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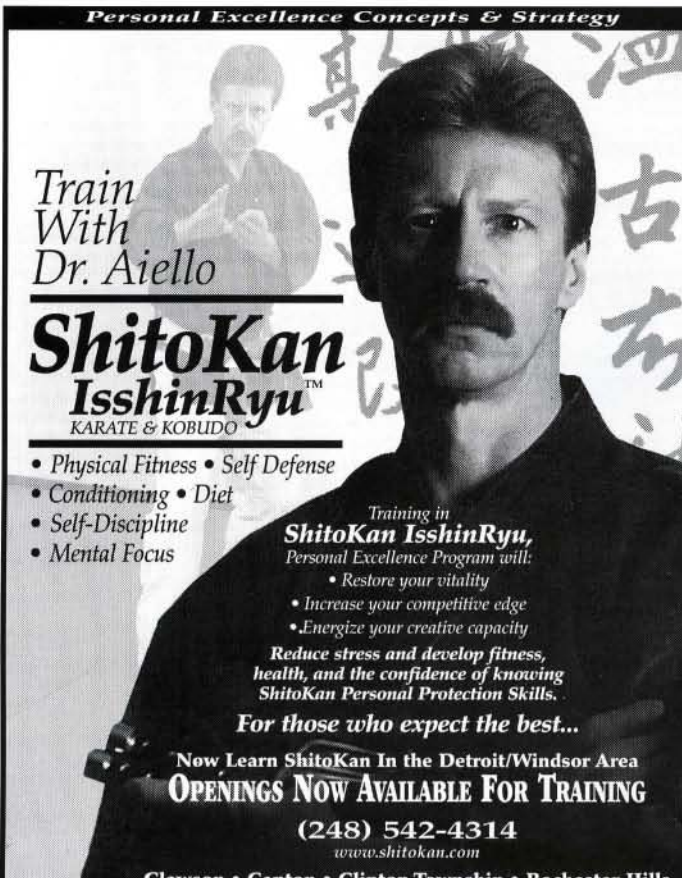
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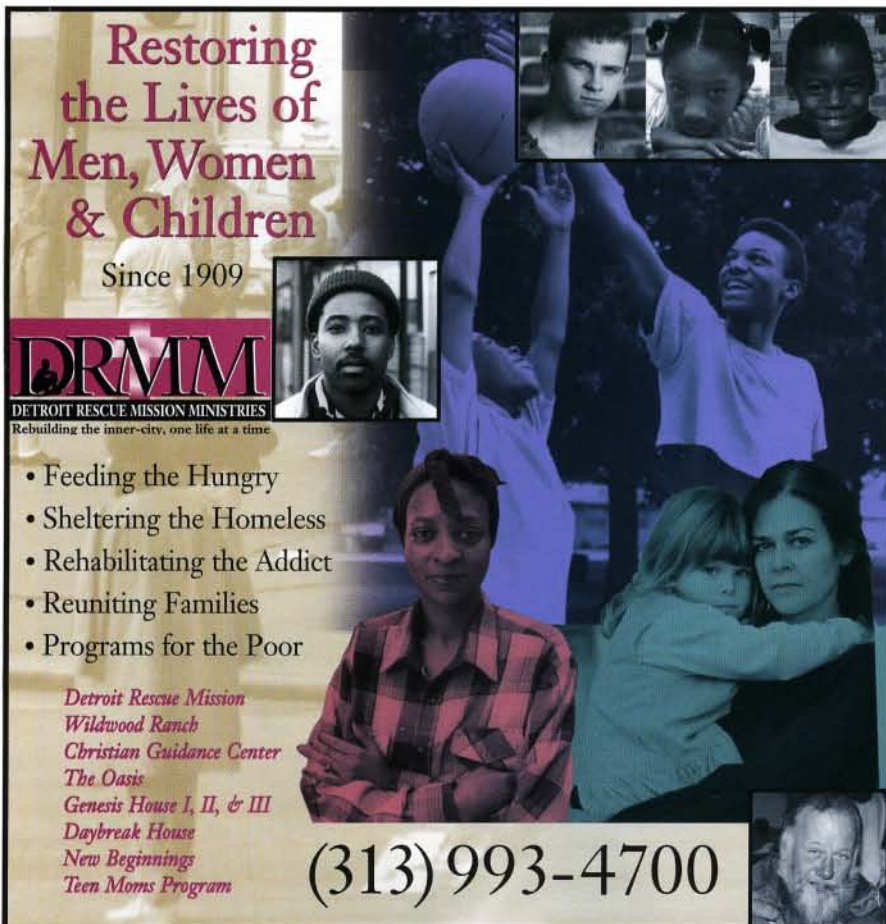
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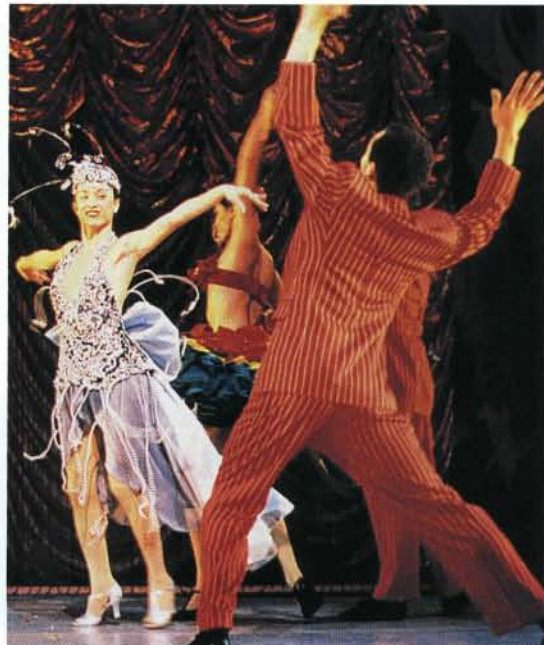
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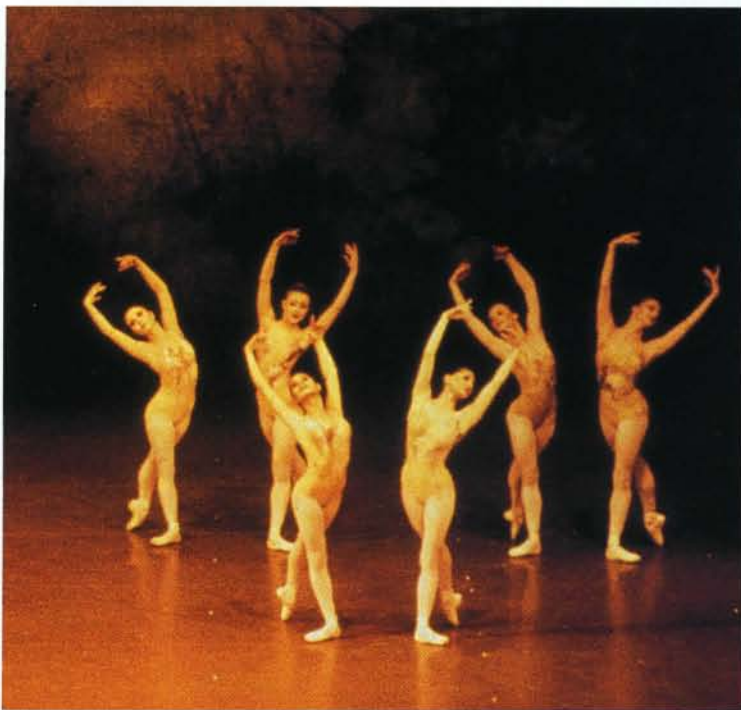


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mot

Welcomes the New Century

From
The General
Director,
David
DiChiera

Michigan Opera Theatre's 1998-99 Season was an undeniable success. Our quest for artistic excellence reached yet another level resulting in stellar productions, critical accolades and sold-out houses. In some cases, we needed to increase the number of performances to accommodate our growing audience. As if all this momentum weren't enough, along came José, Plácido and Luciano.

The Three Tenors concert launched MOT's New Century Fund, a fund-raising campaign that will enable us to complete the Detroit Opera House by funding the renovation of the Broadway tower, retire the construction debt so that the opera company may focus its funds artistically and educationally, and establish an endowment for future growth and stability. When completed, the Broadway tower will serve as an educational resource center with studios, classrooms, a media center, and an intimate theater for young artists. This renovation equips the Opera House for the next century. The goal set for the New Century Fund is \$25 million. We are proud to report that The Three Tenors concert, made possible by Ford Motor Company, provided the opportunity to raise the first \$14 million. With your help we will reach our very attainable goal. I encourage you to get involved.

Welcome to the spectacular dance season at the Detroit Opera House. In November, Ballet Hispanico came to Detroit for the first time to bring a sexy, latin flavor to our stage. Harlem Nutcracker returns to the Opera House in November to ring in the holiday season. The famous Stuttgart Ballet makes its Detroit debut in

January, and American Ballet Theatre returns to its midwest home in March bringing with it a new production of *Swan Lake*.

We would like to applaud the 1999-2000 season sponsors. Generous underwriting by Ford Motor Company and General Motors Corporation make the fall and spring opera seasons possible. DaimlerChrysler renewed their loyal support of our Dance Series. Many thanks also go to the corporations, foundations, government agencies and individuals who make our productions possible.

We look forward to seeing you in the spring as MOT continues its exciting journey presenting two incredible operas never before seen on our stage—*Der Rosenkavalier* and *Peter Grimes*. Puccini's powerful and moving *Tosca* rounds out the spring season with sopranos Sylvie Valayre and Amy Johnson singing the role of Tosca and the return of MOT favorites Marcello Giordani and Ian DeNolfo alternating in the role of Cavaradossi.

As Michigan Opera Theatre brings opera and dance into the twenty-first century, it is satisfying for us to reflect on how these art forms have touched so many generations. We hope that the Detroit Opera House will be an ongoing source of pleasure and enrichment for you and your children for decades to come.

Thank you for joining us on this exciting journey, and enjoy your season!

David DiChiera

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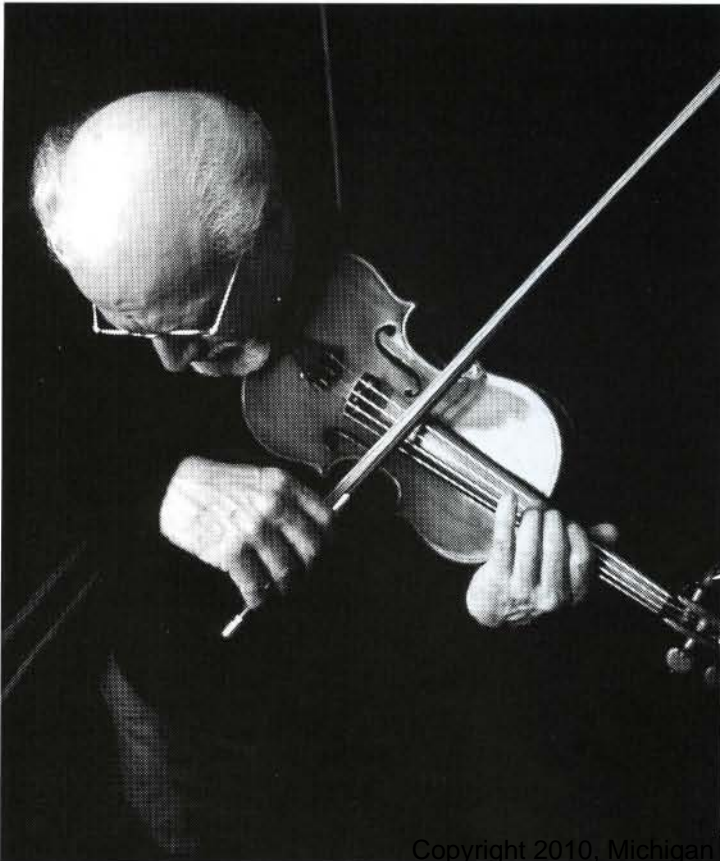
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AVANTI SOCIETY



Michigan Opera Theatre is pleased to announce the creation of a very special membership group—The Avanti Society. This unique group is for people who have included Michigan Opera Theatre in their estate plan.

To become a member of The Avanti Society, our only request is that you name Michigan Opera Theatre in your estate plan. This may be done as a designation in your will, trust, or insurance plan, for example. Through this gift, your generosity can create a personal legacy and give future generations the wonderful experience of world-class opera and dance in a historically restored facility. In addition, careful estate planning can increase the amount that you can give to loved

ones or other charitable organizations because of reduced estate taxes. You can also increase your income through a tax advantaged life income gift.

Within the first year of this initiative, donors will be included in the “The Avanti Society” founders section of the donor wall in the Grand Lobby at the Detroit Opera House. Other benefits will include an annual Avanti Society dinner attended by world-class artists, The Avanti Society Newsletter, special informational events and invitation privileges to the Board of Trustees Annual Meeting.

If you have included Michigan Opera Theatre in your estate plan, or would like to do so, please contact Holly B. Barr, Assistant Director of Development, at (313) 237-3268, for more information.

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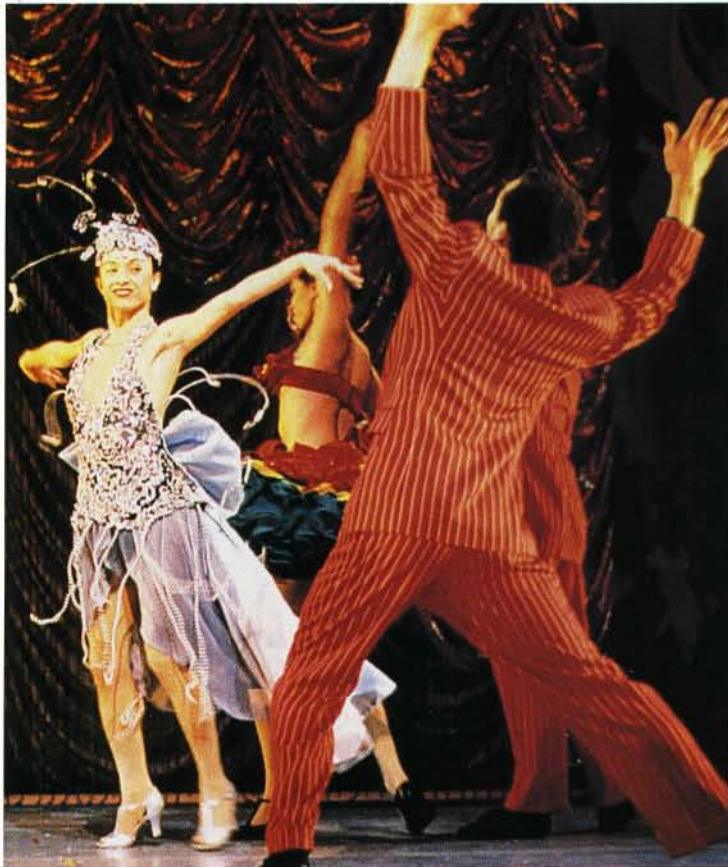
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The Harlem Nutcracker *in michigan*

dear Friends,
The University Musical Society, the Detroit Opera House, and The Arts League of Michigan are pleased to bring *The Harlem Nutcracker* to the Detroit Opera House for a second holiday season. The success of last year's run, when 24,000 people came to see the show, convinced us not only to bring the work back to southeast Michigan for another year but to see what more our partnership could do to bring outstanding performers and performances to our community. Thanks to a generous grant from the Southeastern Michigan Community Foundation, our three organizations will be working together over the next three seasons to develop special presentations and projects both in Ann Arbor and Detroit.



Choreographer Donald Byrd has created an "American Nutcracker" set in Harlem in the 1920s and 1990s, using jazz and modern dance as artistic idioms. His vision of the work calls for incorporating talented young dancers and outstanding singers from the local community working hand-in-hand with the outstanding professional dancers from Donald Byrd/The Group. What Byrd has accomplished is a whole new take on the classic holiday work, one that meshes beautifully with the collective commitment of our three organizations to present works that reflect the rich cultural and ethnic diversity of the southeastern Michigan community.

The University Musical Society is one of the original commissioners of *The Harlem Nutcracker*. In 1994 UMS joined presenting organizations in Tempe, Minneapolis, Brooklyn, Los Angeles, and the Washington, D.C. area in committing significant resources both to the creation of the work and to its presentation on the inaugural tour in 1996. UMS presented *The Harlem Nutcracker* in Ann Arbor in fourteen performances between 1996 and 1997 and then joined with the Detroit Opera House and The Arts League of Michigan to bring the work to downtown Detroit last year. We are thrilled to present it again.

We express our deep appreciation to our respective boards of directors who provide leadership and guidance in our collaborative efforts, to our many donors who provide significant financial support, to our many community partners whose involvement plays an absolutely critical role in our being able to bring this spectacular work to Detroit, and, especially, to all of you attending this event. Thank you!

Enjoy the performance!

Kenn Fischer
Kenneth C. Fischer,
President
University Musical Society

David DiChiera
David DiChiera,
General Director
Detroit Opera House

Oliver Ragsdale, Jr.
Oliver Ragsdale, Jr.,
President
The Arts League
of Michigan



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University Musical Society,
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The Donald Byrd Dance Foundation's
production of

The Harlem Nutcracker[®]

november 26-december 5



Thanks to the children in *The Harlem Nutcracker* Children's Cast and their dedicated parents.

Thanks to *The Harlem Nutcracker* Children's Cast rehearsal director Tony Smith, and his rehearsal assistants James Lee and Jessica Courtland.

Thanks to the members of The Rudy Hawkins Singers, Music Director Dr. Rudolph V. Hawkins, and The First Congregational Church of Detroit.

Thanks to Eunice Moore and the Detroit Public Schools Dance Program, and Eva Powers and the Wayne State University Dance Department.

Thanks to Bamidele Demomon, Earl Jackson and the African-American Cultural and Historical Museum of Ann Arbor for curating the photo exhibit displayed at the Detroit Public Library.

Thanks to the Detroit Public Library for their special involvement in this residency.

DONALD BYRD *Choreographer/Director*
PETER ILYICH TCHAIKOVSKY *Composer*
DUKE ELLINGTON *with* BILLY STRAYHORN, DAVID BERGER *Arrangements*
DONALD BYRD *Librettist*
DAVID BERGER *Music Director/Conductor*

DONALD BYRD/THE GROUP
Olivia Bowman, Brian Brooks, Daniel Cardoso, Alexandra Damiani, Thaddeus Davis, Stephanie Guiland, Jennifer Perry, Devin Pullins, Jamal Story

with guest dancers

ELEANOR MCCOY, GUS SOLOMONS, JR.
Torya Beard, Roger Bellamy, Sae La Chin, Russell Cummings, Lakey Evans, Celise Hicks, Lisa Johnson, Sduduzo Ka-Mbili, Gregory King, Freddie Moore, Abdul Rasheed, Karen Savage, Kembra Anika Shannon, Sarah Weber

THE CLUB SWEETS JAZZ ORCHESTRA David Berger *Conductor*
THE RUDY HAWKINS SINGERS Dr. Rudolph V. Hawkins *Music Director*

EDUARDO SICANGCO *Scenic Design*
GABRIEL BERRY *Costume Design*
JACK MEHLER *Lighting Design*
MASQUE SOUND *Sound Design*
UNITECH II CORP. *Production Supervisor*
BETSY HERST *Production Stage Manager*
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for the Arts

The national tour of *The Harlem Nutcracker* is sponsored by Aetna. Opening Night performance and benefit gala sponsored by Aetna Financial Services.

Presented with support from the Community Foundation for Southeastern Michigan Venture Fund for Cultural Participation.

Media sponsors for *The Harlem Nutcracker* are WDTJ 105.9 FM, WCHB AM 1200, and Kiss 102.7



The Harlem Nutcracker is a co-production of The Donald Byrd Dance Foundation and 651, An Arts Center. The world premiere co-commissioner is Arizona State University Public Events, Tempe, AZ. The co-commissioners are 651, An Arts Center, Aaron Davis Hall, Brooklyn Academy of Music, District Curators, George Mason University, James A. Doolittle's Southern California Theatre Association, New Jersey Performing Arts Center, Northrop Auditorium at University of Minnesota, UCLA Center for the Performing Arts, University Musical Society of the University of Michigan and Washington Performing Arts Society.

CAST

The Harlem Nutcracker

Where applicable (*) denotes Cast A, B, or C

ACT I

Clara

ELEANOR MCCOY

Ghost of Her Husband

GUS SOLOMONS JR

Clara's Son

THADDEUS DAVIS

His Wife

LISA JOHNSON (A, B), KEMBA SHANNON (C)

Clara's Daughter

LAKEY EVANS

Her Husband

JAMAL STORY

Hispanic Neighbors:

Husband

ROGER BELLAMY (A, B)

DANIEL CARDOSO (C)

Wife

STEPHANIE GUILAND (A)

ALEXANDRA DAMIANI (B)

TORYA BEARD (C)

Grandfather

FREDDIE MOORE

Homeys:

Husband

DEVIN PULLINS (A, B)

SDUDUZO KA-MBILI (C)

Wife

OLIVIA BOWMAN (A, B), CELISE HICKS (C)

Death

GREGORY KING

Dogs

FREDDIE MOORE, DANIEL CARDOSO (A),
ABDUL RASHEED, SDUDUZO KA-MBILI,
DEVIN PULLINS (B, C)

Death Maidens

LAKEY EVANS, JENNIFER PERRY,
SARAH WEBER, SAE LA CHIN

Ghouls

THADDEUS DAVIS, ROGER BELLAMY,
JAMAL STORY, RUSSELL CUMMINGS,
STEPHANIE GUILAND, ALEXANDRA
DAMIANI, OLIVIA BOWMAN,
LISA JOHNSON

Snow Scene

THADDEUS DAVIS, ROGER BELLAMY (A,
B), SARAH WEBER (A, B), JENNIFER
PERRY, TORYA BEARD, STEPHANIE
GUILAND, ALEXANDRA DAMIANI,
FREDDIE MOORE (A, B), OLIVIA
BOWMAN, LAKEY EVANS (A, C), LISA
JOHNSON (A, C), DANIEL CARDOSO,
DEVIN PULLINS, JAMAL STORY,
CELISE HICKS (B, C), KEMBA SHANNON
(B), RUSSELL CUMMINGS (C),
ABDUL RASHEED (C)

Car Driver

ABDUL RASHEED (A, B)
DANIEL CARDOSO (C)

The Doormen

SDUDUZO KA-MBILI, DEVIN PULLINS

Head Doorman

FREDDIE MOORE

ACT II

Sweets for the Sweet

STEPHANIE GUILAND (A), OLIVIA
BOWMAN, LAKEY EVANS, LISA JOHNSON,
JENNIFER PERRY, ALEXANDRA DAMIANI,
SARAH WEBER, GREGORY KING,
FREDDIE MOORE, JAMAL STORY,
THADDEUS DAVIS (A), TORYA BEARD (B,
C), ABDUL RASHEED (B), CELISE HICKS (C)

Cigarette Girl

KEMBA SHANNON (A, B), SAE LA CHIN (C)

Waiter

DEVIN PULLINS (A, B), DANIEL CARDOSO (C)

Master of Ceremonies/Magician

RUSSELL CUMMINGS (A, C), STEPHANIE
GUILAND (A, C), ALEXANDRA DAMIANI
(A, C), THADDEUS DAVIS (B), OLIVIA
BOWMAN (B), SAE LA CHIN (B)

Toot Toot Tootie Toot

OLIVIA BOWMAN (A, C), LISA JOHNSON
(A, C), SARAH WEBER (A, C), JENNIFER
PERRY, SAE LA CHIN (A, B), DANIEL
CARDOSO, DEVIN PULLINS (A, C),
GREGORY KING, THADDEUS DAVIS (A),
JAMAL STORY (A, B), STEPHANIE
GUILAND (B), ALEXANDRA DAMIANI (B),
LAKEY EVANS (B), RUSSELL CUMMINGS (B),
ROGER BELLAMY (B), TORYA BEARD (C),
ABDUL RASHEED (C), ROGER BELLAMY (C)

Soloist

ROGER BELLAMY (A), FREDDIE MOORE (B),
THADDEUS DAVIS (C)

Peanut Brittle Brigade

STEPHANIE GUILAND/ABDUL RASHEED
(A, B), CELISE HICKS/SDUDUZO KA-MBILI
(A, B), TORYA BEARD/RUSSELL CUMMINGS,
KEMBA SHANNON/JAMAL STORY (C),
CELISE HICKS/FREDDIE MOORE (C)

Adagio Couple

ALEXANDRA DAMIANI, DEVIN PULLINS (A, B),
OLIVIA BOWMAN, DANIEL CARDOSO (C)

Sugar Rum Cherry

LAKEY EVANS (A), FREDDIE MOORE (A),
DANIEL CARDOSO (A), SARAH WEBER (B),
JAMAL STORY (B), RUSSELL CUMMINGS (B),
JENNIFER PERRY/LISA JOHNSON (C),
THADDEUS DAVIS (C), DEVIN PULLINS (C)

Volga Vouty

KEMBA SHANNON, OLIVIA BOWMAN
(A, B), ALEXANDRA DAMIANI (A, B),
CELISE HICKS, SDUDUZO KA-MBILI (A, C),
JAMAL STORY (A), DEVIN PULLINS (A, B),
ABDUL RASHEED, DANIEL CARDOSO
(B), FREDDIE MOORE (B, C), LAKEY
EVANS (C), TORYA BEARD (C),
RUSSELL CUMMINGS (C)

Chinoiserie

STEPHANIE GUILAND (A, B), THADDEUS
DAVIS (A, B), ALEXANDRA DAMIANI (C),
ROGER BELLAMY (C)

Waltz of the Floreodores:

Dewdrop

OLIVIA BOWMAN (A), LISA JOHNSON
(B), TORYA BEARD (C)

The Children's Cast

TONY SMITH *Rehearsal Director*

CAST A

JAAVAN ARNOLD
MARCUS BRIGHT
KEISHA BROCK-CHAMBERS
SAMANTHA BROWN
KEELY FERGUSON
CHE LARRIE GOLDSBY
JESSICA LAMARRE
JESSICA L. SUMMERSSETT
DEVIN WARDLAW
TERI BROCK, *understudy*

CAST B

ANGELA BLOCKER
CHAKAY GOLDSBY
CHENINA GOLDSBY
CHRISTOPHER HICKS
LUJUANA LIGHTFOOT
D'ANGELO PERRY
NOELLE PRICE
DEMETRIUS SHIELDS
LEA SMITH

CAST C

RICHARD BEASLEY
MELISSA BELCHER
LARRY GOLDSBY
MARCHANÆ
MASON-ROBINSON
ALEXIS McCLEOD
JOHNATHAN McELRATH
LAUREN McELRATH
BIANCA REVELS
INDIA VINSON

The Rudy Hawkins Singers

DR. RUDOLPH V.

HAWKINS,
Music Director

ROBERT WILLIAMS,
Choir Manager

NATHAN BREUER,
Pianist

DONALD ALBERT

GAIL BARKER

GLORIA BLACK

E. DIANNE BRADLEY

JAMES BRASWELL

THEODORE P. COLEMAN

HERBERT COPELAND

MARY CRAWFORD

MALCOLM K. DAVIS

GEORGE L. DICKENS III

ALICE A. DUNBAR

NET'FA ENZINGA

SANDRA FEVA-DANCE

VALERIE FORD

REV. SILAS GREEN, JR.

DARRIS A. HALLIBURGH

JOYCE HARRIS

CORRIE HIX

IZORA HOLLINGSWORTH

DELFREDA

FORD-HORTON

TURNER HUGHES

ARMOND JACKSON

AURELIA L. KENT

JULIAN R. LAUREN

CURTIS MANN

PAMELA MARTIN

ALBERT MARTIN III

TIFFANY C. McNAIR

YOLANDA R. MOORE

CALVIN MORGAN

THOMAS NANCE

GLORIA J. PATTERSON

KITISHA PAULK

MARATHON POPLAR

BOBBY QUINCY

VIRGINIA RIDGEWAY

KENNETH ROGERS

DR. SAMMIE RUSHING

REGINA SCOTT

INGRID SMALL

GREGORY K. STOUGH

BENJAMIN S. THOMAS

BRYAN THOMPSON

PAMELA THOMPSON

ESTHER WALTON

ELSA R. WHITE

LINDA WILLIAMS

ERNESTINE WORFORD

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Couples

JENNIFER PERRY (A, B), SAE LA CHIN, LAKEY EVANS (A, C), TORYA BEARD (A, B), RUSSELL CUMMINGS (A, B), GREGORY KING, ROGER BELLAMY (A), ABDUL RASHEED, CELISE HICKS (B), JAMAL STORY (B, C), SARAH WEBER (C), STEPHANIE GUILAND (C), THADDEUS DAVIS (C)

Arabesque Cookie

ALEXANDRA DAMIANI (A, B), DANIEL CARDOSO (A, B), OLIVIA BOWMAN (C), RUSSELL CUMMINGS (C)

Bodybuilders

JAMAL STORY, THADDEUS DAVIS (A, C), DEVIN PULLINS (A), ROGER BELLAMY (B), FREDDIE MOORE (B, C)

Pasha

FREDDIE MOORE (A)
SDUDUZO KA-MBILI (B, C)

Harem

JENNIFER PERRY, LAKEY EVANS, CELISE HICKS, LISA JOHNSON, STEPHANIE GUILAND, OLIVIA BOWMAN, KEMBA SHANNON, SARAH WEBER, TORYA BEARD, SAE LA CHIN

Death Maidens

LAKEY EVANS, SAE LA CHIN

Duets

STEPHANIE GUILAND/JAMAL STORY,
ALEXANDRA DAMIANI/ROGER BELLAMY

Tableaux

LISA JOHNSON (A, B), THADDEUS DAVIS, OLIVIA BOWMAN (A, B), FREDDIE MOORE, KEMBA SHANNON (C), CELISE HICKS (C)

Dancers

SARAH WEBER (A), CELISE HICKS, TORYA BEARD, DEVIN PULLINS, DANIEL CARDOSO, RUSSELL CUMMINGS, ABDUL RASHEED, JENNIFER PERRY (B, C)

Club Sweets Jazz Orchestra

DAVID BERGER *Conductor*

Acclaimed for its superior musicianship and a sound that is both sophisticated and earthy, the Club Sweets Jazz Orchestra create a natural bridge from the great bands of the 1930s and '40s to twenty-first-century swing audiences. The band includes veterans of the world-renowned orchestras of Duke Ellington, Benny Goodman, Count Basie, Lionel Hampton and other swing icons. Mr. Berger's compositions

and arrangements have garnered the band a diverse list of performance credits, ranging from *The Harlem Nutcracker* (Donald Byrd/The Group) and New York City Ballet to Swing 46 night club in New York.

Reeds

JEROME RICHARDSON
JERRY DODGION
BILL EASLEY
MARK HYNES
JACK STUCKY

Trumpets

MAURICE DAVIS
BRIAN PARESCHI
MARCUS BELGRAVE
RILEY MULLINS

Trombones

BRITT WOODMAN
ART BARON
WAYNE GOODMAN

Piano

ISAAC BEN AYALA

Bass

DENNIS IRWIN

Drums

JIMMY MADISON



Dream of a life fulfilled: the harlem nutcracker

Since its first United States production in 1940, the classic *Nutcracker* ballet with music by Tchaikovsky has become a Christmas ritual in many American cities. Originally based on *Nutcracker and Mouseking*, by the German Romantic author E.T.A. Hoffmann, most *Nutcracker* ballets describe how a little girl, excited by the wonders of Christmas Eve (which includes the gift of a beautiful nutcracker), undertakes a fantastic journey. Traveling from the Kingdom of Snow to the Land of Sweets, the little girl's dream culminates in a fairy tale ending—her marriage to the Nutcracker prince.

With *The Harlem Nutcracker*, Donald Byrd set out to examine what made

Tchaikovsky's ballet an American institution. Asking what meaning is embedded in the story that appeals specifically to Americans, Byrd focused on the way in which the piece enforces the idea of family, revealing the value of compassion, love and support in a family setting. At a time when many African American communities suffer from devastation wrought by drugs, violence, and poverty, Byrd means to create a reminder of the resilience of African American families in particular, and family (in the sense of community) in general.

The Harlem Nutcracker, which includes Duke Ellington's *Nutcracker Suite* and additional original composition

by David Berger, takes up the story at the point where other versions leave off. Here Clara is a grandmother who experiences the joy of sharing a Christmas with her children and grandchildren, but also feels the pain of celebrating the holiday for the first time without her husband, who recently passed away.

As Clara lives through the night of Christmas Eve, her Harlem mansion becomes a stage on which her past unfolds. Not only is she invited to observe key moments of her life, but she is allowed to live the times she could only dream of.

The Harlem Nutcracker

synopsis

OVERTURE

ACT I, Scene 1 *Clara's Home in Harlem, Empty House Blues.*

Clara is awaiting the arrival of her children and grandchildren for a Christmas Eve party. As she waits, she thinks about her husband who was her prince. He is recently deceased and this is the family's first Christmas without him. She reminisces about her youth and her aspirations for her husband and her family. She feels his presence and, indeed, believes that he is with her, looking just as he did the Christmas before. Together they finish trimming the tree and preparing for the big party just as they have always done. As she turns to show him a nutcracker he gave her long ago, Clara realizes that she is alone and that the visit was merely her loneliness getting the best of her. Just then the doorbell rings and her children, grandchildren, in-laws and neighbors come bustling in. The festivities have begun!

Scene 2 *Clara Dances with Her Two Children, Children's Dance,*

Spanish Dance, Memory of Romance.

During the party, Clara catches another glimpse of her husband (of course, nobody else sees him). His fleeting appearance leaves her with renewed sadness. Knowing that she is missing their father, her children try distracting her by engaging her in a favorite dance. Clara glances across to the punch bowl and once again sees her husband. This time, he looks as he did when they first met. The world seems to freeze as Clara and her man return to the Christmas party where they first met. They flirt, laugh and dance, but again she turns around for a second only to find him gone when she returns her gaze. The present resumes its course.

Scene 3 *Later That Evening, Glimpse of Death, Memory of the Nutcracker, Death and His Maidens.*

After the neighbors have gone and the family has gone to bed, Clara returns to the living room to close up the house for the night. As she closes the drapes, she feels a chill and is attacked by a sudden pain in her chest. She remembers the day her husband proposed and gave her the gift of the nutcracker for Christmas. She feels another pain as Death arrives with his maidens and ghouls to claim her. Just as she is about to succumb, the nutcracker springs to life and tries to fight off death. Death applies voodoo to the nutcracker doll and as the nutcracker is about to die, Clara snatches the voodoo doll, thereby vanquishing Death. The nutcracker is transformed into her husband!

Scene 4 *Walking Through Snow, Snow Dance.*

Reunited, the happy couple strolls in the snow, where they see other young couples, including their children. It's a magical winter day and together they celebrate. Clara's husband then takes her back to the time of the fabulous Club Sweets.

Scene 5 *Outside Club Sweets.*

INTERMISSION

ACT II, Scene 1 *Inside Club Sweets, The Magic Show, Toot Toot Tootie Toot, Peanut Brittle Brigade, Sugar Rum Cherry, Volga Vouty, Chinoiserie, Waltz of the Floreodores, Arabesque Cookies.*

At Club Sweets, a fancy 1930s Harlem night club, Clara and her husband are treated to a glamorous show. As the show ends, Death reappears. The couple rush out of the club.

Scene 2 *Passing Through Time.*

They pass forward through time to escape Death: through the 1930s and the Great Depression; the 40s and World War II; the 50s and the beginning of the Civil Rights Movement; the 60s with Dr. King and the protest marches. The 1970s show the hopes that people of color have for a new world. In the 80s, that hope diminishes with the deterioration of the Black communities and the Black family. All this leads to the present. Overwhelmed, Clara faints.

Scene 3 *Clara's Home in Harlem, Christmas Morning.*

Once again in her home, Clara is discovered by her children lying on the floor with the nutcracker in her arms. They see to her comfort and begin to open Christmas presents. As she watches them, Clara sees Death draped in his black cape. As he gets closer, she sees that it's her husband. This time the couple, united for eternity, beam hopefully at their beautiful family.



the
festivities
have
begun!

PROFILES

The Harlem Nutcracker



DONALD BYRD

(Choreographer/Director) started his company, Donald Byrd/The Group (DB/TG), in Los Angeles, California in 1978, moving it to New York City in 1983. Prior to that time, Mr. Byrd studied at Tufts and Yale Universities, The Cambridge School of Ballet, the London School of Contemporary Dance, the Alvin Ailey American Dance Center, and with Mia Slavenska. He danced professionally with Twyla Tharp, Karole Armitage, and Gus Solomons Jr. Since 1976, Mr. Byrd has created over eighty works for his own company; as well as for the major black modern dance companies including the Alvin Ailey American Dance Theater, Dayton Contemporary Dance Company, Philadelphia Dance Company (Philadanco), Cleo Parker Robinson, Dallas Black Dance, and Phoenix Dance in Leeds, England; and for classical ballet companies including Pacific Northwest Ballet, Concordance, Aterballetto in Reggio Emilia, Italy, MaggioDanza di Firenze, and Oregon Ballet Theater. In 1997 he created *Fin de Siecle* for the Alvin Ailey American Dance Theater and *Capricious Nights* for Pacific Northwest Ballet. Last season, Mr. Byrd returned to Pacific Northwest Ballet to create *In the Courtyard* for their London tour. He also created two ballets for the Ellington centennial—*Ellington Phantasia* for the Ohio Ballet, and the first of three sections of *In A Different Light* for DB/TG. Other works created for DB/TG include *Prodigal*, *The Minstrel Show*, *Drastic Cuts*, *Bristle*, *Life Situations: Daydreams on Giselle*, *The Beast*, *The Harlem Nutcracker*, *Still*, and *JazzTrain*. This season DB/TG will be premiering Mr. Byrd's full-length production of *In A Different Light: Duke Ellington* at The Joyce Theater in New York City. In addition, this season he begins rehearsals with DB/TG on his interpretation of *The Sleeping Beauty* scheduled to premiere during the 2001 season. Mr. Byrd has also choreographed for numerous stage productions including Center Stage in Baltimore, the New York Shakespeare Festival, and has been a frequent collaborator with Peter Sellars on such productions as *A Soldiers Tale*, *The Seven Deadly Sins*, *I was Looking at the Ceiling and Then I Saw the Sky* and most recently the restaging of Stravinsky's

L'Histoire de Soldat presented by the Los Angeles Philharmonic. Last season he worked with Anna Deavere Smith on the production of *House Arrest* presented at the Mark Taper Forum in Los Angeles, and has been a frequent guest artist at the Institute on the Arts & Civic Dialogue of which Ms. Smith is the founder and director. Mr. Byrd's opera credits include choreography for San Francisco Opera's production of *Aida*, and he directed and choreographed *Carmina Burana* for New York City Opera. He has collaborated with Max Roach on many projects including the 1994 multi-media performance piece *Juju*, presented at Lincoln Center's Alice Tully Hall, and on *We Commit: Max Roach in Germany*. Mr. Byrd is the recipient of fellowships from the New York Foundation for the Arts, Metropolitan Life Foundation and the National Endowment for the Arts. In 1992, he received a Bessie Award for *The Minstrel Show*. Mr. Byrd served on the faculty of the California Institute for the Arts for six years, and has taught at Wesleyan University, the School of Visual Arts, Harvard Summer Dance Center, California State University Long Beach, The University of California at Santa Cruz, and Ohio University. Mr. Byrd is currently an associate-artist at Yale Repertory Theater and serves on the Boards of Trustees for Dance Theater Workshop and Dance/USA.

DUKE ELLINGTON (Music Arranger) created over 1000 compositions during his lifetime, among them "sacred concerts," symphonic works, film scores, ballets, suites and popular songs. In 1937, following the death of his mother, he created his first long work, *Reminiscence in Tempo*. In the 1940s, he began composing tone poems, the first of which was *Black, Brown and Beige*, a history of black people. In 1959, he received the Presidential Medal of Freedom. Duke Ellington's contribution to music history was acknowledged with twenty-four honorary degrees presented to him from various institutions throughout his life.

BILLY STRAYHORN (Music Arranger) was arranger and occasional second pianist and lyricist with Duke Ellington beginning in 1939. The collaboration continued until the 1960s. Among his hundreds of compositions, best known are *Lush Life* and *Take the A Train*. During the pre-bop period of the mid-1940s, Strayhorn experimented with false modulations and expanded the swing vocabulary of chord voicings.

DAVID BERGER (Music Arranger/Musical Director/Conductor) is recognized internationally as a leading authority on the music of Duke Ellington and the swing era. Conductor and arranger for the Lincoln Center Jazz Orchestra from its inception in 1968 through 1990, he has arranged and conducted



DAVID BERGER

more than 300 works by Duke Ellington and Billy Strayhorn and has collaborated on a variety of musical projects with Ellington family members. In addition, Berger is leader of The Sultans of Swing, a premiere sixteen-piece swing band.

A prolific writer, Berger has composed scores for television, Broadway shows, including *Sophisticated Ladies*; and films, including *The Cotton Club*; and has written for dance companies, including Alvin Ailey American Dance Theater. He maintains a close association with Wynton Marsalis and Jazz at Lincoln Center through collaborations on projects for National Public Radio, Public Broadcasting System and Columbia Records. Mr. Berger's compositions and arrangements also may be found on recordings and in libraries of Quincy Jones, Natalie Cole, Rosemary Clooney, Buddy Rich, Stan Getz and Jon Hendricks. A seven-time recipient of National Endowment for the Arts fellowships, Mr. Berger resides in New York City.

ISAIAH SHEFFER (Lyricist) is a founder and Artistic Director of Symphony Space in NYC, where his duties include directing the hit literary series, *Selected Shorts: A Celebration of the Short Story*. He has directed stage productions at such theatres as Yale Rep and The American Place. His most recent writing efforts for screen and stage include: *Millennium*, *The Rise of David Levinsky*, the screenplay of the short feature film *Pair of Jokers*, and *Yiddle with a Fiddle*. His play, *Demons and Dreamers: The Worlds of Issac Bashevis Singer*, played in New York after a national tour. A musical revue he wrote about doctors and patients, *The Doctor Will See You Now*, had its premiere at The Mayo Clinic in Minnesota.

TORYA BEARD (Guest Dancer) began her training in Detroit with Andrea Johnson and Clifford Fears. She earned a BFA in Dance from the University of Michigan. She has toured the US and abroad with various dance companies and the Cleo Parker Robinson Dance

mr. byrd
has created
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PROFILES

The Harlem Nutcracker

Ensemble, Joseph Holmes Chicago Dance Theatre, Williams Henry Dance Theatre, David Rousseve/Reality, Deeply Rooted Chicago Dance Theatre, Artists of Jubilation!, Seraphim Dance Company, The Kevin Wynn Collection, Ron Brown/Evidence and Diversity in Dance.

ROGER BELLAMY (*Guest Dancer*) was born in Washington, DC. After graduating from the Duke Ellington School for the Arts, he moved to New York City where he studied at The Alvin Ailey American Dance Center. In 1990 he joined the Alvin Ailey Rep Ensemble and in 1992 joined The Alvin Ailey American Dance Theatre. He is now working with such choreographers as George Faison, Louis Johnson, Bruce Wood, and Marie Forress. This is his second season dancing in *The Harlem Nutcracker* under the direction of Donald Byrd.

OLIVIA BOWMAN (*Company Dancer*) started her training under the direction of Agnes Gross at age four. Her early years were spent with Jacques D'Amboise in the National Dance Institute and the late Jack Romano of the Sanford Meisner Theater Performing Group. While pursuing her education and training at Fiorella H. LaGuardia H.S. of the Performing Arts, she studied at The Ballet Arts Center under the artistic direction of Cheryl Bass and on scholarship at the Alvin Ailey American Dance Center. She performed with the company in *Memoria* during their seasons. While recently training at The North Carolina School of the Arts and at Dance Theater of Harlem, Jane Miller Gifford was a great mentor. She has worked with Nathaniel Trice for a wonderful three years. This is Ms. Bowman's first season with Donald Byrd/The Group. She dedicates her art to the loving memory of the most precious Mama Mildred Byrd.

BRIAN BROOKS (*Company Dancer/ Dance Captain/Understudy to Mr. Solomons*) was born in Pittsburgh, PA. His training consisted of scholarships with Dance Theater of Harlem and Alvin Ailey American Dance Center. He has performed with the Alvin Ailey American Dance Theatre, Footprints, Forces of Nature and Philadanco, Joseph Holmes Chicago Dance Theatre, Deeply Rooted Chicago Dance Theatre, the touring company of *Your Arms Too Short To Box With God*, and Diversity of Dance. He joined Donald Byrd/The Group in 1997.

DANIEL CARDOSO (*Company Dancer*) is from Lisbon, Portugal. He graduated from the National Conservatory Dance School of Lisbon where he received multidisciplinary dance training. There he worked with choreographers from the Ballet Bulbenkian and the National Ballet of Lisbon. He has been a member of the Martha Graham Ensemble, Martha Graham Dance Company (where he worked with Susan Stroman and danced a duet by Robert Wilson), Pearl Lang Dance Theater, Battery Dance Company, Coyote Dancers, Westchester Ballet Company as a principal dancer, and has also worked with Ginger Thatcher, Stephen Pier and Mi

He teaches at the Martha Graham Dance Center and received an award for Artistic Excellence from the Coca-Cola Foundation. This is his first season with Donald Byrd/The Group.

SAE LA CHIN (*Guest Dancer*) is a native of South Korea. She received her BFA in Dance Performance from the University of California at Irvine. She began her training at the Peninsula School of Performing Arts in Palos Verdes, California. She has performed with the Martha Graham Dance Ensemble, Dance Ensemble Singapore, New York City Contemporary Dance Theatre as well as with Donald McKayle's Etude Ensemble, Mahir Benham's Coyote Dancers, and The Metropolitan Opera's production of *Moses and Aron*. In 1997, she was awarded the Coca-Cola Scholarship for Artistic Excellence at the Martha Graham School of Contemporary Dance. This is her first appearance with Donald Byrd's *The Harlem Nutcracker*.

RUSSELL CUMMINGS (*Guest Dancer*) started his dance training with modern and acrobatic dance, moving onto ballet and jazz. Upon matriculation he continued at the Pretoria Technicon Dance Department with a further year at the London Studio Centre. He has worked extensively in South Africa with the Bop Dance Company, Pact Dance Company, Free Flight Dance Company as well as in Israel with the Bat-Dor Dance Company. Musicals include *Brigadoon*, *The Merry Widow*, and *La Cage Aux Folles*. His most recent contract has been with Les Ballet Trockadero de Monte Carlo.

ALEXANDRA DAMIANI (*Company Dancer*) studied ballet at the Geneva Dance Center with David Allen before moving to Paris where she studied with Attilio Labis from the Paris Opera Ballet. After winning the International Competition of Marseilles in 1995, she danced with the stars of the Paris Opera Ballet in Budapest and then won a scholarship to the Alvin Ailey American Dance Center, prompting her to move to New York. She has been a member of Complexions and has also danced with New York Theater Ballet, Shore Ballet Company, Rebecca Kelly Ballet and Neo Labos, and performed with the German company Unterwegs Theater. She has also played a supporting role in the French TV sitcom *Pizzanexe*. This is her first season with Donald Byrd/The Group.

THADDEUS DAVIS (*Company Dancer*) was born in Montgomery, AL where he began his studies with Montgomery Ballet and The Carver Creative Performing Arts Center. After high school he studied and danced with Barbara Sullivan's Atlanta Dance Theater and at Diane Robinson's Tuskegee Cultural Arts Center, before attending Butler University. In 1993, after graduating Butler with a BFA in dance, Mr. Davis worked with Indianapolis Ballet Theater, Fukuoka City Ballet, Atlanta Dance Theater, Dwight Rhoden, and Desmond Richardson's Complexions, and most recently Dance Theater of Harlem

leading roles in works by Balanchine, Glen Tetley, Alonzo King, Robert North, Michael Smuin, John Alleyne, Vincent Mantsoe, Louis Johnson, Billy Wilson, Robert Garland, and Geoffrey Holder. This is his second season with Donald Byrd/The Group.

LAKEY EVANS (*Guest Dancer*) is a performer, teacher, and native of Reading, PA. She received her BFA from The University of the Arts in Philadelphia and was a member of The Alvin Ailey Repertory Ensemble from 1994-1997 as well as a scholarship recipient at the Alvin Ailey American Dance Center. Ms. Evans was a guest faculty member at the American Dance Festival (1998) and a guest teacher at the Alvin Ailey American Dance Center, STEPS, and Peridance. Ms. Evans has also served as artistic consultant and performer in PPI Entertainment's "The Method Series." This is her fourth season with *The Harlem Nutcracker*.

STEPHANIE GUILAND (*Company Dancer*), after attending the Joffrey School, the Dance Theater of Harlem School and the Darvash School on scholarship, graduated from the Fiorella H. LaGuardia High School of the Performing Arts in 1990. She has performed in such classics as *Coppelia* and *The Nutcracker*, on television in music videos with Lisa Stansfield, En Vogue and P.M. Dawn, and on "Star Search." In 1994 she participated in the debut performance of Dwight Rhoden and Desmond Richardson's company, Complexions. She has been a member of Donald Byrd/The Group since 1992 and has served as both a performer and rehearsal assistant. After recovering from reconstructive knee surgery in 1995, she went on to acquire nationally accredited certifications in personal training and fitness.

CELISE L. HICKS (*Guest Dancer*) is from Atlanta, Georgia where she worked with The Harrison Dance Company. After moving to New York she studied at the Alvin Ailey American Dance Center and was a member of Alvin Ailey Repertory Ensemble. She is currently working with Ronald K. Brown in *In Evidence*.

LISA JOHNSON (*Guest Dancer*), born in Washington, DC, is a graduate of the Duke Ellington School of the Arts with a BFA from the University of the Arts in Philadelphia. She has worked with Capital Ballet, Donald Byrd/The Group, and Cleo Parker Robinson Dance Theater. On the Fortieth Anniversary Season of Alvin Ailey, she premiered her choreography *Restricted*. She has instructed many master classes in the US and countries abroad and plans to continue inspiring the world with her works. She gives praises to God for all of His blessings, His grace and mercy.

SDUDUZO NUNU KA-MBILI (*Guest Dancer*) hails from Durban, South Africa, began dancing in the late 1980s and went on to attend dance workshops at the University of Natal for two years. Companies with which he has appeared since then include: Phenduka Dance Theater, Body and Soul Dance Theater

(which he co-founded), Soweto Dane Theater, the international Free Flight Dance Theater tour, the Alvin Ailey Repertory Ensemble, and The Shadow Box Theater. He has appeared in such diverse projects as *Sarafina* with Whoopi Goldberg, the musical *Poison*, the 1994 Miss World competition, a 1995 United Nation's conference, South African tours for IBM and DULUX, and Louis Johnson's concert (which included dancers from the Dance Theatre of Harlem). Choreography credits include: *Izinblungu zumi* (My Sorrow) for the Alvin Ailey Repertory Ensemble, and the Off-Broadway show *West Pier* which was performed in Brooklyn, the Bronx and Manhattan. His dream is to create a school for dance in his community to enable him to share his love of dance with his South African people.

GREGORY KING (*Guest Dancer*) Gregory started his dance training at the Washington School of Ballet and American University before being awarded a scholarship to train at Dance Theater of Harlem. He has performed with Momentum Dance Theatre, Manassas Ballet Theater, The Washington Ballet, Rod Rodgers Dance Co., The Horton Project at American University, Rebecca Kelly Ballet and The New York City Opera's production of *Carmina*

Burana. This is Gregory's third time working with Donald Byrd.

ELEANOR MCCOY (*Principal Guest Dancer*) began her professional career with Dance Theatre of Harlem and Pearl Lang Dance Company. She then toured internationally with The Alvin Ailey American Dance Theater. She has appeared on Broadway in *The Wiz* and *Timbuktu*, performed in Regional Theatres and guested on prime time television shows. She has staged projects and performed with artists Aretha Franklin, Chaka Khan, and Michael Jackson. As a Women's Advocate, Eleanor has been Education and Group Leader in Domestic Violence, Rape and Incest Survivor Groups and participates in scores of socially conscious projects throughout New York City. Ms. McCoy is currently a freelance Actress/Theatre and Dance Instructor to the Youth of Harlem.

FREDDIE MOORE (*Guest Dancer*). Born in New Jersey, Freddie has performed with the Alvin Ailey Repertory Ensemble, Donald Byrd/The Group, Forces of Nature, and Gallman's Newark Dance Company. His television credits include "The Colored Museum" directed by George C. Wolfe and "Opening Night" with Robert La Prince. Freddie has taught dance throughout the

US, the Middle East, Europe, South America, and the Caribbean. He is currently on faculty at the Alvin Ailey American Dance Center in addition to conducting Artist in Residence Workshops. Mr. Moore's choreography has been performed both in Europe, the Middle East, and in the US and he has received national and international recognition as a major choreographer and master teacher. In 1993, he completed a national tour with the revival of the Broadway musical *The Wiz*, starring Stephanie Mills and Andre De Shields, directed and choreographed by George Faison. Mr. Moore is the artistic director of Hudson Repertory Dance Theatre and Co-Founder and Artistic Director of Footprints Dance Company.

JENNIFER PERRY (*Company Dancer*) graduated from the Chicago Academy for the Arts High School where she majored in dance. She is attending the Purchase Conservatory of Dance and will be receiving her BFA in dance this year. She has performed works by Merce Cunningham, Paul Taylor, and Doug Varone nationally and on their 1997 tour to Hong Kong. Ms. Perry has performed with Winifred Haun and Dancers and the Kevin Wynn Collection. This is her second season with Donald Byrd/The Group.

The Harlem Nutcracker CD
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DEVIN PULLINS (*Company Dancer*) was born and raised in Chicago, IL. He began his professional training at the age of sixteen. He attended the Chicago Academy for the Arts, where he studied with Anna Paskevka, Claire Bataille, Daniel Duell and James Kelly. Upon graduation he enrolled at the State University of New York at Purchase where he received his BFA in dance. He has performed with the Joffrey Ballet of Chicago, Johann Renuall, Ann Marie De Angela, Kevin Wynn and

James Kelly. He has also performed works by Balanchine and Cunningham. He is proud to be working with Donald Byrd/The Group.

ABDUL RASHEED (*Guest Dancer*) is from the Bronx, New York, and holds a BS from Wesleyan University and an MFA from New York University—Tisch School. Off-Broadway he has worked for Theater for the New City. Concert dances include work with New Haven Ballet, Earl Mosley's Diversity

of Dance, Desmond Richardson and Dwight Rhoden's Complexions, The Mark Dendy Company and Catanach Ballet. He has also choreographed music videos for the rap group "The Beatnuts" as well as for Tommy Boy recording artist Cynthia Torres (whose summer '99 tour he created), rapper Big Punn and Deborah Cox. He has been asked to teach, conduct workshops and choreograph on the Lincoln Center Institute's resident theater company Starfish Theater Works and their teen component. This is Abdul's first season with Jennifer Muller/The WORKS and *The Harlem Nutcracker*.

KAREN SAVAGE (*Guest Dancer*) is a native of Philadelphia, PA and a graduate of Adelphi University in Long Island, NY. Ms. Savage worked with Philadanco Dance Company, Joseph Holmes Chicago Dance Theatre, and was recently Assistant Choreographer for the World Culture Expo, held in Kyongju, Korea. Ms. Savage has worked with numerous choreographers such as Milton Myers, George Faison, Louis Johnson, and John Caraffe. This is Ms. Savage's fourth year as a guest artist.

KEMBA SHANNON (*Guest Dancer*) completed her BA in Dance at Towson State University and has taught at Morgan State University, the Whitemarsh Performing Arts Center and her own style of hip-hop aerobics at Baltimore's Dancerize Academy. Choreographer, teacher and performer, she has performed internationally with major house, hip-hop and R&B recording artists and as the opening act for C.C. Peniston. She has appeared on the television show "Shakedown" (Baltimore's T.V. dance show) and recently toured Europe with the International Musical tour of *Fame*. She was the recipient of an Alvin Ailey Summer Intensive Program Scholarship in 1996 and danced with Baltimore Dance Theatre from 1995-96. She is trained in classical ballet, modern, jazz and tap and is one of the "funkiest hip-hop teachers around."

Gus Solomons Jr. (*Principal Guest Dancer*) dances (created the trio Paradigm with Carmen deLavallade and Dudley Williams, performing evenings of newly commissioned works), choreographs (Solomons Company/Dance and other companies), teaches dance (NYU/Tisch, Argentina, Russia, Austria, and France), writes about dance (*Village Voice*, *Dance Magazine*, LGNY, Ballet Review), loves pockets, puzzles and structure (architecture degree from M.I.T.), and danced in the companies of Pearl Lang, Donald McKayle, Martha Graham, and Merce Cunningham. He bicycles everywhere.

JAMAL STORY (*Company Dancer*) is a recent graduate of Southern Methodist University with degrees in Communications and Dance Performance. While there, he performed with the Fort Worth/Dallas Ballet, the Kathy Chamberlain Ballet, and in a myriad of industrial and commercial events throughout Dallas. In addition to choreographing and dancing for Lula Washington Dance Theater and Dallas Black Dance Theatre, he has also toured the Dallas Summer Musicals Equity production of *Oklahoma!*. This is his first season with Donald Byrd/The Group.

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SARAH WEBER (*Guest Dancer*) began her dance training in Indianapolis at Butler University's Academy of Dance, and then continued her studies at Goucher College in Baltimore, MD. She has performed the choreography of Doug Varone, Mark Dendy, Donald Byrd, and Michele Elliman; and was recently featured in The Metropolitan Opera's production of *Moses und Aron*. Sarah was a featured artist in this summer's Pan Am New Creations Project and is a member of Neo Labos Dancetheater.

BETSY HERST (*Production Stage Manager*) is a California native who received her training at California Institute of the Arts. She has since served as Production Stage Manager/Lighting Designer for the Jazz Tap Ensemble, Technical Director/Lighting Designer for the Department of Dance at Cal State University/Long Beach, and Production Manager/Resident Lighting Designer for Dayton Ballet. She joined Donald Byrd/The Group in September 1993 and became Associate Director in 1995.

WOODBURN T. SCHOFIELD (*Managing Director*) has been associated with the dance field as performer, stage manager and administrator for the past twenty years. As an administrator he was previously Company Manager with Nikolais Dance Theater where he also managed the Choreospace at the Flatiron Studios. For several years he was Company Manager and General Manager at Dance Theatre of Harlem where he was instrumental in organizing tours worldwide and developing their "Dancing Through Barriers" educational program. Most recently he was General Manager at Ballet Internationale and Company Manager for last season's *The Harlem Nutcracker* tour. Mr. Schofield joined The Donald Byrd Dance Foundation this season as Managing Director and represents and manages several individual artists.

FABRICE LEMIRE (*Rehearsal Director*) was born in Paris, France in 1970. He received his training at the Paris Opera Ballet School and at the Conservatoire National Supérieur de Musique et de Danse de Paris. At age fifteen, he won "First Prize" for Male Dance in Paris. Fabrice has been Principal Dancer with numerous ballet companies in France and the US including Ballet National de Nancy et de Lorraine, Concordance and Oregon Ballet Theater. He has danced lead roles in classical and modern works by Balanchine, Petipa, Bournonville, Limon, Lubovitch and others with well known performers such as Rudolf Nureyev, Sylviane Bayard, Jodie Gates, Patrick Dupond, Marie-Christine Mouis, Mariko Miyauchi, Nancy Raffa and Maria Tosta. Now based in San Francisco, Mr. Lemire pursues his careers as a guest artist, a choreographer and a teacher in the US, Europe, China, Japan and the Philippines. In 1993, he made his film debut in *Unsettled Dreams*. For the past four seasons, he has acted as Rehearsal Director for *The Harlem Nutcracker*. He has been a choreographic assistant for Donald Byrd since 1993.

GABRIEL BERRY (*Costume Designer*) has designed more than 200 productions for theatre, opera and dance including sixty world and US premières. She is the winner of an Obie Award for her theatre work and a 1992 Bessie Award for Donald Byrd's *The Minstrel Show* and Melissa Fenley's *Place*. Other projects include *The Tempest* at American Repertory Theater, *Dona Carlos* at the Stadtische Bühnen in Augsburg, Germany, Yoshiko Chuma's new work at the 92nd Street Y, JoAnne Akalitis' production of *Dance of Death* at Arena Stage, and *The Beast-The Domestic Violence Project* for Donald Byrd/The Group.

MONA HEINZE-BARRECCA (*Dramaturg*) has worked as a dramaturg on numerous productions of classics and new plays. She has taught at various universities, most recently NYU's Tisch School of the Arts and Brooklyn College, where she is head of the MFA program in Dramaturgy and Dramatic Criticism. Ms. Heinze-Barrecca is a former Fulbright scholar in theatre and holds MFA degrees in Dramaturgy (Yale University) and Performing Arts Management (Brooklyn College). Her translations and adaptations include Brecht's *Vision of Simone Machard*, Han Magnus Enzensberger's *The Sinking Of The Titanic*, and plays by Marieluise Fleisser.

DAN FALLON (*General Manager*) most recently was the General Manager for the Ford Center for the Performing Arts in New York City, home of the Broadway production of *Ragtime*. Before coming to New York, he has served as the Managing Director of Milwaukee Repertory Theater, Pittsburgh Public Theater, and Pennsylvania Stage Company. An accomplished director and choreographer and founder of the critically acclaimed professional musical theater, The Pittsburgh Renaissance Theater, he has over thirty major musicals to his credit. Currently, he continues to serve as a site evaluator for the National Endowment for the Arts Theater Program.

CARLA L. JACKSON (*Director of Marketing*) is a 1996 graduate of Fordham University (BA, Performance, *summa cum laude*) and a 1999 graduate of the Yale School of Drama (MFA, Theatre Management). Ms. Jackson is currently working on a number of projects, including the New York production of *Jitney*, by the Tony-award winning playwright August Wilson; and an Asian chamber opera featuring David Henry Hwang, the Tony-award winning producer of *M. Butterfly*.

SHELBY JIGGETTS (*Dramaturg*) is the Director of Play Development at the New York Shakespeare Festival/Joseph Papp Public Theatre. Her most recent project was *Bring In Da Noise, Bring In Da Funk* (NYSE, Broadway). She is very proud to have been invited to participate in *The Harlem Nutcracker*.

JACK MEHLER (*Lighting Designer*) designed the lighting of Donald Byrd's *Fin de Siècle* for Alvin Ailey American Dance Theater and the scenery of *Jazz Train* for Donald Byrd/The Group. Recent lighting designs include the new Stephen Schwartz/John Caird musical *Children of Eden* at Paper Mill Playhouse and North Shore Music Theater and several ballets for Buglisi/Foreman Dance. Off-Broadway: Manhattan Theater Club, The Miranda Theater, Theater by the Blind, WPA Theater, INTAR, and Primary Stages. Regional: Body Politic, Capital Rep, Cleveland Playhouse, Crossroads Theater, Freedom Theater, Mask and Wig, Paper Mill Playhouse, Seattle Rep, Stage 1 (Wichita), Syracuse, and Trollwood Performing Arts School.

MASQUE SOUND (*Sound Designer*) was founded in 1936 by three stage electricians who bought out a small record label called Silver Masque Records. They used the disk manufacturing equipment to turn out sound effects records for Broadway shows, and rented equipment to play them back to the theaters. They kept the name Silver Masque for the label and called their new company Masque Sound & Recording. While the business grew from renting the sound systems to play back the records to providing complete audio systems for theatrical productions, the founders kept the logo from the original record label. With the advent of magnetic tape and the LP in the early 1950s, Masque Sound stopped producing its sound effects on 78s and became the first to adopt tape technology for use in the theater. Since 1936, Masque has provided sound for a large majority of Broadway shows and first-class tours of Broadway shows including *Oklahoma!*, *Annie Get Your Gun*, *South Pacific*, *My Fair Lady*, *Bye Bye Birdie*, *Hair*, *A Chorus Line*, *Grease*, *Annie* and *Cats*. And more recently, *Phantom of the Opera*, *Les Miserables*, *Tommy*, *Kiss of the Spider Woman*, *How to Succeed in Business Without Really Trying*, *Big*, and *A Funny Thing Happened on the Way to the Forum*. They now have their corporate headquarters and main assembly facility just outside New York City in Moonachie, New Jersey. Offices in Orlando, Florida and Tempe, Arizona specialize in corporate theater and industrial shows, and the Recording Division's Studio is in the heart of the Broadway Theater District in New York City.

EDUARDO V. SICANGCO (*Scenic Designer*) has previously designed two traditional versions of *The Nutcracker* for Ballet Florida and Ballet Philippines. New York credits include *Gentlemen Prefer Blondes* on Broadway, *The Spring Spectacular* at Radio City Music Hall, *The Gershwin Celebration* for BAM and PBS, *Cavalleria Rusticana/Pagliacci* and *Carmen* for New York City Opera and the Off-Broadway productions of *Das Barbeque*, *From The Mississippi Delta* and *Splendor*. Regional credits include the world premières of the Kopit/Yeston *Phantom* for Houston Grand Opera, *The Wizard of Oz* for the Ordway Music Theatre and the Virginia Opera production of *Manon, La Traviata*, and *The Nat. Mikado*. Other regional companies he has designed for include Hartford Stage,

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Goodspeed Opera House, McCarter Theatre, Seattle Rep, Bay Street Theatre, and Chautauqua Opera. He holds the position of Master Teacher of Design at New York University's Tisch School of the Arts.

NANCY THUN (*Associate Scenic Design*) has designed sets and costumes for theater, television, opera, and ice-shows from coast to coast and from Korea to Santo Domingo. On Broadway, she designed the scenery for *Red Buttons On Broadway* and served as Associate Designer for *Joseph And The Amazing Technicolor Dreamcoat*. Additional productions of *Joseph* include Germany and the tours of the US, England and New Zealand. A graduate of the Yale School of Drama, she has designed three seasons for the Santa Fe Opera and was an Emmy-nominated designer for NBC's "Another World." Other work for television includes "As The World Turns," "Guiding Light," and the pilot for "Rewind," a PBS children's program. Ms. Thun has also designed Off-Broadway and at such regional companies as American Repertory Theatre, Virginia Stage, and Philadelphia Theatre Company.

UNITECH II CORP. (*Production Supervisor*). The Unitech Production Team—Brian Lynch and Ken Keneally—have collectively mounted more than 200 Broadway, Off-Broadway, regional and touring produc-

tions. Recent productions, in addition to four North American *Rent* companies, include *Molly Sweeney*, *Buried Child*, *Last Night at Ballyhoo*, Neil Simon's *Proposals*, De La Guardas' *Villa Villa* and *Fool Moon*.

BENJAMIN MORDECAI (*Executive Producer*) is Associate Dean of the Yale School of Drama where, in addition to teaching and chairing the school's graduate management program, he is responsible for long-range planning, development and alumni affairs. From 1982-1993, he was managing director of Yale Repertory Theatre. Mr. Mordecai is one of Broadway's most active producers. Previously he produced August Wilson's *Seven Guitars* and David Henry Hwang's *Golden Child*. Prior producing credits include *Twilight: Los Angeles, 1992* and he was executive producer of *Angels in America*. He has also produced on Broadway Lanford Wilson's *Redwood Curtain* and was Associate Producer of *The Kentucky Cycle*. Mr. Mordecai transferred nine plays from Yale to Broadway including five plays by August Wilson (for *The Piano Lesson* and *Two Trains Running* he was executive producer), *A Walk In The Woods*, *Blood Knot* and the renowned Eugene O'Neill Centennial productions of *Long Day's Journey Into Night* and *Ah! Wilderness* with Jason Robards and Colleen Dewhurst. All of Mr. Mordecai's New York productions

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The Harlem Nutcracker

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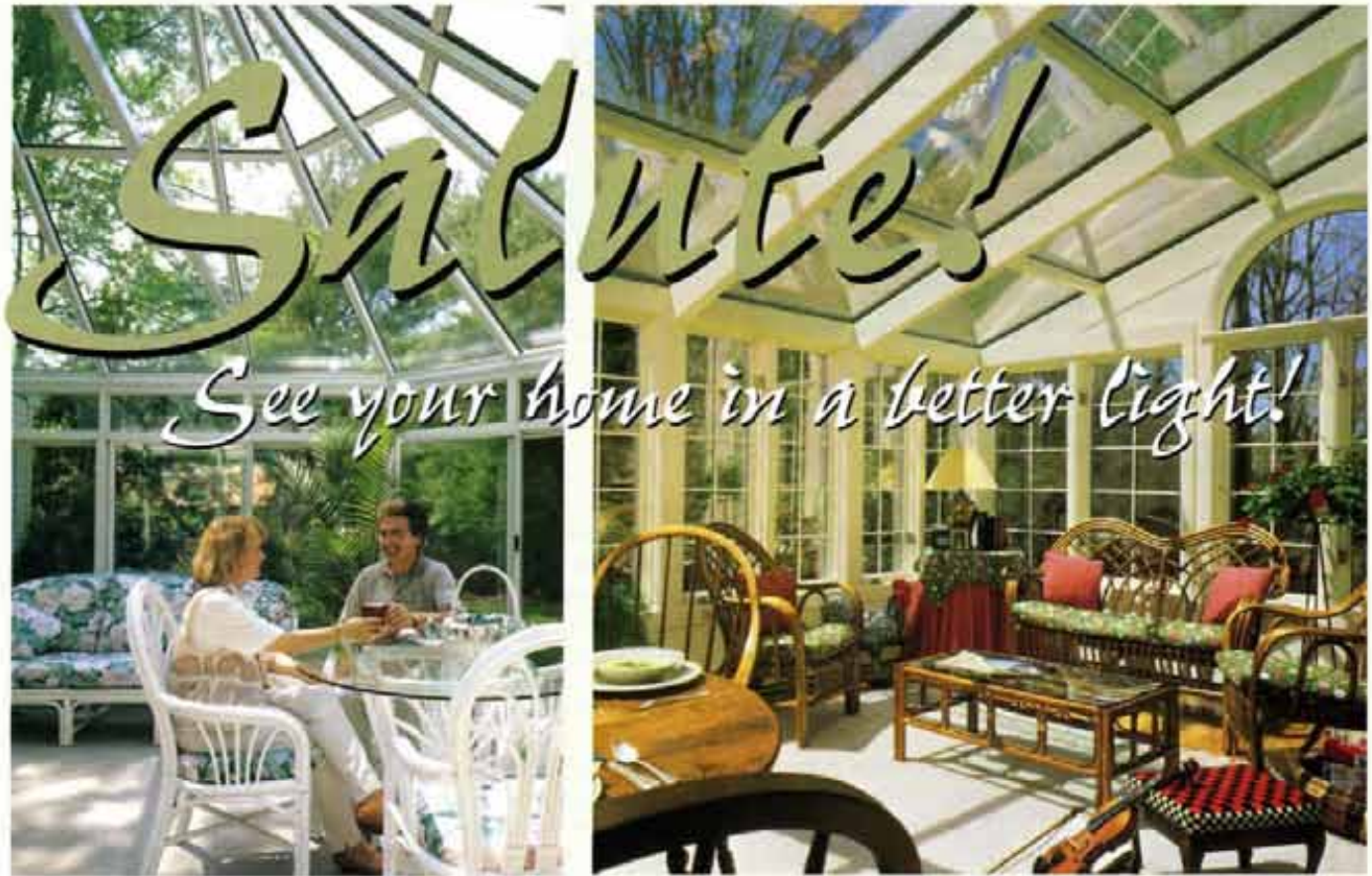
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about the Stuttgart Ballet

Ballet in Stuttgart has a long and rich history dating back to the year 1609 at the Court of Wuerttemberg. The 18th, 19th and early 20th century saw renowned choreographers and directors such as Jean-Georges Noverre (1759 to 1766), Filippo Taglioni (1824 to 1828), August Brühl (1891) and Oskar Schlemmer (1916 to 1922) in Stuttgart who created many ballets and maintained a small troupe of dancers. Under Nicholas Beriozoff, who became ballet director in 1958, the opera-ballet company performed productions from the classical repertoire.

In 1961 Walter Erich Schaefer, the General Director of the Wuerttemberg State Theatre, Appointed the young choreographer John Cranko to the post of ballet director. Cranko began his transformation of the company by creating new ballets and forming an ensemble of highly talented young dancers among whom were Egon Madsen, Richard Cragun, Briget Keil, Susanne Hanke and above all the young Brazilian dancer Marcia Haydée. In her, John Cranko found his Muse, a ballerina whose extraordinary technical and acting abilities he would fully utilize. The breakthrough to critical and popular recognition for Cranko, Haydée and the entire company came in December, 1962

with the world premiere of Cranko's *Romeo and Juliet*. This production rang in an illustrious era for the Stuttgart Ballet as Cranko continued to enrich the repertory with small choreographic jewels such as *Jeu de Cartes*, *Opus 1*, *Brouillards*, and *Initials R.B.M.E.* and most especially with his original story ballets *The Taming of the Shrew*, *Onegin* and *Carmen*. He also invited George Balanchine, Kenneth MacMillan and Peter Wright to stage and create ballets for his company.

As it became more well known, the Stuttgart Ballet began to undertake tours all over the world. It was during the company's first triumphant tour to New York City in 1969 that critics first began to speak about "the Stuttgart Ballet Miracle". Further highly successful tours, such as Israel, France and the Soviet Union, ensured the world fame of the young company and its prolific choreographer-director.

In Stuttgart, Cranko encouraged his dancers to choreograph and supported the efforts of the local Noverre Society, an organization which to this day sponsors up and coming choreographers by providing them with performing space and opportunity. The list of choreographers who created their first ballets in Stuttgart—almost all of whom were members of the company—includes Jiri Kyliin, William Forsythe, Uwe Scholz and Renato Zanella.

In June 1973, John Cranko died unexpectedly, only twelve years after having arrived in Stuttgart. The distressed company gathered and vowed to maintain and continue the lifework of their mentor. After a two-year-interregnum with

the American choreographer Glen Tetley as director, Marcia Haydée assumed the artistic direction of the Stuttgart Ballet in 1976.

The repertoire of the Stuttgart Ballet expanded considerably under Haydée. Renowned choreographers such as Maurice Béjart and Hans Van Manen as well as John Neumeier, Jiri Kyliin and William Forsythe created new works for the company. Moreover Marcia Haydée fostered a new generation of dancers. In 1996, after 35 years, Marcia Haydée bid farewell to her beloved company and her loyal audience.

In 1996 Reid Anderson assumed the artistic direction of the company. Anderson was engaged by John Cranko in 1969 and danced for 17 years as a soloist in Stuttgart. From 1986 to 1996 he enjoyed a successful career as ballet director in his native Canada. When Anderson returned to Stuttgart he rejuvenated the company with 21 young dancers whose vitality and energy have given a new profile to the Stuttgart Ballet. Anderson's first two seasons have been overwhelmingly successful with critics and audiences alike. Eight world premieres and nine company premieres have considerably enriched the company's repertoire and provided the dancers with challenging opportunities.

To close the 1997-98 season, the Stuttgart Ballet was invited to appear at Lincoln Center Festival with six performances in the New York State Theater in July 1998. These performances marked the company's return to New York City after an absence of 19 years.

This performance is the Detroit Opera House as well as the Detroit debut of the Stuttgart Ballet.



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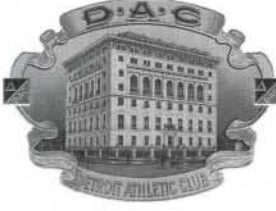
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SYNOPSIS – *Swan Lake*

Prologue: Long before our story begins, Odette, a beautiful princess, falls under the spell of von Rothbart, a wicked sorcerer.

Act I. - The Prince's Birthday Party: It is Prince Siegfried's twenty-first birthday and he is celebrating with friends. The queen mother arrives to give him his present, a crossbow, and reminds him that as he is to become the King, he must choose a bride at the ball the next evening. She leaves, bidding him to enjoy himself but reminding him again to think about his royal obligation to be wed. Siegfried, realizing that his carefree days are at an end, leaves the party at the height of festivities to seek the solace of the woods. Benno, his friend, finds him and suggests they go hunting. Siegfried declines, preferring to be alone.

Act II. - Some hours later, by the lake: Prince Siegfried enters a moonlit clearing in the forest and sees a magnificent swan in flight. He carefully takes aim, but to his astonishment, the bird transforms into a breathtakingly beautiful girl, and he withdraws into the trees to observe her. Unable to restrain his curiosity, he steps out, only to startle and frighten her. He assures her that he will do her no harm, and asks her to explain the marvel he has just seen. Impressed by his gentleness, Odette unburdens the story of her plight. She tells him she is a princess of high birth who fell under the spell of an evil sorcerer, and now her fate is to be a swan; only in the hours of darkness may she assume her human guise. Indeed, this very lake is filled with her mother's tears. She tells him she is condemned for eternity, and only if a virgin youth swears eternal fidelity to her and marries her can she find release. Only then, can the spell be broken. But, if he should forswear her, then she must remain a swan forever. At that moment, the sorcerer appears. The prince, in his passion reaches for his crossbow, but Odette immediately protects the sorcerer with her body, for she knows that if he is killed before the spell is broken, she too will die. The sorcerer disappears, and Odette slips away into the forest. Siegfried realizes his fate is now entwined with hers. Dawn approaches and Odette is compelled by the spell to return to her guise as a Swan. Siegfried is left awestruck.

- Intermission -

Act III. - The Great Hall: Heralds and trumpets announce the start of the ball. Eligible young princesses from all over the world arrive to be introduced to Prince Siegfried so that he may choose a bride. They present their national dances for the entertainment of the Prince and the Queen Mother. The prospective brides dance for them, and the Queen Mother reminds Siegfried that he must choose one for his wife. As Siegfried struggles with his responsibility to marry, his mind remains with Odette and he cannot choose. Trumpets announce an uninvited guest. It is von Rothbart with his daughter Odile. Siegfried is seduced by her as von Rothbart holds the court in thrall. Siegfried announces his intention to marry Odile. Von Rothbart asks Siegfried to swear fidelity. He realizes too late that he has been the victim of a terrible plot. The scene darkens. Odette is seen at the castle door, weeping. Grief-stricken, Siegfried rushes to the lakeside.

Act IV. - The Lakeside: A great storm rages. Siegfried, bursting into the glade, discovers Odette and begs her forgiveness. Odette tells Siegfried she must kill herself, or she will forever be a swan. Siegfried, knowing that his destiny is forever changed, declares he will die with her, thus breaking von Rothbart's power over her.

As dawn approaches von Rothbart appears. The lovers answer his threat by throwing themselves into the lake. Von Rothbart is vanquished and his power ended.

APOTHEOSIS: The lovers are united in life after death.

ABOUT SWAN LAKE

Is there any ballet more popular or beloved than *Swan Lake*? The magnificent score and poignant story have made it stand out not only among the revered Tchaikovsky classics, but there is something about *Swan Lake* that has come to be universally recognizable, almost symbolic of the art of ballet itself. Could it be that *Swan Lake's* central image of a young woman magically transformed and trapped in supernatural form mirrors our view of the quintessential dancer, changed by the "sorcerer" of talent, training and supreme effort into a fantastic creature beyond flesh and blood? Ironically, though, in spite of the widespread familiarity and appeal of *Swan Lake*, much about the ballet's origins, first performances, and even the composer's intentions remains mysterious and elusive.

We do know that in 1875, Moscow's Bolshoi Theatre commissioned Tchaikovsky to write a ballet. Four years earlier, the composer had devised a miniature *Swan Lake* for his sister's children. According to one of his nephews, not only the music but "the staging of the ballet was done entirely by Pyotr Ilich. It was he who invented the steps and pirouettes, and he danced them himself, showing the performers what he required of them."

We have no record of that original 1871 score, but we do know that Tchaikovsky used portions of other compositions-including a fragment of his lost opera *Undine*- in his finished ballet and it is possible that some music from his "homemade" *Swan Lake* found its way to the Bolshoi. One also wonders how much Tchaikovsky may have influenced the choice of subject matter or even participated in writing the libretto-which though attributed to his friend Vladimir Begichev and to the dancer Vasily Geltzer- had no formal credit at the ballet's premiere in 1877.

That famous, or infamous, first production of *Swan Lake* has come to be regarded as one of the most notorious failures in ballet history. As George Balanchine once stated, "They did not understand *Swan Lake* at the Bolshoi, and they made it into a flop." The supposed fiasco has been blamed on nearly everyone involved: the choreographer, Julius Reisinger, the conductor, Stepan Ryabov, the Bolshoi Orchestra, the designers, the dancers, and on the cutting and diluting of Tchaikovsky's score with inferior music. Yet, again, how much of this is true, we do not know. Recent research has cast some doubt on the extent of *Swan Lake's* initial failure; the ballet was, in fact, rechoreographed and performed at the Bolshoi for another six years.

What is indisputable is that, no matter what happened to *Swan Lake* in Moscow, the ballet began its rise to mythic status 18 years later when Marius Petipa and Lev Ivanov restaged the work at the Maryinsky Theater in St. Petersburg in 1895, two years after Tchaikovsky's death. Their production is the source from which the waters of *Swan Lake* have continued to flow throughout the world during the past century. The theatrical know-how and wonderful choreography Petipa and Ivanov brought to *Swan Lake*, as well as many of their musical revisions (such as the "Black Swan" pas de deux cut from Tchaikovsky's Act One and pasted in their Act Three), have established powerful traditions and made their version the standard by which others are judged. The role of Odette-Odile as imagined in 1895 has become a touchstone for aspiring ballerinas today, and the work itself a test of the stature of any classical ballet company.

One might say that David Blair's popular and critically acclaimed production of the Petipa-Ivanov *Swan Lake* for American Ballet Theatre in 1967 marked a turning point in the company's history and in American revivals of full-length nineteenth-century ballets. Having once whetted the public's appetite for the spectacle of the full length story ballet, it seemed only a matter of time before ABT's repertory was further enriched with works like *Giselle*, *The Sleeping Beauty*, *La Bayadere* and many others.

Looking back at Tchaikovsky's score, and at the libretto, choreographers have explored the numerous possibilities of *Swan Lake*, ranging from Sir Frederick Ashton's reworked final scene, using highly dramatic and rarely staged music from the preceding act, to Matthew Bourne's radical reconception, including male swans. In some productions, the main character is the Prince, not Odette; the drama centers on his solitude, the burden of his responsibilities, and his devastating weakness. "*Swan Lake* is always changing," wrote George Balanchine. "That is as it should be." Like any great work of art, *Swan Lake* becomes richer and more rewarding the more it is performed and the more often we reexamine it.

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SWAN LAKE

*Choreography by Kevin McKenzie
after Marius Petipa and Lev Ivanov
Music by Peter Ilyich Tchaikovsky
Costumes and Scenery by Zack Brown
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This production has been generously underwritten by
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<i>Odette-Odile</i>	ASHLEY TUTTLE
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<i>Benno, The Prince's Friend</i>	JOAQUIN DE LUZ
<i>von Rothbart, an Evil Sorcerer</i>	JOHN GARDNER and SASCHA RADETSKY

Prologue

<i>von Rothbart</i>	JOHN GARDNER and SASCHA RADETSKY
<i>The Princess Odette</i>	ASHLEY TUTTLE

Act I.

The Prince's Birthday Party

<i>Pas de Trois</i>	YAN CHEN, SANDRA BROWN, JOAQUIN DE LUZ
<i>The Aristocrats</i>	Stella Abrera, Tamara Barden, Alina Faye, Elizabeth Gaither, Yena Kang, Anna Liceica, Laura Martin, Ilona McHugh, Eleena Melamed, Anne Milewski, Maria Ricetto, Alissa Wassung, Herman Cornejo, Vladislav Kalinin, Carlos Molina, Eric Otto, Gennadi Saveliev, Sean Stewart
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Act II.
Later, at Lakeside

Cygnets

TAMARA BARDEN, OKSANA KONOBYEVA, ANNE MILEWSKI, MARIA RICCETTO

Two Swans
Swans

GILLIAN MURPHY and MICHELE WILES
Stella Abrera, Jennifer Alexander, Carmen Corella, Erica Cornejo, Karin Ellis-Wentz, Alina Faye, Erica Fischbach, Elizabeth Gaither, Yena Kang, Anna Liceica, Cheryl Madeux, Laura Martin, Ilona McHugh, Eleena Melamed, Elizabeth Mertz, Rosalie O'Connor, Christin Severini, Johanna Snyder, Shannon Volk, Alissa Wassung
JOHN GARDNER

von Rothbart

Intermission

Act III.
The Great Hall

Master of Ceremonies
The Hungarian Princess
The Spanish Princess
The Italian Princess
The Polish Princess
Czardas

VICTOR BARBEE
OKSANA KONOBYEVA
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STELLA ABRERA and CARLOS MOLINA
MARCELO GOMES and SEAN STEWART

Neapolitan
Mazurka

Carmen Corella, Christin Severini, Johanna Snyder, Alissa Wassung, Giray Atalay, Eric Otto, Andrew Robertson, Brian Reeder

von Rothbart

SASCHA RADETSKY

Black Swan Pas de Deux

ASHLEY TUTTLE and ANGEL CORELLA

Act IV.
Lakeside

Odette
Prince Siegfried
von Rothbart

ASHLEY TUTTLE
ANGEL CORELLA
JOHN GARDNER

and Swans

Conductor: DAVID LAMARCHE

The artistry of the Principal Dancers in this performance is supported by the Lewis P. and Genevieve L. Geyser Dancers Fund.