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SEP 17 / 18 / 20 2022

The Valkyries
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Ready to experience the red-carpet treatment?
Welcome to the Detroit Opera House and the opening production of our 2022–23 season of Detroit Opera with performances of The Valkyries—a unique production that was conceived and is being directed by our own Yuval Sharon, the Gary L. Wasserman Artistic Director of Detroit Opera. We are particularly pleased that this performance of The Valkyries marks a co-production with the Los Angeles Philharmonic and the Hollywood Bowl. In addition, Detroit audiences will benefit from the participation of the Brünnhilde of our time: Christine Goerke, Associate Artistic Director of Detroit Opera—along with a stellar cast under the baton of Sir Andrew Davis.

This production of The Valkyries is made possible through the generosity of our Season Sponsor, The William Davidson Foundation, and key support from the Fred A. and Barbara M. Erb Family Foundation, Lafayette American, Stuart Meiklejohn, and the Wasserman Projects Fund.

We are delighted to welcome back to the Detroit Opera House returning subscribers and to offer a hearty welcome to those who have subscribed for the first time to our productions. For single ticket holders, I invite you to consider joining us for the rest of the season by contacting the box office to apply tonight’s ticket to a subscription.

Our spring productions of La bohème as reimagined by Yuval Sharon and X: The Life and Times of Malcolm X directed by Robert O’Hara met with unprecedented national media attention and record attendance that closed the 2021–22 season. We thank all of you who joined us then and look forward to seeing you throughout the current season.

For those of you who entered the Detroit Opera House from the Detroit Opera House Parking Center or the Broadway entrance, you may have noticed a change to the physical structure... the addition of an elevator tower. Once completed (in a matter of days), accessibility to both the upper levels of the main theater and the roof top for special events will be immensely enhanced. Likewise, for the first time in our theater, main-floor restrooms are now available. These improvements have been made possible through leadership gifts earmarked to address necessary upgrades to the Detroit Opera House. For those who wish to support our effort for additional work to be done, please contact Angela Nelson-Heesch, Director of Development for Detroit Opera at anelsonheesch@detopera.org.

We invite you to share your enthusiasm and support of our work with your friends and neighbors so that Detroit Opera can continue its production of opera and the presentation of dance performances for years to come. Please let us know how we can make your experience in your opera house more enjoyable.

Thank you for joining us today!

Wayne S. Brown
President & CEO, Detroit Opera
“Welcome to the Desert of the Real”

From the Valkyries’ flight through the air to the magic fire that encircles Brünnhilde, no single act of Wagner’s operas captures his ambition to push beyond all limits of the possible better than Act III of Die Walküre. And yet this miraculous act also exposes the tragic flaws in Wotan, the chief god, who has built up a hollow and loveless empire teetering on collapse. In this act, we see him cast out Brünnhilde—his fiercest yet most lovable child—for disobeying his law but obeying his true wishes. There is therefore both wonder and bitterness, both marvel and melancholy in this richest and most beloved single acts in all of opera.

Wagner was also a zestful early adapter of technology when it helped him realize his larger-than-life imagination. And technology is at the heart of this production of The Valkyries, which provokes you to consider the current state of opera in the digital age. As the piece itself lives in the tension between magic and disillusionment, I hope you will see reflected in this production both curiosity and caution as to where the art form of opera might be headed.

Until the pandemic, the digitalization of our lives had been slow to impact opera. But, as we all too well remember, the restriction on public gatherings accelerated a rush for opera houses around the world to offer a menu of digital content. All at once, we saw opera performances available on demand; short films and recitals made for digital distribution; and even the creation of new channels of content modeled on Netflix or HBO Max. We are now traversing unchartered territory as we find our way back to live performances—but our view of opera has irrevocably changed due to the digital disruption. The “normal” some wish we could return to will never come back, and we are in the process of defining a new normal in all aspects of our lives.

The visual language of the production, influenced by the original Tron film and the “Vaporwave” aesthetic of the 80s and 90s, is both futuristic and nostalgic—not unlike Wagner’s Ring cycle, which drew from ancient Norse mythology but featured (in his words) “the music of the future.” The latest and greatest technology within our reach helped create a 3D environment stretching beyond the limitations of a conventional theater. Using a green screen and five live cameras, the singers are placed into this environment in an intricately choreographed realization. We can shift scale, create arresting perspectives, and articulate the moment-by-moment drama in unprecedented ways.

The possibilities promised by this technology can be awe-inspiring—but there remains a tension with the live performance, which is the soul of the work itself. It’s easy to imagine delivering this production only as a “composite image” (what we call the digital background and the live singers) for you to watch at home. But the purpose of this production is to put the digital world side-by-side and on equal footing with the live performance. This might inspire you to delight—I love watching the singers use their imagination and fill an essentially empty space with their performance. But the split might also lead to some uncomfortable questions: Where should I look? Which should I prioritize, the real singer or the screen? How can the animation ever compete with the flesh-and-blood performances before me—and how much is getting flattened out in the transition? What does all this imply about the future of live performance?

There are no easy answers and no right way to react: the real “composite” of the digital and the live will ultimately reside in your experience of this production as it unfolds.

A word that is often used with digitalization is compression: files are compressed to assist rapid sharing. With music, this means that so much of what makes a performance or even a recording unique and memorable is squeezed out so to reduce the sound file to ensure instant, steady playback. To call our version of Wagner’s epic compressed is not just a pun: we are concentrating only on the celebrated Act III of a work that is itself only one part of a four-opera cycle. This concentration allows us to focus on one isolated story—the tragic relationship of father and daughter—within the larger tapestry, and to consider it on its own terms. I also see it as a logical follow-up to my production of La bohème, where we presented the acts in reverse order. The more we can view classic operas as raw material for an exploration of our contemporary lives—with cutting, re-arranging, re-imagining and hacking—the more these works can reveal their inexhaustible wisdom.
Opera has been described as an art form that tells a story through music and singing. Detroit Opera is innovating new and exciting ways to tell those stories.

At The Whitney we see architecture as another art form that tells a story, in our case through our 125-year-old Romanesque-style mansion, one of the last remaining mansions that once lined Woodward Avenue. It is a true reflection of Old Detroit.

Before your next opera, or whenever the urge hits you, come visit our mansion. We promise that the welcoming reception you'll receive, the food and drink you'll enjoy, and the ambiance you'll experience, will make you think you've gone back in time. It's a story you won't forget.

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**The Valkyries**

**PERFORMED IN GERMAN WITH ENGLISH SUPERTITLES**
**PERFORMANCE RUNS 1 HOUR AND 27 MINUTES WITH NO INTERMISSION**

Music and Libretto Richard Wagner

Act III of *Die Walküre*

Director Yuval Sharon

Production Designers Jason H. Thompson, Kaitlyn Pietras

Costume Designer Carlos J. Soto

Lighting Designer Pablo Santiago

Wig & Makeup Designer Brandi Strona

Technology Integration Specialist and Disguise Programmer Derek Christiansen

Disguise Programmer Simón Anaya

Associate Director Diana Wyenn

Stage Manager Kim Prescott

**Conductor** Sir Andrew Davis

**Brünnhilde** Christine Goerke

**Wotan** Alan Held

**Sieglinde** Wendy Bryn Harmer

**Gerhilde** Angel Azzarra

**Ortlinde** Ann Toomey

**Waltraute** Tamara Mumford

**Schwertleite** GeDeane Graham

**Helmwige** Jessica Faselt

**Siegrune** Leah Dexter

**Grimgerde** Maya Lahyani

**Rossweisse** Krysty Swann

**Actors**
Philip Jack, Marck Kiselevach, Craig Miller, Andrew Pankiewicz

**Special appearance by** Sigourney Weaver
DETROIT OPERA ORCHESTRA

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

Violin I
- Eliot Heaton*
  CONCERTMASTER
- Beth Kirton*
  ACTING ASSISTANT CONCERTMASTER
- Molly Hughes*
- Bryan Johnston*
- Yuri Popowycz*
- Zulfiya Bashirova
- Courtney Lubin
- David Ormai
- Florina Petrescu
- Mallory Tabb
- Judith Teasle
- Daniel Winnick

Violin II
- Daniel Stachyra*
  ACTING PRINCIPAL
- Emily Barkakati*
- Henrik Karapetyan*
- Velda Kelly*
- Caroline Chin
- Ashley Dyer
- Lorrie Gunn
- Sherri Marttila
- Maggie Niekamp
- Michael Romans

Cello
- Andrea Yun*
  ACTING PRINCIPAL
- Yun Han
- Eleanor Lee
- Lauren Mathews
- Andrew McIntosh
- Irina Tikhonova

Bass
- Derek Weller*
  PRINCIPAL
- Clark Suttle*
- Jean Posekany
- Greg Sheldon
- Robert Stiles

Flute
- Seo Hee Choi*
  PRINCIPAL
- Dennis Carter
- Laura Larson*

Oboe
- Sally
- Heffelfinger-Pituch*
  ACTING PRINCIPAL
- Kristin Reynolds

English Horn
- Yuki Harding

Clarinet
- Brian Bowman*
  PRINCIPAL
- Lisa Raschiatore
- J. William King*

Bassoon
- Gregory Quick*
  ACTING PRINCIPAL
- Roger
- Maki-Schramm

Horn
- Andrew Pelletier*
  PRINCIPAL
- Carrie Banfield-Taplin*
- David Denniston
- Tamara Kosinski

Trumpet
- David Ammer*
  PRINCIPAL
- Gordon Simmons*
- Derek Lockhart

Trombone
- Brittany Lasch*
  PRINCIPAL
- Robyn Smith*
- Bryan Pokorney

Bass Trumpet
- David Jackson
  ACTING PRINCIPAL

Tuba
- Matthew Lyon
  ACTING PRINCIPAL

Timpani
- Keith Claeyes
  ACTING PRINCIPAL

Percussion
- John Dorsey*
  PRINCIPAL
- David Taylor
- Daniel Maslanka

Harp
- Maurice Draughn
  ACTING PRINCIPAL
- Lydia Cleaver

*Detroit Opera Core Orchestra

Members of the violin sections occasionally rotate
Synopsis

Brünnhilde’s eight sisters, the Valkyries, are on their way to Valhalla, the fortress of their father and ruler of the gods Wotan, to report on the fallen heroes they have gathered (“The Ride of the Valkyries”). When Brünnhilde arrives with Sieglinde, whom she had rescued from a battlefield, the Valkyries refuse to shelter them for fear of Wotan’s wrath. Brünnhilde gives Sieglinde the broken pieces of Nothung, the sword of her fallen lover, Siegmund, which Wotan shattered. She sends Sieglinde to seek refuge in the forest where the dragon Fafner hides, safe from Wotan. Sieglinde takes some comfort in the knowledge that she will bear Siegmund’s son, Siegfried, whom Brünnhilde predicts will be the greatest of all heroes.

Wotan arrives, chastising Brünnhilde for her betrayal in protecting Siegmund and Sieglinde against his will. He sentences her to be stripped of her status as a Valkyrie and to become mortal, left asleep on the mountaintop to be claimed by the first mortal man to awaken her. Brünnhilde first declares she’d rather perish than endure such a punishment, then begs mercy of Wotan for herself, his favorite child, to be surrounded by terrifying flames so only the bravest of heroes will awaken her. Wotan agrees, regretfully leaving his daughter to her long sleep, surrounded by a blazing fire (“Magic Fire Music”).

“Deeds of music made visible”:
Die Walküre Act III in context

Hannah Chan-Hartley, PhD

Two centuries after Richard Wagner’s birth and nearly 150 years after the première of his Ring cycle in its entirety at the first Bayreuth Festival, there are more performances of this monumental tetralogy’s operas in theatres and concert halls around the world than ever before. Presenting all, or any, of these works is an immense undertaking, artistic and financial. For audiences, attending a performance is an EVENT. So, what is the appeal? For one, its mythic tale is rich with universal themes, relevant to anyone in any age, any place: how our relationships with nature and with people can be destroyed by greed and lust for power, but through heroic resistance, love, and selflessness, can be renewed and rebuilt. Directors are drawn to interpreting these themes in new settings for these operas, which, these days, consider approaches that seek to further illuminate them through adding contemporary layers of meaning in often provocative ways. In addition, any interpretation must integrate the Ring’s massive technical challenges in its staging—the gods crossing a rainbow bridge, the flying Valkyries, an on-stage fire that won’t consume the theatre itself, among others. And all of this because it’s in Wagner’s scores: consisting of 15 hours of music total, the Ring’s operas bear his ideas for a “music of the future”, by which he fundamentally changed opera as an art form.

The new Detroit Opera production directed by Yuval Sharon is a fresh take on Act III of Die Walküre, the second installment of the Ring, and a company first. While this Act stands well on its own as a complete drama, it’s worth putting its performance into context historically, and examining its significance as the climax of the dramatic backstory to the end of the cycle.

The first staged presentation of Die Walküre occurred on June 26, 1870, at the Munich court opera house. It was then performed again on August 14, 1876, as part of the complete Ring cycle, at the Festspielhaus the composer built in Bayreuth, Germany. In the lead-up to these performances, Wagner decided to unveil extracts from his operas in-progress in the concert hall. In Vienna on December 26, 1862, the first music from the Ring was publicly performed—“The Ride of the Valkyries” and “Wotan’s Farewell” (the open and close of Act III of Die Walküre) were on the program.

Performance of these excerpts began to spread, including to the United States, where German immigrant conductors and musicians were introducing Wagner’s music to Americans since the mid-19th century. On September 17, 1872, Theodore Thomas (later the founder of the Chicago...
As we know from reviews of the time, both effects came off imperfectly, with the images barely visible and the hiss of the steam’s release from the boilers audible to the audience. Wagner too was disappointed and was thereafter keen for them to be improved upon for subsequent performances.

For more than a century since, directors and stage designers have wrestled with these challenges, which aren’t only practical but also artistic. In the music itself, Wagner inscribes cues for the action on stage, be it the gestures of the singers or the application of a scenic effect. Sometimes, the latter must be “choreographed” to the music, like how the fire surrounding Brünnhilde needs to enfold her gradually as the evolution of the flickering music indicates. It was a key aspect of his aesthetic ideals for a “music of the future”, which he conceived as a fusion of poetry and music.

To realize his vision, he replaced traditional forms of opera (that is, alternations of recitative, aria, ensemble, and chorus) with a narrative structure that progresses without breaks. The singers thus sing “continuous melody”, and the orchestral part is a dense, evolving web of musical motifs, or “leitmotifs”. These motifs bear associations to objects as well as the emotions, memories, and actions of various characters in the Ring. Their presentation, development, and recurrence add an important psychological dimension to the experience of the drama.

As the climactic turning point of the cycle—foreshadowing and putting into motion the beginning of the end of the gods—Act III of Die Walküre introduces several important musical motifs that have special significance in Götterdämmerung, the opera that closes the cycle. For one, the music of the “Ride”, representing the sisterhood of the Valkyries, with their “Hojotoho!” cries on the piquant harmony of an augmented triad, is referenced in Act I of the final opera in a poignant parting scene between Brünnhilde, now mortal, and her Valkyrie sister Waltraute. When Brünnhilde informs Sieglinde that she’s carrying in her womb the “world’s noblest hero”, we hear, for the first time, Siegfried’s majestic theme. It’s given stately treatment in Götterdämmerung as a funeral march to accompany the procession of the hero’s body to the pyre. In Die Walküre, Wotan sends Brünnhilde to sleep on a harmonized descending chromatic scale, which is followed by the flickering “magic fire music” as he creates the protective circle of flames. The same music signals the fiery destruction of the gods, following Brünnhilde’s sacrificial leap onto the funeral pyre. Thus, these main musical motifs from Die Walküre Act III return in Götterdämmerung to underscore tragic events, the consequences of corruption... save one. When Sieglinde learns from Brünnhilde the miracle of new life stirring within her, she’s deeply moved by the Valkyrie’s efforts to protect her and sings joyously a soaring melody on “O hehrstes Wunder!” (Sublimest wonder!) It’s not heard again until the very end of the cycle, in full glory, as the waters of the Rhine wash over the death and destruction. In this theme is a message of hope—that from the ashes of tragedy the transformational power of love brings renewal, the beginning of a new cycle.
**Wotan’s digital world comes alive on the Detroit Opera House stage thanks to LA-based PXT Studio and its founders Kaitlyn Pietras and Jason H. Thompson. If you attended our ground-breaking production of *Twilight: Gods*, then you are already familiar with their work! For *The Valkyries*, PXT continues their Detroit collaboration with the help of three graduates of Detroit’s College for Creative Studies: Thomas Hamilton, Kayla Wenzel, and Eli McCaffrey. Together, the team uses an approach that pulls from both the future of virtual reality spaces like the Metaverse, as well as the theater magic that has brought new, imaginative worlds to the opera stage for centuries.

As PXT co-founder JASON H. THOMPSON explains,

“We began with a retro-futuristic vision that we co-created with director Yuval Sharon, merging a love of Hollywood movie making with a science-fiction aesthetic. We’ve been thinking about incorporating the power of real-time graphics and animations into our workflow and *The Valkyries* was the perfect candidate.

**The foundation of the world was built in a virtual, three-dimensional space. The unique part of this process was that Yuval was able to go into the 3D environment with a Virtual Reality (VR) headset in order to set up virtual cameras as if he were a film director on location. These virtual cameras are animated to create cinematic shots and are linked to the live cameras in the performance space. When the in-person cameras pan or zoom, the virtual cameras mimic the live camera movement.

“To capture the performers in the green screen environment, five Panasonic robotic cameras are programmed to have their presets recalled throughout the performance. Instead of a single perspective, these cameras can create composite images—combining several areas of the stage to place actors at different depths and locations in the 3D world.
All of the action is presented on a 40’ x 16’ stage with a 16’ tall green wall. Performers are blocked on a grid system sometimes with a very tight precision to create the illusion of impossible isolations like a Valkyrie singing on a cliff by herself on a stage full of performers. Through a great deal of planning and animation work over the course of six months, we devised a video design that mirrored the liveness of the performances from the singers and allowed us to create a dynamic live film—recreated shot for shot every time we perform it.”

Kayla Wenzel:
“I always love seeing behind-the-scenes stuff and learning how things work. I’m very technical and creative, and I always feel torn in the middle between the two. At CCS I entered the entertainment arts program and brought those together in game development and working in 3D. I haven’t worked on an opera or live action piece, so it was really interesting to see how things developed in real time. I was really excited at the chance to work with something that was incorporating extended reality. I wasn’t really sure what to expect, honestly it was a little daunting, but exciting. When we first started going into it, I learned about the opera itself. It reminded me of Odysseus or Gilgamesh, like the older legends. My specialty is environmental art. That’s a video game’s level design, or landscape elements, like the trees I made for The Valkyries. It’s essentially world building—that’s the part I love about it. I love creating a place where you can go and get sucked into the storytelling and history of the environment, informing what kind of world that you’re in, through the environment.”

Thomas Hamilton:
“We’re working in Unreal Engine, which is a video game engine, and then all the modeling I did was also in video game software. A lot of the techniques I used to create Valhalla and Wotan’s escalator came from game art. I had to model and animate the escalator in Autodesk Maya (a 3D animation and visual effects software), but then bringing it into Unreal, and giving it the right look was something new to me. I had to figure out how to animate it into existence. CCS really prepares you for that. That was probably one of the biggest skills I learned at school: if you don’t know how to do something, you’re going to learn to research it and spend some hours learning, sometimes bashing your head against the wall. But you’ll get it eventually.

[Before The Valkyries,] honestly, I didn’t have much interest in opera. When I was first told about it, I was like, this is weird, but I think this can be really cool. It was definitely an eye-opening experience. I think it’ll be the first opera I’ve ever been to!”
Epically Intimate:
Yuval Sharon and Christine Goerke in conversation

Over the summer, Detroit Opera’s Artistic Director Yuval Sharon talked with Associate Artistic Director Christine Goerke about bringing Wagner’s opera and one of her signature roles to the Detroit Opera House stage.

Yuval Sharon: We are about to revisit a production that we did at the Hollywood Bowl, which asked you to not just sing this incredibly beautiful, but challenging final act of Die Walküre, but also to move in kind of two planes at the same time. What was it like for you now as you reflect on it?

Christine Goerke: It was unbelievably cool to be part of this thing, and I’m always game. I didn’t know what was planned—and then I come to rehearse on stage with a green screen, props that were green, men covered in green—so much green!

YS: There’s a lot of green. [chuckles]

CS: What’s cool about this is that, although I couldn’t visualize what the exact end product would be, we’re seeing the same thing the audience is seeing as we’re performing. For us, we’re interacting with each other on a plane that seems completely realistic, because people are right in front of us. And then we’re also able to see ourselves in the grand scheme of this incredible landscape that’s being created digitally in real time. I couldn’t have imagined that I would ever have an opportunity to do something like this. And I’m really looking forward to seeing how it transfers into the Opera House here.

YS: It’ll be great to hear it in this opera house with the acoustic world of this theater. I’m also looking forward to the fact that your live performance is going to be so front and center.

CG: There is an intimacy here where people can see people’s faces onstage and we can see people’s faces in the audience. That’s something that’s incredible for a performer. But there’s also something to be said about the way that Wagner put this story together. Yes, it’s about gods. Yes, it’s about flying Valkyries. But it’s not just this fantastical thing. It is an intimate look at a relationship that is falling apart and coming of age. Every child has put their parent on a pedestal and at some point, come to see them as human and fallible. While perhaps Wotan isn’t human, he’s certainly fallible. And that moment happens here.

YS: Yes, there’s that unbelievable humanity between the daughter and her father, in addition to this storied mythical background. And yet, Wagner sought to create the “music of the future”, something that still feels futuristic. Some of that music still sounds to me like science fiction.

CG: Right? But I mean, you can be forward-thinking while still being attached to the past. It would have been amazing if Wagner had this technology.

YS: Exactly, exactly.

CG: When Dr. DiChiera was still with us, and I was here singing Elektra, he told me he really wanted to do Die Walküre. So, when this project came up, it felt a bit full circle. I’m excited that it’s going to be gracing this stage, giving him what he wanted.

I’m really excited that Sir Andrew Davis is going to be joining us to open our season. And it’s his debut here with us at Detroit Opera. We also have a brand-new orchestral reduction. We have 75 as our full capacity in our pit, so we are keen to use every inch of space for the sonority and grandeur of Wagner’s music. It’ll be a brand-new experience. No one’s heard this orchestration, and no one has experienced what’s going to be happening here so…lucky Detroit!

YS: I think we have a great opportunity in Detroit to connect opera to so many other strands of American culture, musical and visual, and to draw those connections to this work from around 150 years ago. It’s something I’m very excited about. So, the musical world hasn’t changed, but the visual world changes each and every time you do it.

CG: But that’s the game, right? Nobody knows what to expect when they walk into the opera house. And even if you expect to feel a certain way, you can’t be sure that’s how you’ll feel when you come out. You can’t be sure that something is not going to touch you in a way you weren’t expecting. That’s the beauty of live art. So, I think that people are going to walk out of this with so much more than they were expecting.

YS: I think so too.
Sir Andrew Davis
CONDUCTOR

One of today’s most recognized and acclaimed conductors, Sir Andrew Davis’s career spans more than 50 years during which he has been the musical and artistic leader at several of the world’s most distinguished opera and symphonic institutions, including Lyric Opera of Chicago (Music Director and Principal Conductor, 2000–2021), BBC Symphony Orchestra (Conductor Laureate; Chief Conductor, 1991–2004), Glyndebourne Festival Opera (Music Director, 1988–2000), Melbourne Symphony Orchestra (Conductor Laureate; Chief Conductor, 2013–2019), and the Toronto Symphony Orchestra (Conductor Laureate; Principal Conductor, 1975–1988). He also holds the honorary title of Conductor Emeritus from the Royal Liverpool Philharmonic Orchestra. Sir Andrew has conducted virtually all of the world’s major orchestras, opera companies, and festivals.

Born in 1944 in Hertfordshire, England, Maestro Davis studied at King’s College, Cambridge, where he was Organ Scholar before taking up conducting. His wide-ranging repertoire encompasses the Baroque to contemporary and spans the symphonic, operatic, and choral worlds. A vast and award-winning discography documents Sir Andrew’s artistry, with recent CDs including the works of Berlioz, Bliss, Elgar (winner of the 2018 Diapason d’Or de l’Année – Musique Symphonique), Finzi, Grainger, Delius, Ives, Holst, Handel (nominated for a 2018 GRAMMY for Best Choral Performance), Vaughan Williams, and York Bowen (nominated for a 2012 GRAMMY for Best Orchestral Performance). He currently records exclusively for Chandos Records.

In 1992, Maestro Davis was made a Commander of the British Empire, and in 1999 he was designated a Knight Bachelor in the New Year Honours List.

Yuval Sharon
DIRECTOR

Director Yuval Sharon has amassed an unconventional body of work that expands the operatic form. He is founder and co-Artistic Director of The Industry in Los Angeles and the Gary L. Wasserman Artistic Director of Detroit Opera.

Sharon made his Detroit Opera debut in 2020 with Twilight: Gods, an innovative adaptation of Wagner’s Götterdämmerung staged in the Detroit Opera House Parking Center and, with Chicago Lyric Opera, the Millennium Lakeside Parking Garage. He has subsequently led new productions of Ragnar Kjartansson’s Bliss, staged in the historic Michigan Building Theatre, and La bohème, presented in an unprecedented reverse-chronology staging in the Detroit Opera House. This season, Sharon directs the Detroit premiere of The Valkyries; this production premiered in Summer 2022 at the Hollywood Bowl, with Gustavo Dudamel conducting.

With The Industry, Sharon has directed and produced new operas in moving vehicles, operating train stations, Hollywood sound stages, and various “non-spaces” such as warehouses, parking lots, and escalator corridors. From 2016 to 2019, he was the first Artist-Collaborator at the Los Angeles Philharmonic, creating nine projects that included newly commissioned works, site-specific installations, and performances outside the hall.

Sharon’s work has had an international impact. In 2019, he premiered a new production of Die Zauberflöte with the Berlin State Opera; it was subsequently revived in the 2021–22 season. He was the first American ever invited to direct at Bayreuth, where he distinguished himself with a boldly progressive Lohengrin in 2018. In 2017, Sharon was honored with a MacArthur Fellowship and a Foundation for Contemporary Art grant for theater.
Alan Held appears as the title role in Cardillac in the DVD of the Paris Opera production, and recorded the role of Don Pizarro in Fidelio with Sir Simon Rattle and the Berlin Philharmonic for EMI Classics. He also appeared as the Four Villains in the Metropolitan Opera’s HD broadcast of the Les contes d’Hoffmann and as Peter in the broadcast of Hansel and Gretel. He is currently the Director of Sacred Music at the Cathedral of the Immaculate Conception in Wichita, Kansas, and Director of Opera and a Professor, holding the title of The Ann and Dennis Ross Faculty of Distinction, at Wichita State University. He is a recipient of numerous honors and awards, including the Birgit Nilsson Prize and the Dora Mavor Moore Award for Outstanding Male Performance in an Opera.

Christine Goerke was recently named Associate Artistic Director of Detroit Opera (formerly Michigan Opera Theatre). She was the recipient of the 2001 Richard Tucker Award, the 2015 Musical American Vocalist of the Year Award, and the 2017 Opera News Award.

Christine Goerke’s recording of Vaughan Williams’s A Sea Symphony with Robert Spano and the Atlanta Symphony Orchestra won the 2003 GRAMMY Award for Best Classical Recording and Best Choral Performance. Her close association with Robert Shaw yielded several recordings included Brahms’s Liebeslieder Waltzes, Poulenc’s Stabat Mater, Szymanowski’s Stabat Mater, and the GRAMMY-nominated recording of Dvořák’s Stabat Mater. Other recordings include the title role in Iphigenie en Tauride for Telarc and Britten’s War Requiem, which won the 1999 GRAMMY Award for Best Choral Performance.

Christine Goerke has appeared in many of the most prestigious opera houses of the world, including the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, Canadian Opera Company, Royal Opera House, Paris Opera, Teatro alla Scala, Deutsche Oper Berlin, Teatro Real in Madrid, and the Saito Kinen Festival. She has sung much of the great soprano repertoire, beginning with the Mozart and Handel heroines and now moving into dramatic R. Strauss and Wagner roles. She has also appeared with many leading orchestras, including the New York Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, Cleveland Orchestra, Los Angeles Philharmonic, Radio Vara, the BBC Symphony Orchestra at the BBC Proms, and both the Hallé Orchestra and the Royal Scottish National Orchestra at the Edinburgh International Festival.

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Recognized internationally as one of the leading singing actors today, American bass-baritone Alan Held has appeared in major roles in the world's finest opera houses, including the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Washington National Opera, Los Angeles Opera, Canadian Opera Company, Royal Opera House Covent Garden, Teatro alla Scala, Wiener Staatsoper, Opéra National de Paris, Bayerische Staatsoper, Hamburgische Staatsoper, Grand Théâtre de Genève, Gran Teatre del Liceu in Barcelona, Teatro Real in Madrid, De Nederlandse Opera, Théâtre Royal de la Monnaie, and Tokyo Opera Nomori. His many roles include Wotan in Wagner’s Ring cycle, the title roles in Wozzeck and Der fliegende Holländer, Kurwenal in Tristan und Isolde, Hans Sachs in Die Meistersinger von Nürnberg, Scarpia in Tosca, Leporello in Don Giovanni, the Four Villains in Les contes d’Hoffman, Jochanaan in Salome, Don Pizarro in Fidelio, Orestes in Elektra, and Balstrode in Peter Grimes.

Christine Goerke appears as the title role in Cardillac in the DVD of the Paris Opera production, and recorded the role of Don Pizarro in Fidelio with Sir Simon Rattle and the Berlin Philharmonic for EMI Classics. He also appeared as the Four Villains in the Metropolitan Opera’s HD broadcast of the Les contes d’Hoffmann and as Peter in the broadcast of Hansel and Gretel. He is currently the Director of Sacred Music at the Cathedral of the Immaculate Conception in Wichita, Kansas, and Director of Opera and a Professor, holding the title of The Ann and Dennis Ross Faculty of Distinction, at Wichita State University. He is a recipient of numerous honors and awards, including the Birgit Nilsson Prize and the Dora Mavor Moore Award for Outstanding Male Performance in an Opera.

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Angel Azzarra
GERHILDE

Described by Classical WQXR & Operavore as one of “40 Under 40: A New Generation of Superb Opera Singers,” young dramatic soprano Angel Azzarra is becoming known for having “a warm voice that swells from staggering size to pianissimi as effortlessly as the ocean waves.” (Sybaritic Singer’s Ashley Emrick) Her Donna Anna (Don Giovanni) with dell’Arte Opera was praised by critic Fred Plotkin as “a standout performance...Angel Azzarra sang with quality and distinction.” Her performance in the world premiere of Stephanie Ann Boyd’s Sheltering Voices with Eureka Ensemble went viral in a documentary by NowThis News and was admired: “Azzarra’s expressive immediacy gave us an impassioned performance that flowed so organically it was as if each phrase was spontaneously created in that very moment.” (American Record Guide) Her recent summer season with Opera Theatre of Saint Louis included Miss Kohl in the world premiere of Tobias Picker’s Awakenings, and excerpts from Ariadne auf Naxos in the titular role.

Angel Azzarra is also a popular chamber musician. Most recently, she performed the Bachianas Brasileiras No. 5 with the Eastman School of Music, and has performed multiple engagements of Pierrot lunaire, with the Shenandoah Fringe Festival, among others. She has held chamber residencies with the Heifetz Institute, D.C. Strings, Música de Cámara (Peru), and the Schubert Institute. When offstage, the dramatic soprano runs a popular YouTube channel, AngelOpera, through which over 5 million viewers have learned about the world of opera.

Wendy Bryn Harmer
SIEGLINDE

The Seattle Times heralded Wendy Bryn Harmer as “a standout Senta with a big, radiant voice” in her first performances of Der fliegende Holländer with Seattle Opera. She also recently excelled as Leonore in Fidelio with Opera Omaha and Boston Baroque, the title role of Ariadne auf Naxos with Palm Beach Opera, and Eglantine in Weber’s rarely performed Euryanthe at the Bard Music Festival. She previously joined Seattle Opera as well as the Metropolitan Opera, San Francisco Opera, Orchestre symphonique de Montréal, and the Boston Symphony Orchestra at the Tanglewood Music Festival for the operas that comprise Wagner’s Ring cycle. Her countless performances within the epic work encompass the roles of Sieglinde, Gerhilde, and Ortlinde in Die Walküre; Freia in Das Rheingold; and Gutrune and Third Norn in Götterdämmerung.

A graduate of the Metropolitan Opera’s Lindemann Young Artist Development Program, Wendy Bryn Harmer has returned to the company’s famed stage countless other times in Parsifal, Die Ägyptische Helena, War and Peace, Khovansschina, and Le nozze di Figaro. Her performances in Die Zauberflöte, as well as the Ring cycle, have been released on DVD by Deutsche Grammophon following the company’s Live in HD broadcasts. She has also joined the company for its productions of Iolanta, Fidelio, Norma, Jenůfa, Rusalka, Pique Dame, La clemenza di Tito, Don Giovanni, Norma, and, in the 2021–2022 season, returned for its productions of Elektra and Ariadne auf Naxos.
Tamara Mumford

WALTRAUTE

American mezzo-soprano Tamara Mumford has gained a reputation as an exciting and in-demand singer appearing with many of the finest orchestras and opera houses in the US and Europe. A graduate of the Metropolitan Opera’s Lindemann Young Artist Development Program, she has appeared in over 150 performances with the company, including productions of Kaija Saariaho’s L’amour de loin, Anna Bolena, Rigoletto, Cavalleria rusticana, Nixon in China, The Queen of Spades, and Die Zauberflöte. Other recent opera engagements have included the premiere of The Thirteenth Child at Santa Fe Opera; Tancredi with Teatro Nuovo; Aureliano in Palmira; Lucrezia Borgia at the Caramoor Festival; Hans Werner Henze’s Phaedra, The Rape of Lucretia, and the world premiere of Daniel Schnyder’s Yardbird at Opera Philadelphia; and L’incoronazione di Poppea at the Glyndebourne Opera Festival and the BBC Proms.

Also an active concert performer and recitalist, Tamara Mumford has appeared with Gustavo Dudamel and the Los Angeles Philharmonic in multiple US and European tours. Other concert engagements have included appearances with the New York Philharmonic, Cleveland Orchestra, Chicago Symphony Orchestra, San Francisco Symphony, Berlin Philharmonic, Netherland Radio Philharmonic, and at the Hollywood Bowl, Ravinia, and Tanglewood festivals.

Her recordings include Handel’s Messiah with the Mormon Tabernacle Choir (Mormon Tabernacle Choir), Beethoven’s Cantata on the Death of Emperor Joseph II with Michael Tilson Thomas and the San Francisco Symphony (Avie), and both Mahler Symphony No. 8 and John Adams’s The Gospel According to the Other Mary with Gustavo Dudamel and the Los Angeles Philharmonic (Deutsche Grammophon).

Ann Toomey

ORTLINDE

American soprano Ann Toomey, whom Naples Daily News proclaimed “is a brilliant Floria Tosca...[whose] rich voice projects power that doesn’t disintegrate under adversity” is a former member of the Ryan Opera Center at the Lyric Opera of Chicago, a 2016 Metropolitan Opera National Council Auditions national semi-finalist, and a 2019 Richard F. Gold Career Grant Recipient. Recently, she made her European debut, to critical acclaim, performing the title role in Suor Angelica at the Berlin Philharmonie, under the baton of Kirill Petrenko. In addition to these Detroit Opera performances as Ortlinde in Act III of Die Walküre, she will, in the 2022–23 season, return to Wolf Trap Opera to perform the title role in Carlisle Floyd’s Susannah, Tosca with Livermore Valley Opera, and the title role in Tobias Picker’s Emmeline with Tulsa Opera.

In the 2021–22 season, Ann Toomey made house and role debuts as Tosca with Opera Naples and Sarasota Opera, performed Lady Billows in Albert Herring with the Princeton Festival, and the title role in Die Kathrin with the Chicago Folks Operetta. During the 2018–19 season, she performed as Musetta in La bohème with Lyric Opera of Chicago, completing her three-year residency with the Ryan Opera Center. She debuted at Lyric Opera of Chicago as First Lady in Die Zauberflöte and was also seen as the Fifth Maid in Elektra.

Ann Toomey is a native of Detroit, and currently lives in Chicago.
American soprano Jessica Faselt is the recipient of the 2021 Hildegard Behrens Foundation Award and the 2020 George London Foundation Award. She has been praised for her “keen expression and impressive delivery” in performance with a “sound that is rich, full and luminous throughout its range.”

Jessica Faselt is currently in her third season at the Metropolitan Opera as a member of the Lindemann Young Artist Development Program. In 2019, she made her Metropolitan Opera Live in HD debut in movie theaters around the world as Helmwige in Wagner’s Die Walküre. Following this debut, she was engaged to sing Helmwige in Act III “Ride of the Valkyries” of Die Walküre with the Boston Symphony Orchestra at the Tanglewood festival.

In 2018 she made her Metropolitan Opera debut as a Novice in Puccini’s Suor Angelica, and was a winner of the 2018 Metropolitan Opera National Council Auditions. Upon performing with the Metropolitan Opera Orchestra in the Grand Final Concert, she was presented with the Birgit Nilsson Award of the American Scandinavian Foundation. Jessica Faselt was previously a Studio Artist with Florida Grand Opera, an Emerging Young Artist with the Institute for Young Dramatic Voices, a Gerdine Young Artist with Opera Theatre of Saint Louis, and an Apprentice Artist with Des Moines Metro Opera. She has a Master of Music from the Cincinnati Conservatory of Music where she received the Corbett Award.

Mezzo-soprano GeDeane Graham is a native of Bay Springs, Mississippi, and is known for her rich low range and refulgent top voice. She is currently under the tutelage of Jane Bunnell at Michigan State University, where she is in her final semester of doctoral coursework. The dramatic, yet lyrical mezzo has gained attention at several national and international competitions, such as being a finalist and audience favorite in the Premiere Opera Foundation International Vocal Competition and being a semi-finalist/finalist in the Detroit Aria Competition, D’Angelo Vocal Competition, and Partners for the Arts, to name just a few.

GeDeane Graham is a huge advocate and performer of music of the African American diaspora, in which she has been recently invited to join the administration board of the George Shirley International Vocal Competition. In conjunction with this appointment, Graham has co-founded a fresh new opera company that has been cultivated to specifically foster opportunities and creative space for musicians, and break barriers for those who do not fit into the traditional operatic career track. She made her solo debut with Artsong Colorado and Chamber Orchestra of the Springs as part of their Voices of the African Diaspora in the winter of 2022. On the rise, Graham recently reprised the role of Annie in Porgy and Bess with Des Moines Metropolitan Opera in the summer 2022 season.
Leah Dexter
SIEGRUNE

Leah Dexter, mezzo-soprano and Detroit-area native, is praised for being a performer of “commanding force, both vocally and dramatically” (Chicago Classical Review), and enjoyed a busy 2021–22 season. A frequent artist with Chicago Opera Theater, she was seen as Mercedes in Carmen, Ib in Becoming Santa Claus, and Mistress Paddington in the world première of Errollyn Wallen’s Quamino’s Map. She joined Detroit Opera for revival performances of Robert Xavier Rodriguez’s Frida, for which she reprised her roles of Dimas’ Mother and Lupe. She was seen at Lyric Opera of Chicago for Terence Blanchard’s Fire Shut Up in My Bones, singing the role of Bertha, and participated in a live performance, as a featured soloist, celebrating the release of the LYNX Project’s Amplify Series’ first album of art songs. She concluded the season with additional performances as Dimas’ Mother/Lupe in El Paso Opera’s re-imagining of Frida, this past summer.

For the 2022–23 season, Leah Dexter is excited to be returning to Detroit Opera for performances as Siegrune in The Valkyries. She will also have a role debut as Mrs. Herring in Albert Herring with Chicago Opera Theater, followed by a debut as the alto soloist in Mendelssohn’s Elijah with the Champaign-Urbana Symphony Orchestra. She will join Northwestern University and Cedille Records in a concert performance and professional recording of Stacy Garrop’s oratorio Terra Nostra as the alto soloist, and will re-join Lyric Opera of Chicago for performances of Don Carlos and Carmen throughout the season. She is a past Studio Artist of Sarasota Opera, at which she won the Anne J. O’Donnell Outstanding Artist Award.

Maya Lahyani
GRIMGERDE

Hailed as “a voice to die for [combined] with acting ability, beauty, and stage presence,” Israeli mezzo-soprano Maya Lahyani is quickly becoming one of today’s most sought-after international singers. In the 2022–23 season, she will perform the title role in Carmen at Portland Opera and OnSite Opera as well as Handel’s Messiah with Xian Zhang. Last season, she performed Dorothée in Laurent Pelly’s production of Cinderella at the Metropolitan Opera, and Carmen at both Arizona Opera and Minnesota Opera. She has appeared at the Metropolitan Opera in numerous other roles, including Rosette in Manon, Grimgerde in Die Walküre, which was broadcast live in HD, Lola in Cavalleria rusticana, Omar in The Death of Klinghoffer, Kate Pinkerton in Madama Butterfly, and Fiona in the company’s premiere of Nico Muhly’s Two Boys. Highlights of her past seasons include performances as Carmen at both Opera Las Vegas and PORTopera, the Page in Atom Egoyan’s production of Salome in her house debut at Canadian Opera Company, Maddalena at the Berkshire Opera Festival, Countess Ceprano in Rigoletto at the Hollywood Bowl with Gustavo Dudamel leading the Los Angeles Philharmonic, the Third Lady in Die Zauberflöte at Dallas Opera, and Hänsel in Hänsel und Gretel at Opera Fairbanks.

Maya Lahyani was previously an Adler Fellow with the San Francisco Opera and a member of the Seattle Opera Young Artist Program. She was a 2010 grand finalist of the Metropolitan Opera National Council Auditions and a 2008 finalist in the Joy in Singing Competition. She has been awarded scholarships by the San Francisco Foundation, the America-Israel Cultural Foundation, the Ronen Foundation, and the Israeli Vocal Arts Institute.
Jason H. Thompson
PRODUCTION DESIGNER

Jason H. Thompson designs for opera, dance, theater, theme parks, commercial, architecture, and corporate events. He recently received two LA Drama Critics Circle Awards for Revenge Song and Vietgone. Jason has also been awarded The Kinetic Lighting Award for Outstanding Achievement in Theatrical Design. He has received two Ovation Awards for Chavez Ravine and Venice.

Key projects include: Lost Highway (Oper Frankfurt); Die Walküre (Karlsruhe, Germany); Tri Sestri (Vienna State Opera); Tarzan and Frozen Sing A-Long (Shanghai Disneyland); Twilight: Gods (Detroit Opera, Chicago Lyric Opera); A Trip to the Moon and Young Caesar (LA Philharmonic); Hopscotch, Invisible Cities, Crescent City (The Industry); Cage Songbooks (San Francisco Symphony, Carnegie Hall, New World Symphony), Cunning Little Vixen (Cleveland Orchestra, Vienna, and Sweden). On Broadway: Baby, It’s You!

Additionally, Jason has worked at a number of New York and regional theaters including: The Public Theatre, Center Theatre Group, The Geffen Playhouse, The Guthrie, KC Rep, La Jolla Playhouse, Signature Theatre in DC, South Coast Repertory Theatre, and many others. He’s also created four video installations for the Petersen Auto Museum in Los Angeles.

Jason is a member of United Scenic Artists, Local 829, and a company member of The Industry, an independent artist-driven company creating experimental productions that expand the definition of opera. He and his wife, Kaitlyn, co-founded PXT Studio, a company specializing in merging art and tech for opera, theater, and other live events.

Krysty Swann
ROSSEWEISE

Acclaimed mezzo-soprano Krysty Swann has been hailed for her beautiful and rich voice, as well as her captivating presence on stage. The Washington Post declares, “Krysty Swann has a voice, and she knows how to use it.... [She] displayed an instrument of immense power, natural beauty of tone and luscious legato line.” The Philadelphia-born, New York-based mezzo-soprano was featured on the cover of Opera News with the great Dolora Zajick.

This season, in addition to these Detroit Opera performances as Rosseweise, Krysty Swann returns to the Metropolitan Opera as Cousin Evelyn in Terence Blanchard’s Champion, and sings Verdi’s Requiem with the Bach Festival Society of Winter Park. She made her Metropolitan Opera debut last season as the Third Maid in Elektra and in the revival of Philip Glass’s Akhnaten. In addition, Swann saw her first performances as The Mother in Jeanine Tesori and Tazewell Thompson’s Blue for Detroit Opera (formerly Michigan Opera Theatre). For Lincoln Center Theater, she created the role of Mayme in the world premiere of Lynn Nottage and Ricky Ian Gordon’s Intimate Apparel. In 2021, she created the role of Joyce “Tilly” Mitchell in the world premiere of Nico Muhly’s digital one-act opera The Glitch, which was released by Catapult Opera in February 2021. With the Metropolitan Opera, she has appeared in productions of Die Walküre, Marnie, Il tabarro, and Francesca da Rimini. She also appeared in the Lyric Opera of Chicago’s productions of Rigoletto, Die Walküre, and as the Third Maid in Elektra.
Kaitlyn Pietras
PRODUCTION DESIGNER

Kaitlyn Pietras is an artist with a background in architecture and scenic design. She has received three LA Drama Critics Circle Awards for Revenge Song, Vietgone, and RII. Her design for Mojada was featured in the US Exhibit for the Prague Quadrennial in 2019.

Key projects include: Twilight: Gods (Detroit Opera, Chicago Lyric Opera); Lost Highway (Oper Frankfurt); A Trip to the Moon, Young Caesar (LA Philharmonic); Gun & Powder (Signature Theatre); unseen, How to Catch Creation, Mother Road, Unison, Mojada (Oregon Shakespeare Festival); Revenge Song, Key Largo, Mysterious Circumstances (Geffen Playhouse).

Kaitlyn’s work has also been seen at Pasadena Playhouse, Cherry Lane Theatre, Kansas City Repertory Theatre, South Coast Repertory, East West Players, and Denver Center for the Performing Arts.

Kaitlyn is a member of United Scenic Artists, Local 829. She and her husband, Jason, co-founded PXT Studio, a company specializing in merging art and tech for opera, theater, and other live events.

Carlos J. Soto
COSTUME DESIGNER

Carlos Soto is a designer and creative director based in New York City.

With Zack Winokur: Tristan und Isolde (Santa Fe Opera); Only An Octave Apart with Justin Vivian Bond and Anthony Roth Costanzo (St. Ann’s Warehouse); The No One’s Rose, composer Matthew Aucoin, choreographer Bobbi Jene Smith (Stanford Live); The Black Clown with Davóne Tines (ART, Lincoln Center, 2018–19). With Solange Knowles & Wu Tsang: Passage (International Woolmark Prize 2021); Solange’s In Past Pupils and Smiles (Venice Biennale, 2019); Witness! (Elbphilharmonie, Hamburg/Sydney Opera House, 2019–20); When I Get Home (film and concert tour, 2019).

Costumes and/or scenography: Hive Rise by Ash Fure and Lilleth Glimcher (The Industry/MoCA); Triptych (Eyes of One on Another) by Bryce Dessner, director Kaneza Schaal, Roomful of Teeth (BAM, Holland Festival, Kennedy Center, UMS, 2019); The Mile-Long Opera by Anne Carson, Claudia Rankine, David Lang, 2018.

Soto has collaborated closely with Robert Wilson since 1997, most recently on Bach 6 Solo, Der Messias, and I Was Sitting on My Patio This Guy Appeared I Thought I Was Hallucinating.
Pablo Santiago
LIGHTING DESIGNER

Pablo Santiago is a Mexican American lighting designer and the winner of the Richard Sherwood Award and Stage Raw Award as well as a multiple Ovation Award nominee. Pablo is proud to have long standing collaborations with many great artists such as James Darrah, Jose Luis Valenzuela, Ellen Reid, Missy Mazzoli, Karen Zacarias, Bill Rouch, Patricia McGregor, Ted Hearne, Christopher Rountree, Francois-Pierre Couture, Adam Rigg, Adam Larsen, and Yuval Sharon. Pablo has designed for companies such as Santa Fe Opera, Oregon Shakespeare Festival, Los Angeles Opera, San Francisco Symphony, Los Angeles Philharmonic, Boston Lyric Opera, Los Angeles Chamber Orchestra, Opera Omaha, Center Theater Group, Music Academy of the West, Broad Museum, and Beth Morrison Projects.

Recent highlights include: *Die Walküre* (Los Angeles Philharmonic at Hollywood Bowl); *Lord of Cries* (Santa Fe Opera); *The Fall of The House of Usher* and *Desert In* (digital feature films for Boston Lyric Opera); *The Anonymous Lover* (digital content for LA Opera); Pulitzer Winner *pr i s m* (Sao Paulo, LA Opera, Prototype Festival); *Macbeth* and *Mother Road* (Oregon Shakespeare Festival, Arena Stage); *Place* (BAM-Los Angeles Philharmonic-Beth Morrison Projects), *Proving Up* (ONE Festival/Opera Omaha and Miller Theater); *Valley of The Heart* and *Zoot Suit* (Mark Taper Forum); *Threepenny Opera*, *Norma* (Boston Lyric Opera); *Destiny of Desire* (Oregon Shakespeare Festival, Goodman Theatre, Arena Stage); *War of the Worlds* (Los Angeles Philharmonic and The Industry); *Breaking the Waves* (Opera Philadelphia and Prototype Festival); *Pelleas et Melisande* (Cincinnati Symphony Orchestra); *Flight, Pagliacci* and *Madama Butterfly* (Opera Omaha); *On The Town* (San Francisco Symphony); *Skeleton Crew* and *The Cake* (Geffen Playhouse).

Brandi Strona
WIG & MAKEUP DESIGNER

Brandi Strona is an IATSE Makeup Artist and Hair Stylist Guild Award winner for LA Opera’s productions of *The Magic Flute* in 2014 and *Cinderella* in 2021. She has worked with LA Opera for the past 22 years, having worked on over 130 productions. Brandi was thrilled to add her design debut this past summer the Los Angeles Philharmonic’s productions of *Kinky Boots* and *The Valkyries*. She has worked on past Hollywood Bowl productions of *Mamma Mia!*, *Spamalot*, and *Annie*. Brandi has also worked the national tours of *Kinky Boots* and *Priscilla, Queen of the Desert*. She has worked at CTG and other theatrical venues across Southern California.

Brandi is a licensed esthetician. She has a Bachelor of Arts in theatrical design, with an emphasis in wigs and makeup from Cal Poly Pomona. She has been a member of IATSE Local 706 for 22 years.
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