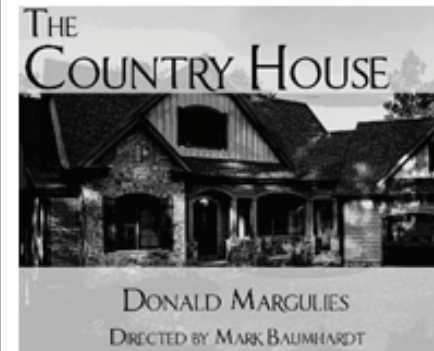
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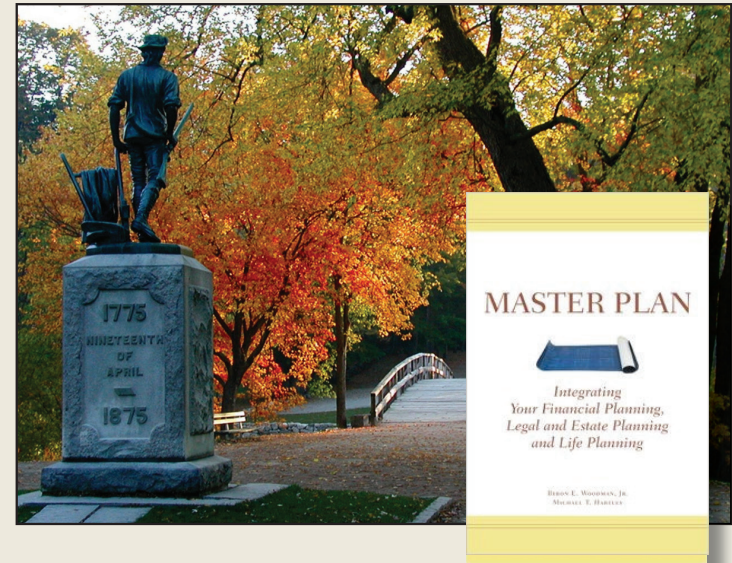
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