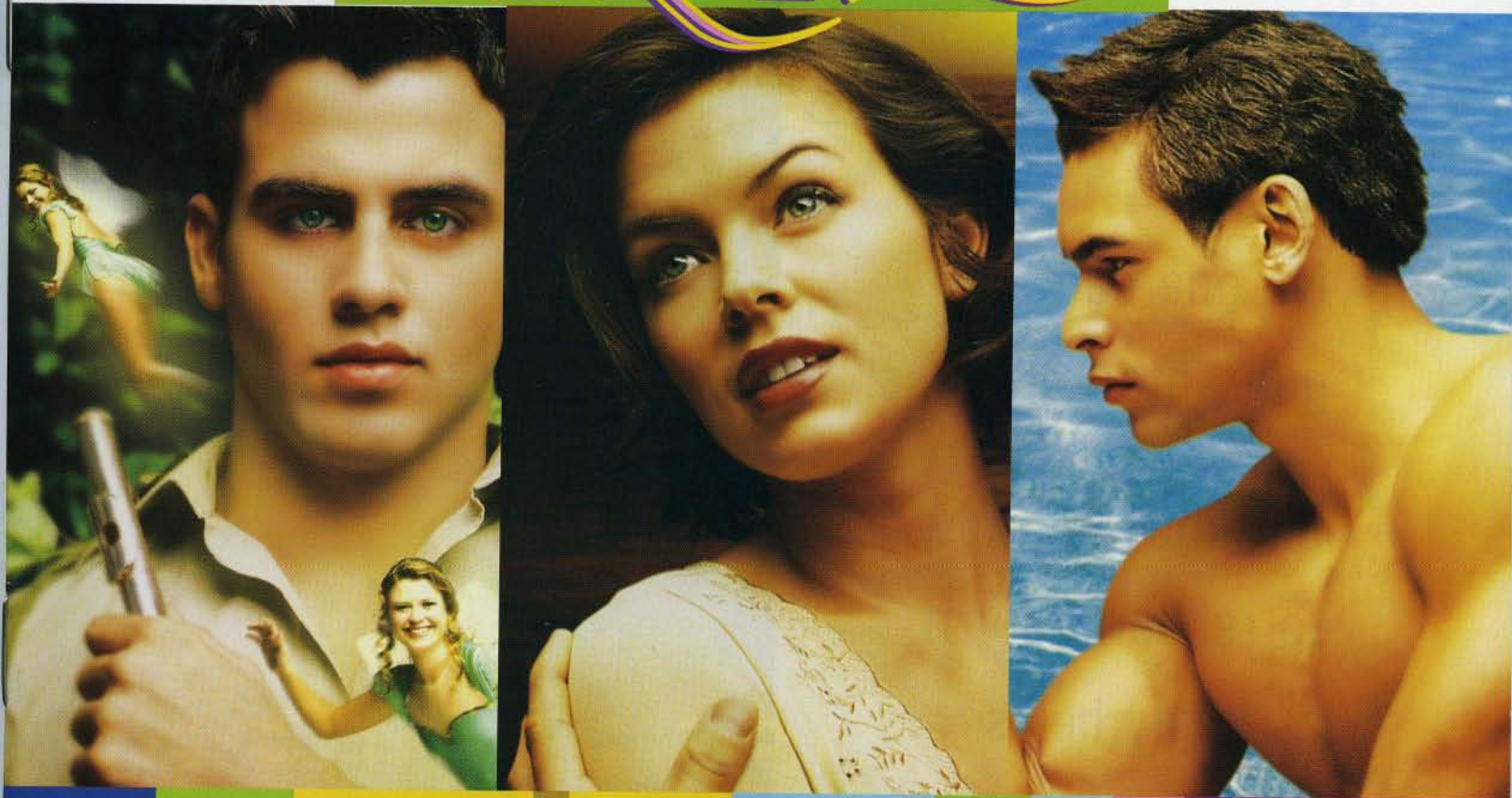


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## The Magic Flute

April 24-May 2, 2004

## The Pirates of Penzance

May 8-16, 2004

## The Pearl Fishers

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The Official Magazine of the Detroit Opera House

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2004  
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Season**

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# Welcome to Michigan Opera Theatre's Spring Opera Season!

We are so very pleased that you could join us for our 33rd Spring Opera Season. These three productions offer something for everyone — a timeless Mozart fairy tale, the long-awaited return of a Gilbert and Sullivan masterwork, and a breathtaking new production of Bizet's *The Pearl Fishers*. Our gratitude to Cadillac for sponsoring this exciting Spring season, and our thanks to you for joining us for this performance.

While our mainstage productions have catapulted us to rank among the top 10 opera companies in the nation (*OPERA America*), we are equally as proud of our accomplishments in education outreach, our sustenance measures and the role that we continue to play in the revitalization of our great city.

As you may know, in January we unveiled plans for the final phase of the Detroit Opera House project by officially launching The Crowning Achievement. A \$20 million fund-raising initiative, The Crowning Achievement ensures the completion of the Detroit Opera House, which includes renovation of its six-floor Broadway Tower to create the Ford Center for Arts and Learning, completion of decorative painting, retirement of existing debt, provision for a much-needed parking structure and an endowment component.

We began our quest to make the Detroit Opera House a major resource in the cultural life of our community in 1989, when we acquired the property and started to renovate the theater. More than \$24 million was raised in the first campaign to open the Detroit Opera House, which positioned the facility as a catalyst for the renaissance of the entertainment district. The second capital effort, The New Century Fund Campaign, which we began in 1999 with the historic visit by

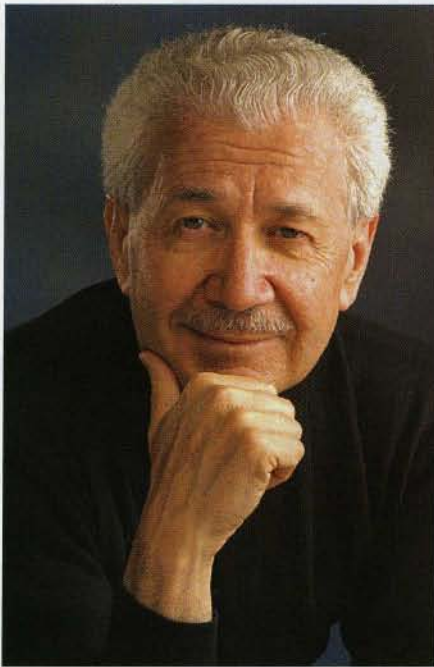


Photo: Arneen Howrani

the Three Tenors, raised \$18 million, helping us to make payments on our construction debt, begin renovations of the Broadway Tower and finish the Madison Tower, thereby bringing together all facets of the company under one roof and resulting in a more efficient organization.

The aptly named The Crowning Achievement is the third and final phase to raise \$20 million, to complete what we envisioned years ago. With the success of The Crowning Achievement, the Detroit Opera House will become a true community resource, in our time and in the future, offering not just opera and dance on the main stage, but a place for everyone to experience the power of art, to learn something unexpected and to express creativity.

As one of the few American opera companies to own and operate its performance facility, Michigan Opera Theatre is in a unique and wonderful position to control its own destiny as a leader in the

business and cultural community, and to provide a significant source of enrichment for generations to come.

The 1996 opening of the Detroit Opera House became the catalyst for the revitalization of Detroit's sports and entertainment district, and continues to play a significant role in the development of our great city. The tremendous impact that the completion of the Madison Tower has had on the economic, civic and pedestrian viability of our neighborhood is certain to be mirrored by our completion of the Broadway Tower. The Ford Center for Arts and Learning and a new parking structure will continue the transformation of Broadway into a pedestrian friendly street.

Michigan Opera Theatre's Crowning Achievement campaign has raised \$17 million toward its \$20 million goal, including a \$3 million challenge grant from the Kresge Foundation. In order to collect this challenge grant, MOT must raise the remaining \$3 million to reach our \$20 million goal by June 2004. I hope that you will consider making a contribution to help us complete our community's crown jewel, the Detroit Opera House. Your gift will help us take one step closer to our goal and toward completing the Kresge Foundation's challenge grant requirements to receive its \$3 million gift. Please refer to the special insert in today's program for more information and giving opportunities. 

David DiChiera

# R. Jamison (Rick) Williams Jr. elected Chairman, Michigan Opera Theatre Board of Directors

During its February 17 meeting at the Detroit Opera House, Michigan Opera Theatre's board of directors unanimously elected prominent business and civic leader R. Jamison (Rick) Williams Jr. its new chairman. Mr. Williams, a successful businessman and attorney, with a long history of support for the arts and a passion for opera and dance, will serve as the Opera Company's third chairman of the board, succeeding Lynn Townsend (1971-1980) and Robert Dewar (1980-2000).

Much of Michigan Opera Theatre's

stability is owing to the fact that it has had the great fortune of being led by extremely committed chairmen. This dedication is illustrated by the fact that the Opera Company has had only two Chairmen in its 33 years of operation. R. Jamison Williams Jr. follows in the footsteps of his parents, Mr. & Mrs. R. Jamison Williams, who were ardent and devoted supporters of the arts in Detroit for many years. Mr. & Mrs. Williams played a major role in the early growth and success of Michigan Opera Theatre. Now, three decades into its existence, the

opera company welcomes the leadership of R. Jamison Williams Jr.

The election of R. Jamison Williams Jr. comes at a particularly exciting time in Michigan Opera Theatre's history, following the Company's recent announcement, which revealed plans for the completion of the Detroit Opera House and the Ford Center for Arts and Learning.

Michigan Opera Theatre, now celebrating its 33rd season, is a nonprofit 501c3 corporation governed by a 60-member board of directors and a 375-member board of trustees. **B**



**R. Jamison Williams Jr.**, a member of the American Bar Association, State Bar of Michigan, Oakland County Bar Association and American Judicature Society, is senior partner and co-founder of Williams, Williams, Ruby & Plunkett. An authority on the financial structuring of business enterprises, mergers, acquisitions and

divestitures, Mr. Williams is primary counsel to numerous corporations in diverse industries. Major clients, many of which were acquired or became controlled in transactions designed by Mr. Williams, include the following industries: transportation services, broadcasting and television, manufacturing, textiles, construction, metal fabrication, parts and service distribution, financial services and specialty services.

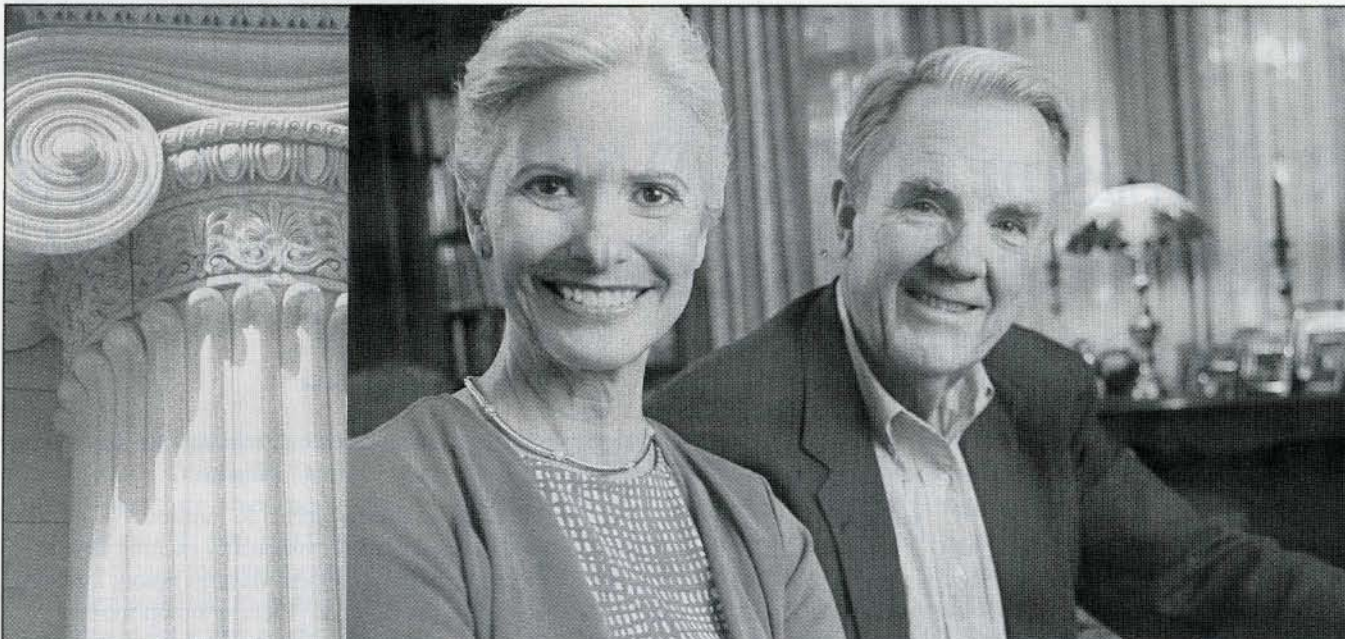
Mr. Williams is also a principal owner of several companies engaged in manufacturing, distribution, broadcasting, and optical and service-related activities. He serves as director of Penske

Corporation, Clarke Detroit Diesel-Allison, Great Lakes Coating Laboratory, Inc., Grindmaster Corporation, North Pointe Insurance Co., Televideo Communications and other closely held companies.

Early in his career, Mr. Williams worked in the corporate finance department at Smith Barney, where he participated in the analysis and financial structuring of acquisitions and mergers. He also worked as a management consultant in the Top Management Services Division of Booz, Allen & Hamilton, an international consulting firm, where he worked on a variety of projects which involved marketing, financial analysis and the restructuring of business organizations.

In addition to his extraordinary contributions to the business community, Mr. Williams has a distinguished record of service to the nonprofit sector of Detroit's civic and cultural community. A member of Michigan Opera Theatre's board of directors since 2000, he also serves on the boards of directors for Detroit Symphony Orchestra, the Center for Hearing Disorders and Eaton Academy. Additionally, Mr. Williams is a trustee for the Cranbrook Educational Community and governor of Cranbrook Schools. In 1992, R. Jamison Williams Jr. became president and director of the Jamison Williams Foundation.

Mr. Williams served four years in the United States Navy, as an officer in the Naval Security Group, a counter-intelligence organization. Mr. Williams is a 1966 graduate of the University of Michigan School of Law. Born in Detroit, Michigan, Mr. Williams currently resides in Bloomfield Hills, Michigan. He is the father of four adult children. **B**



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APRIL 24-MAY 2, 2004

## **THE CAST**

*In order of vocal appearance*

### **TAMINO**

Gregory Turay (24, 28, 1)  
Jonathan Boyd (25m, 30, 2m)\*

### **THE THREE LADIES**

Alison Buchanan\*  
Gloria Parker  
Melissa Parks

### **PAPAGENO**

Robert Gierlach

### **THE QUEEN OF THE NIGHT**

Jami Rogers\*

### **MONOSTATOS**

Dean Anthony

### **PAMINA**

Nicole Heaston

### **THE THREE SPIRITS**

Abigail Haynes\*†  
Suzanne Klock\*†  
Rebecca Loeb\*†

### **THE SPEAKER OF THE TEMPLE**

Dean Elzinga\*

### **SARASTRO**

Daniel Borowski\*

### **FIRST PRIEST / MAN IN ARMOR**

Angus Wood\*

### **SECOND PRIEST / MAN IN ARMOR**

Warren Kaplan\*

### **PAPAGENA**

Lea Woods Friedman\*†

*Conductor* **Stephen Lord\***

*Director* **Joshua Major**

*Chorus Master* **Suzanne Mallare Acton**

*Set & Costume Design* **Maurice Sendak**

*Set & Costumes realized by*  
**Neil Peter Jampolis**

*Lighting Design* **Shawn Kaufman**

*Hair & Makeup Design* **Joanne Weaver**

*Assistant Director* **Eric Einhorn**

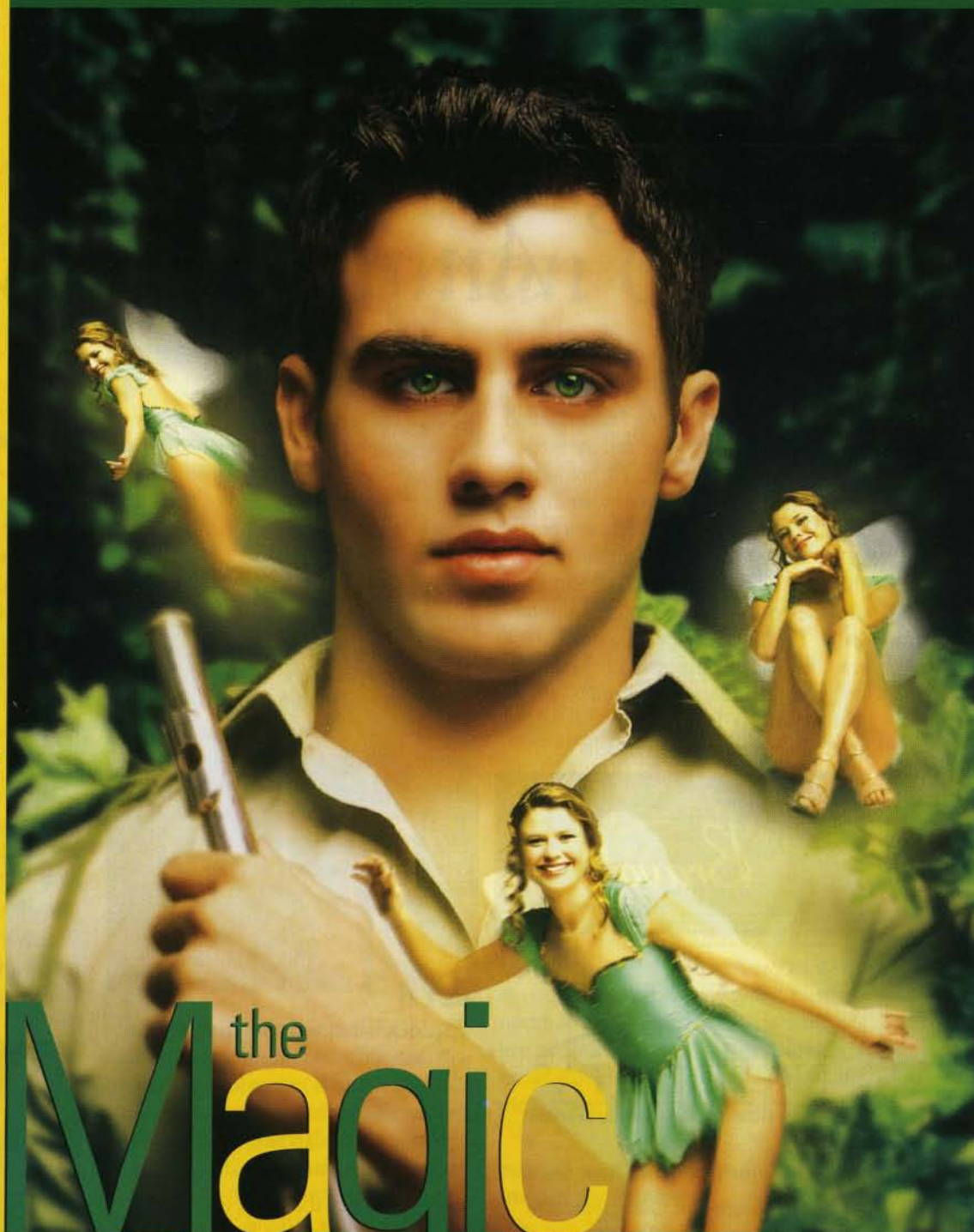
*Stage Manager* **Thomas Mehan**

*English Surtitles* **Roberto Mauro**

*Sets & Costumes owned by*  
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\* Michigan Opera Theatre Debut

† Apprentice



# the Magic Flute

By Wolfgang Amadeus Mozart  
*Opera in Two Acts*  
Libretto by Emanuel Schikaneder

*World Premiere: Theater auf der Wieden, Vienna, September 30, 1791*

*Sung in English*

*Running time approximately three hours, including intermission*



The 2004 Spring Season is made possible by Cadillac.

# Setting: An imaginary Egypt

## Act I

Three Ladies, attendant on the Queen of the Night, save the fainting Prince Tamino from a dragon. They leave and the bird-catcher, Papageno, enters. He boasts to Tamino that it was he who slew the dragon. The Ladies return to give Tamino a portrait of the Queen's daughter, Pamina, who they say is enslaved by the evil Sarastro, and they padlock Papageno's mouth for lying. The Queen, appearing in a burst of thunder, laments the loss of her daughter and charges Tamino with Pamina's rescue. The Ladies give Tamino a magic flute and give Papageno magic silver bells to

ensure their safety, then appoint three spirits to guide them.

Sarastro's Moorish slave Monostatos pursues Pamina, but is frightened away by the feather-covered Papageno, who tells Pamina that Tamino loves her and intends to save her.

Led to the Temple of Sarastro, Tamino is advised by a High Priest that it is the Queen, not Sarastro, who is evil. Hearing that Pamina is safe, Tamino charms the animals with his flute, then follows the sound of Papageno's pipes. Monostatos and his retainers chase Papageno and Pamina, but are rendered helpless by Papageno's magic bells. Sarastro, entering in ceremony, promises Pamina eventual freedom and punishes Monostatos. Pamina is enchanted at her first glance of Tamino, who is led into the temple with Papageno.

only two more trials to complete his initiation. Papageno is eliminated, but settles for the old lady, who turns into a young Papagena when the resigned Papageno promises to be faithful. She disappears, however.

After the spirits save the despairing Pamina from suicide, she finds Tamino and walks with him through the ordeals by water and fire, protected by the magic flute.

Papageno also is saved from attempted suicide by the spirits, who remind him to use his magic bells, which summon Papagena. The two plan for the future and move into a bird's nest.

The Queen of the Night, her Three Ladies and Monostatos attack the temple, but are defeated and banished. Sarastro joins Pamina and Tamino as the throng hails Isis and Osiris, the triumph of courage, virtue and wisdom. **B**

by John W. Freeman  
— courtesy of Opera News

## ACT II

Sarastro tells his priests that Tamino will undergo initiation rites. Sworn to silence, Tamino is impervious to the temptations of the Queen's Ladies, who have no trouble derailing the cheerful Papageno from his course of virtue.

The Queen of the Night dismisses Monostatos, whom she finds kissing the sleeping Pamina, and gives her daughter a dagger with which to murder Sarastro. The weeping Pamina is confronted and consoled by Sarastro.

The gourmand Papageno is just as quick to break a new oath of fasting, and he jokes with a flirtatious old lady, who vanishes when asked her name. Tamino remains steadfast, which breaks Pamina's heart: She cannot understand his silence.

The priests inform Tamino that he has

Bravo!

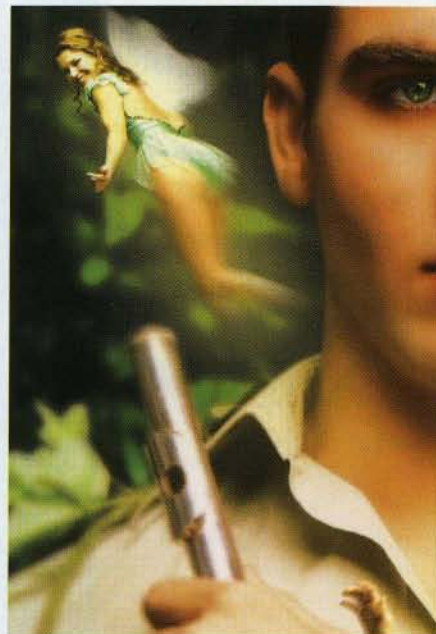
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# The Crown of German Opera

From an essay by the late stage director  
 Götz Friedrich.

## The "Idea" in Mozart's Music

It is clear that the superordinate level of the libretto and the way in which the plot develops were very much in line with Mozart's own view of life. He gave to the libretto's sometimes stereotyped ideas and characters what Ferrando in *Così fan tutte* sings of as "un' aura amorosa" (a breath of love). What Mozart's genius really created was inspiration through love. His musical-dramaturgical gifts brought order to the hazy contours by adopting and further evolving different styles for the three predominant types of persons and spheres of life. For the "kingdom of night," he quotes opera seria, and in contrast to that, he recalls the Gluck tradition for Sarastro and his order, goes back to Bach, and chooses for "In diesen heil'gen Hallen" (In these sacred halls) simple harmony, from which a rich melodic line blossoms. Papageno's world is rooted in folk song, with Mozart varying its popular tone. And for Tamino and Pamina, he evolves a highly ductile musical language to correspond to the transformations they pass through. The individualization, which Mozart achieves on all levels, gives the action and the characters a vivid validity that can be best defined as comprehensive humanization. Although he knew very well how to write with the greatest complexity, Mozart strove in *The Magic Flute* for the greatest simplicity, and that simplicity gives this mature work the irresistible charm of youth.

Over and over again, *The Magic Flute* asks us the three questions that are with us from childhood to old age: Who am I, where do I come from, where am I going? For the answers, the scene between the



speaker and Tamino is especially informative. It is here, claimed 19th century musicologists, that the "incurable rupture" in the plot occurred, with the alleged evil sorcerer now appearing as a good priest. As we know, the competition of *Kaspar the Bassoonist* was the supposed reason for the change. Mozart, who attended *Kaspar* at the Theater in der Leopoldstadt four days after the first performance, wrote on June 12, 1791, "To cheer myself up, I then went to see Kasperl in the new opera 'The Bassoonist.' It makes a lot of noise, but there is absolutely nothing in it." Mozart does not say a word about bitter protests on Schikaneder's part, which certainly should have been forthcoming, at the latest, on the day of the first performance of *Kaspar*. It is rather a pity that musical scholarship has demonstrated that the

"rupture" theory is untenable, for if we were to assume that *Kaspar* really did have an influence on Schikaneder's original story, it could claim the credit for provoking one of the most important turning points in *The Magic Flute*: Tamino sees everything that he had believed in dashed to pieces. He reaches the point at which, ignorant, he desires new knowledge—that is, enlightenment. "O, ew'ge Nacht, wann wirst du schwinden, wann wird das Licht mein Auge finden?" (O endless night! When will you pass? When will the light strike my eyes?) Or, as Kant put it in 1784: "Enlightenment is a person's egress from the immaturity he had brought upon himself."

For this significant dramaturgical juncture, Mozart devised one of his greatest and most revolutionary scenes. With the musical shaping of the German language in these passages, he further wrought an intellectual feat which allows us to recognize the germ cell of the new "German" opera, achieved here for the first time; it is like an anticipation of Wagner's "endless melody" and of everything composed in the German language up to Alban Berg.

## Pranks and Miracle Play: An Imaginary Journey

In July 1791, most of the opera was finished. Then Mozart was commissioned by a person unknown to him to compose a Requiem. With his nerves overwrought and his body weakened by sickness, he began to imagine that he was writing the Requiem for himself. The air of mystery glaringly illuminates the existential need to fulfill a legend: A 35-year-old man under sentence of death works at the same time on his Requiem and on an opera that tells of the unflagging regeneration of life and sings of being young, that delivers us



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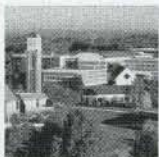
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from fear and terror to faith and serenity.

Mozart's work on *The Magic Flute* and the Requiem was interrupted once more by a trip to Prague, where by order of the Estates of Bohemia he composed, in 18 days, the festal opera *La Clemenza di Tito* to an old text by Metastasio. It was performed on September 6 to mark the coronation of Leopold II as king of Bohemia and had a cool reception from the court. On his return to Vienna, Mozart wrote the chorus "O Isis und Osiris," the second Papageno aria, and the second finale. On September 28, just two days before the first performance, he composed the overture and the March of the Priests. When, on September 30, 1791, the wind chords of the overture rang out for the first time, there was surely nobody in the audience — there usually is not on such occasions — who was aware that he was about to hear one of the supreme achievements of the harmony of opera and humanity. After he had finished conducting the opera, Mozart attended performances at the Freihaustheater and spoke proudly of its great success in his last letters to his wife. And once, he went to play the set of bells, "because I had such a desire today to do it myself." He took a childish delight in playing pranks on Schikaneder, who was singing Papageno, and in breaking him up: "Everybody laughed, and I think that many in the audience noticed for the first time that he doesn't play the instrument himself." Seven weeks later, the composer was dead. **B**

*Translation: Eugene Hartzell*

*Text reprinted by kind permission of the Hamburg State Opera.*

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# Maurice Sendak's Magical Sets

By Laura Chandler

*Editor's note: The beloved Maurice Sendak-designed production of The Magic Flute makes its second visit to the Detroit Opera House. Houston Grand Opera's Laura Chandler looks back on the production's genesis.*

When director Frank Corsaro approached famed children's author and illustrator Maurice Sendak in 1979 about creating designs for a new Houston Grand Opera production of *The Magic Flute*, he couldn't have had any idea that history was in the making. Sendak was not the first illustrator to be asked to design for the stage, but in *The Magic Flute*, his designs captured the imagination of audiences in a way that has rarely been matched—so successfully that you'd just have to call it, well, magic.

Since success is impossible to predict, perhaps the only way we can understand it is to dissect it in retrospect.

Born in Brooklyn in 1928, Sendak was the youngest of three children born to Polish immigrants who came to the United States before World War I. Sendak's father Philip, who spoke only Yiddish at home, was a masterful storyteller—one who didn't censor himself or sugarcoat his tales. So it is no surprise that Sendak, whose talent for art surfaced early, created in his books a similarly un-sugarcoated vision of the world. His 1963 book, *Where the Wild Things Are*, was lauded for its refreshing originality; at the same time, critics worried the content and illustrations were too frightening for children.

But Sendak believes in presenting honestly the flawed and sometimes nightmarish world in which we live. Who better, then, to create a new vision for Mozart's final opera—in which Sendak saw Tamino and Pamina as young people caught in a nightmare?



Maurice Sendak with one of his wild things.

They decided to approach it as a Grimm's fairy tale. Because there are numerous symbols and allusions to Freemasonry in the opera, they delved into Masonic materials to the very limited extent that these were available. Corsaro came to believe that the major characters in the opera had been inspired by real people, and they tried to create a believable story and characters within the framework of the fantasy, focusing on the young lovers and the difficulties they go through before overcoming them in the end. The result is an extremely affecting—and effective—piece of work. Pamina and Tamino are caught in a world in which it's nearly impossible to distinguish good from evil, and in which the adults' behavior is bewildering—themes that are prevalent in Sendak's stories. Sendak remarked that he loves the fact that it is the three geni—children—who keep Pamina from committing suicide. "No other moment affects me so much."

Sendak is proud of the production, a project he took on with some trepidation. He calls Mozart his "favorite creature in

the world" and spoke thoughtfully of his relationship with the composer in a 1987 PBS documentary. In working on *The Magic Flute*, Sendak said that he viewed Mozart as a fellow collaborator and a rigorous one at that: "Who are you to address yourself to Mozart's needs?...If Mozart is your hero, your work has to [achieve] a very high standard." Sendak has collected letters that Mozart wrote to his father, and delights in the fact that he can hold in his hand the objects that his idol has touched. "I'm not a mystical man, but something happens when I handle these things, and I don't know what it is," he said in a 1998 interview.

Whatever "it" is, public acclaim attests that Sendak did not let his collaborator down. The hugely successful production has been seen in so many cities that no one has been able to keep track. *The Magic Flute* was only the first of many successful forays into design for Sendak—he has since designed sets and costumes for Mozart's *Idomeneo*, Janáček's *Cunning Little Vixen*, Prokofiev's *Love for Three Oranges*, Ravel's *L'Enfant et les Sortilèges* and *L'Heure Espagnole*, Tchaikovsky's *Nutcracker*, Hans Krása's *Brundibár*, and Oliver Knussen's operas based on Sendak's books *Where the Wild Things Are* and *Higglety Pigglety Pop!*, in addition to HGO's *Hansel and Gretel* in 1997.

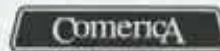
*The New York Times* wrote that Sendak "has brought a new dimension to the American children's book and has helped to change how people visualize childhood." Surely his designs for the operatic stage have brought a new dimension and freshness to the art form. Somewhere, surely, Mozart is smiling. **B**

Laura Chandler is editorial director of Houston Grand Opera. This article reprinted courtesy of Houston Grand Opera.



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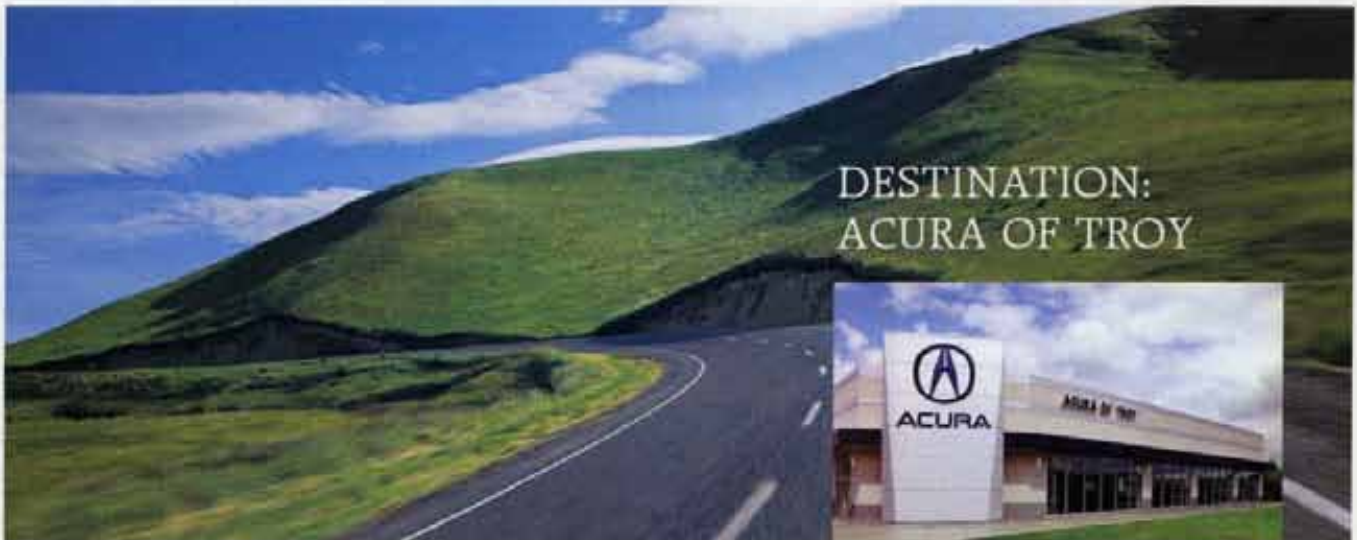


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Aaron Lazar\*

### **PIRATE KING**

Andrew Varela\*

### **FREDERIC**

David Gagnon\*

### **RUTH**

Joyce Campana

### **EDITH**

Jennifer Joy Yocum\*

### **KATE**

Tamara Whitty

### **MABEL**

Stacey Tappan\*

### **MAJOR GENERAL STANLEY**

Philip Kraus\*

### **SERGEANT OF POLICE**

Lara Teeter

*Conductor* Suzanne Mallare Acton

*Director* Lara Teeter

*Chorus Master* Suzanne Mallare Acton

*Set Design* Peter Dean Beck

*Costume Design* Costume World Inc.

*Lighting Design* Kendall Smith

*Hair & Makeup Design* Joanne Weaver

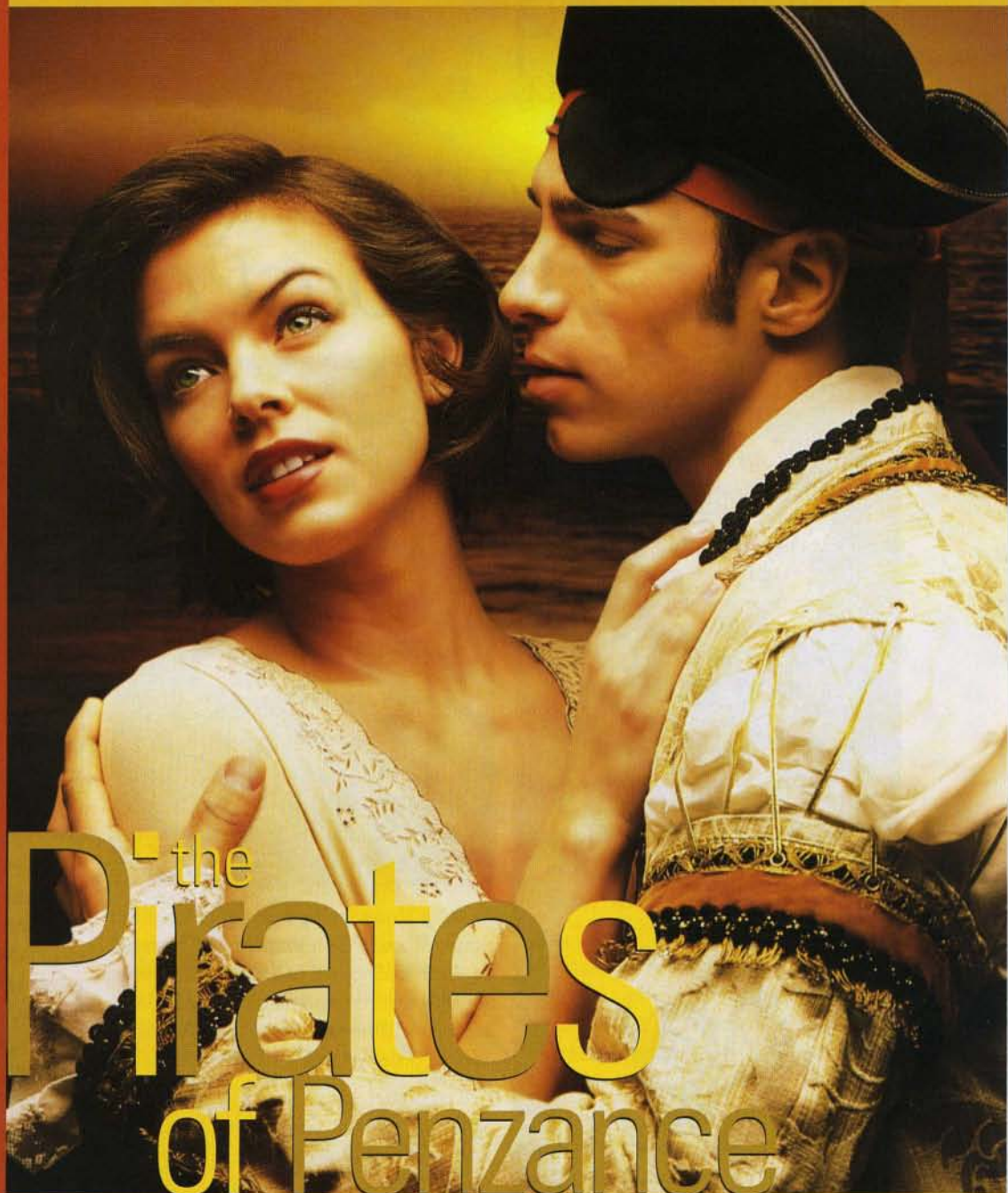
*Assistant Director* Diane Mair

*Stage Manager* Ken Saltzman

*Surtitles* Roberto Mauro

*Scenery provided courtesy of*  
Edmonton Opera

\* Michigan Opera Theatre Debut



# the Pirates of Penzance

*or, The Slave of Duty*

## *Operetta in Two Acts*

By Arthur Sullivan

Libretto by W. S. Gilbert

World Premiere: Paignon, Royal Bijou Theatre, December 30, 1879

Fifth Avenue Theatre, New York, December 31, 1879

Sung in English

Running time approximately two hours 30 minutes, including intermission



The 2004 Spring Season is made possible by Cadillac.

# The Pirates of Penzance

## Setting: The coast of Cornwall

### Act I

A band of pirates toast Frederic, their apprentice, upon his promotion to full pirate. But Frederic announces that his obligation to the gang is fulfilled and he is leaving them. He was apprenticed to the pirates only until his 21st birthday, which is today. Ruth (Frederic's nursemaid when he was younger) explains that Frederic would not have been a pirate except for her mistake: She was told to apprentice Frederic to a pilot, but she misunderstood and placed him with a pirate instead.

Frederic, a slave of duty, tells them that

when he is no longer a pirate, it will be his duty to exterminate them. The pirates understand and also complain that they cannot seem to make money. Frederic won't become an ex-pirate until noon, so, before leaving, he gives them practical advice on how to improve their business methods. He says that they are too tender-hearted and, being orphans themselves, refuse to rob another orphan. Because their potential victims are aware of this, they all claim to be orphans!

Having spent his entire life with the pirates, Frederic has never seen another woman; thus, he thinks he may want to take Ruth with him as his wife. He asks Ruth if she is beautiful, and she responds that she is. Frederic believes Ruth. At this point, he hears a chorus of girls in the vicinity. Upon seeing a group of beautiful young women, he realizes he was betrayed by Ruth and rejects her. Frederic informs the girls that he is a pirate, but not for long. He asks whether any of the girls will marry him, and the youngest, Mabel, agrees.

The pirates enter, and each pairs off with a girl. Major General Stanley enters and identifies himself as the girls' father, demanding to know what is taking place. When the pirates tell Major-General Stanley that they intend to marry his daughters, he objects, saying he has an aversion to having pirates for sons-in-law; the pirates respond that they are opposed to having major-generals as fathers-in-law, but that they will put aside the objection.

Knowing about the pirates' weakness, Major General Stanley tells them he is an orphan and, thus disarming the pirates, takes his daughters, along with Frederic, away to his family chapel and estate.

### Act II

Frederic plans to lead a squad of zany policemen against his old gang. But

before he can act, the pirate king and Ruth arrive to tell him that he is still obligated to the pirates. Because Frederic was born on February 29 of a leap year, he has served only five birthdays, not the 21 required by his contract. A strong sense of duty forces Frederic to re-join the pirate band and reveal the truth that Major General Stanley is not an orphan. The pirate king vows revenge on the major general.

Mabel enters and begs Frederic not to go back to the pirates, but, bound by duty, he leaves. The police ready their attack on the pirates, while the pirates creep in to take revenge on the major general.

The pirates defeat the police. Ruth then divulges that the pirates are really noblemen, and they swear their allegiance to the queen. With the tables turned, the police take the pirates prisoner. However, because the pirates have never hurt anyone, they are forgiven. The ex-pirates win the girls, Frederic wins Mabel, and everyone lives happily ever after. ■

*Editor's note: Two thousand four being a leap year, Frederic celebrated his 35th birthday this past February. Ruth won't discuss her age, but we figure she's pushing 165.*



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—Alfred Lord Tennyson



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# Before Topsy-Turvy

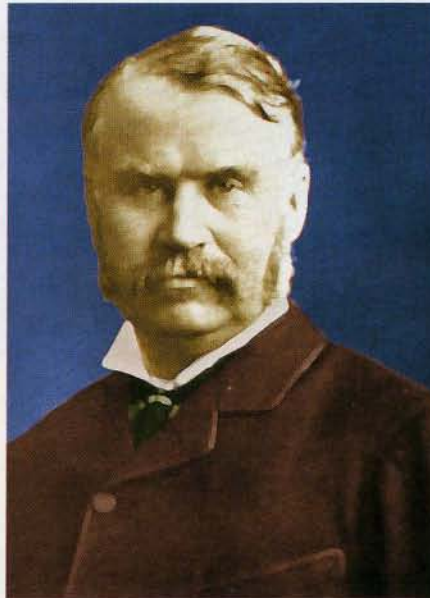
By Karen VanderKloot DiChiera

Sir William S. Gilbert (1836-1911) and Sir Arthur Sullivan (1842-1900) are remembered as a team as famous for their feuds as for their prodigious output of operettas. Most of the 13 works are still loved for their sparkling wit, their delightful melodies, their outrageous characters and deftly daft plots, their brilliant orchestration and—above all—the way everything works together, which was certainly better than their personal relationship.

**Sir William S. Gilbert**, who is said to have given more familiar quotations to the English language than anyone since Dickens, was born in London, to a wealthy Englishman and his Scottish wife. A great deal of his childhood was spent traveling the European continent with his parents, siblings and a nanny. He was the baby and so was called “Bab” for short.

An event that had lasting effects on Gilbert happened in Naples. Two rather charming Italians approached the nanny, telling her that Gilbert’s father had asked them to take the toddler back to his hotel. Whisking him away, they asked for a large ransom, which they were paid, and the child was returned to his frightened parents. The kidnapers were never caught, but that memory stayed with Gilbert for the rest of his life.

His schooling took place in various places in Europe, but he was sent to boarding school in England at age 13. A domineering lad, he wasn’t popular, but was respected for writing, directing and stage-managing original plays. After obtaining a degree from King’s College, he became an officer in the home service and worked as a government clerk, eventually studying law and becoming a barrister.



Sir William S. Gilbert

This profession was not well suited to the irascible William Gilbert and his creative bent. He enjoyed writing plays, cartooning and writing articles for such publications as *Fun* and *Punch*. But it was *Fun* that won, and there he published satirical verses called the *Bab Ballads*, which became so popular they were recited at dinner parties and even quoted in the House of Lords.

He longed to quit his job as a barrister and to embark on a full-time career as playwright, cartoonist, satirist and stage director.

**Sir Arthur Sullivan** was the son of an Irish bandleader, living in London with his Italian wife and their children. Young Arthur was the local wunderkind who, it is told, decided that if he could lift an instrument, he wanted to learn to play it. As a result, before he was eight years old, he learned to play every band instrument that he was strong enough to carry. At



Sir Arthur Sullivan

only fourteen he won the newly established Mendelssohn Scholarship at the Royal College of Music. After four years, Sullivan’s scholarship was renewed so he could study at the Leipzig Conservatory with some of the world’s leading composers.

In Leipzig, he wrote incidental music to *The Tempest*. Back in England, it was performed at the Crystal Palace in 1862. This and an ever-increasing output of other works established Sullivan as a leading British composer. He produced a great deal of orchestral and choral music that was performed with much acclaim. A fine melodist and orchestrator, his early works pay homage to his Germanic training. He also published chamber music, art songs and hymns, including “The Lost Chord” and “Onward Christian Soldiers.” In 1876, he was appointed principal of the National Training School, which later became the Royal Conservatory of Music.

Oddly, while the well-to-do Gilbert detested parties and social gatherings

# The Pirates of Penzance

(especially when they were attended by the very people he was lampooning), Sullivan, who was born in modest circumstances, moved easily through society and was the favorite at elegant gatherings. He was charming, gracious and good-looking, and an easy conversationalist—qualities people thought rare in England's most revered composer and conductor. He was also a gifted gambler and enjoyed going to casinos and horse races with his aristocratic buddies.

Sullivan the composer and musicologist made the acquaintance of Sir George Grove at the Crystal Palace Concerts, for which Grove wrote program notes between 1856 and 1896. Still known today for his four-volume *Dictionary of Music and Musicians*, Grove was aided by Sullivan in discovering and writing about unpublished Schubert manuscripts, including the *Rosamunde* music. Their exciting discoveries and importance to music history are recorded in Grove's publication.

Sullivan tried his hand at opera and operetta with various librettists, but nothing very important came of these collaborations, with the possible exception of *Cox and Box*, with a libretto by one of the editors of *Punch* magazine.

Conducting commitments and his work as a school principal gave Sullivan less time to compose. Due to a small failure with William Gilbert, it took the acumen of theatrical agent Richard D'Oyly Carte to convince the duo to try again. The result was the one-act opera *Trial by Jury*, with Sullivan's own brother singing the bass role of the judge.

This success led the team to try something grander. The result was *H.M.S. Pinafore*, which took Britain and America by storm. Everywhere on both sides of the Atlantic, *Pinafore* was being performed legally and illegally—a problem that was to frustrate the team for the rest of their creative partnership. This was a time before copyright laws were established, and producers borrowed freely and rewrote without any worry about lawsuits. To quell this problem, Carte took “the

**Reeling in the success of *Pinafore*, the twosome was encouraged by Carte to try another. *The Pirates of Penzance* made an even bigger impression in the U.S. and Britain than *Pinafore*.**

authoritative *Pinafore*” to New York and established copyright in England.

Reeling in the success of *Pinafore*, the twosome was encouraged by Carte to try another. *The Pirates of Penzance* made an even bigger impression in the U.S. and Britain than *Pinafore*. Illegal productions proliferated and both Carte and Gilbert traveled to New York City with their company to show the definitive and original way the piece was to be played and sung.

Gilbert, who was a painstaking stage director, worked out his stagings ahead of time with tiny cut-cardboard figures on paper floor plans. No improvisation was allowed, and Gilbert taught each and every gesture to each and every performer. He went wild when he saw other directors' interpretations of his precious creations!

Because of the spectacular successes of *Pinafore* and *Pirates*, Richard D'Oyly Carte did a bold thing. He built a new theater, the Savoy, devoted exclusively to the production of Gilbert and Sullivan operettas. (This was later the site of the well-known dispute about the theater's new carpet, which led to the breakup of the collaborators.)

When writing the libretto to *The Pirates of Penzance*, Gilbert may have been inspired by his own kidnapping. Others have alluded to the fact that Robert Louis Stevenson had just published the wildly successful *Treasure Island*. Perhaps a bit of both might be closer to the truth.

Again, New York tours with the D'Oyly

Carte cast were necessary to establish the “authoritative” production. However, rewrites abounded, and the tunes could be heard on hurdy-gurdies everywhere.

At this point, the “Topsy-Turvy” part of their lives still lay ahead. The team was still friendly but businesslike, with Gilbert handling most of their negotiations. However, it was at this time that Gilbert balked at the tradition of the composer's name being listed first in collaborations. We don't know for certain whether Sullivan had strong personal feelings about this. Actually, he was so well known and so busy that he probably didn't care.

Although in increasingly poor health and suffering excruciating pain from kidney stones, Sullivan composed a symphony, a cello concerto, orchestral overtures, oratorios, cantatas, the opera *Ivanhoe* and, as a salute to Queen Victoria, an orchestral piece, the *Imperial March*, as well as hymns and songs and the music for nine more operettas. (Some of Sullivan's formerly forgotten music is now being played and recorded.) He was also principal conductor of both the Leeds Festival and the Royal Philharmonic Orchestra.

After their breakup as a team, Gilbert suffered a personal blow when Queen Victoria knighted Sullivan first.

However strained their personal relationship became, Gilbert and Sullivan were two brilliant minds who changed the course of musical theater and helped lead to late 19th- and early 20th-century American operetta and musical comedy. They gave us words and music that fit together like two perfect halves. Their collaborative works are delighting audiences of the 21st century with the charming, witty, romantic and satirical masterpieces now known to us, fondly and familiarly, as G&S. ■

*Karen VanderKloot DiChiera is the founder and director of Michigan Opera Theatre's Department of Community Programs and Learning at the Opera House.*



JUNE 5-13, 2004

## **THE CAST**

*In order of vocal appearance*

### **ZURGA**

Nathan Gunn\*

### **NADIR**

William Burden

### **LEILA**

Maureen O'Flynn (5, 9, 12)

Diane Alexander (6m, 11, 13m)\*

### **NOURABAD**

David Michael

*Conductor* Mark Flint

*Director* Andrew Sinclair\*

*Chorus Master* Suzanne Mallare Acton

*Choreographer* John Malashock\*

*Set Design* Zandra Rhodes

*Costume Design* Zandra Rhodes

*Lighting Design* Kendall Smith

*Hair & Makeup Design* Joanne Weaver

*Stage Manager* Thomas Mehan

*Surtitles* Roberto Mauro

\* Michigan Opera Theatre Debut

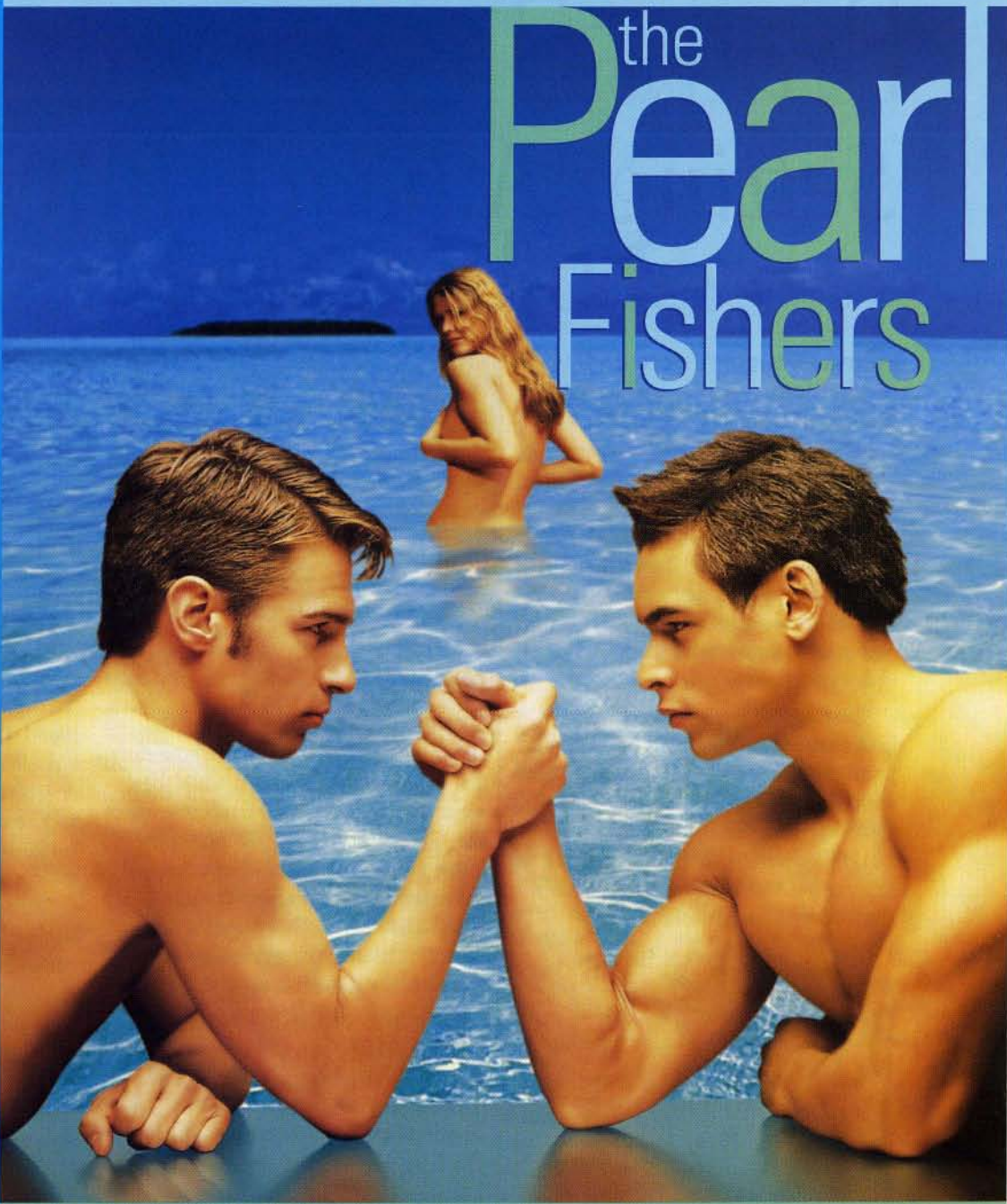
*The Pearl Fishers* is a co-production of Michigan Opera Theatre and San Diego Opera.

San Diego Opera gratefully acknowledges Producers' Circle member Barbara Joy Marriott-Wilcox and the Kathryn C. Fishback Family Foundation for generously assisting in creating this new production of *The Pearl Fishers*.

*Scenery constructed at* San Diego Opera Scenic Studio.

*Costumes constructed at* San Diego Opera Costume Shop.

# the Pearl Fishers



## *Opera in Two Acts*

By Georges Bizet

*Libretto by Eugène Cormon and Michel Carré*

World Premiere: Theatre Lyrique, Paris, September 30, 1863

Sung in French with English surtitle translation

Running time approximately two hours 20 minutes, including intermission



The 2004 Spring Season is made possible by Cadillac.

# the Pearl Fishers

## Setting: A beach in Ceylon (now Sri Lanka)

### General Director's note on this production

I can't tell you how delighted I am to bring *The Pearl Fishers* back to the Michigan Opera Theatre stage after an absence of 25 years. On that occasion, I commissioned Dennis Gigler, a well-known American artist living in Rome, to create an extraordinary production featuring a beautiful array of batik costumes and panels for the Music Hall stage.

And now, for our expansive opera house stage, we bring a magnificent new production commissioned in collaboration with San Diego Opera, with sets and costumes designed by the talented and world-renowned Zandra Rhodes, and directed by Andrew Sinclair and choreographed by John Malashock.

Like our production of *Lakmé* two seasons back, *The Pearl Fishers* is one of those neglected French operas with some of the most beautiful music to be heard in 19th-century stage works. The tenor/baritone duet is only one of the musical delights that, combined with the visual splendor, will provide you with an unforgettable operatic experience.

It may be that *The Pearl Fishers* is poised to come out of its long period of unjust neglect. (The Met has not presented it since the era of Caruso.) This exquisite production has already been scheduled to be included in future seasons at New York City Opera and San Francisco Opera.

— David DiChiera, Michigan Opera Theatre Founder and General Director

### Act I

The pearl fishers prepare for the diving season and choose Zurga to lead them. They wait for the consecrated virgin to arrive; she will ward off storms. Zurga's old friend, Nadir, returns after a long absence, and the two reminisce about their night together at the gates of Candi. It was there that they encountered a beautiful, mysterious woman. Both instantly fell in love with her, but renounced that love in order to preserve their friendship.

A veiled woman, Leila, approaches. She is the consecrated virgin whose duty it is to protect the fishermen while they are at sea, by singing and remaining inviolate. She is acclaimed by the pearl fishers, as she swears an oath of obedience and is led to the place of her sacred vigil. Nadir recognizes her; despite his assurance to Zurga, he has never stopped loving her. Nadir makes himself known to Leila.

Night falls. The high priest, Nourabad, reminds Leila of her sacred vow. She assures him that she never breaks a promise and recalls how, as a child, she once risked her life to protect a fugitive. The fugitive gave her the necklace she

always wears, proof of her fidelity. Nourabad leaves.

Later that evening, Nadir appears, declaring his love. She does not reject him. A storm erupts at sea. Nourabad returns with his guards and seizes the guilty lovers. Zurga at first pardons them, but becomes furious upon recognizing Leila and withdraws his pardon.

### Act II

Zurga later regrets condemning his old friend. Leila appears to beg for Nadir's life, offering her own to spare his. Her devotion to Nadir rekindles Zurga's jealousy, and he rejects her plea. As Leila is being led away, she hands a diver her necklace, asking him to pass it on to her mother. Leila and Nadir are to be sacrificed at sunrise. Zurga enters with news that the village is burning. When the villagers rush off to save their homes, Zurga frees Leila and Nadir and admits that he lit the fire himself. He had recognized the necklace, for he was the fugitive whom she had saved in her childhood. The lovers flee, leaving Zurga behind to face the consequences of his selfless act. ■



# Q&A with Zandra Rhodes

## How did you first get involved in designing operas?

When I became a part-time San Diego resident, I began going to the opera there, and a few friends kept saying to Ian Cambell [San Diego Opera general director]: "You should use Zandra for costumes." In 2001, I did the costumes for *The Magic Flute*, but not the sets. After that, I was asked if I would like to do the sets and costumes for *The Pearl Fishers*.

## Did you immediately agree?

Yes. I had enjoyed doing the *The Magic Flute* costumes so much that I didn't really have to think about it. But I said, "You will have to have someone help me," because I'd never done sets before. I'd practically never walked onto a stage.

## How long did the project take you?

They gave me three years! I'd do a bit of it, and then I'd do another bit. Then I had a hip operation, so I would lie in bed thinking about it.

## How did you begin?

First of all, we decided that the audience perspective would be from the beach looking out to sea, rather than from the sea looking at the beach. I next drew a vague idea of the sets and met with [stage director] Andrew Sinclair. We discussed where we were going, and it wasn't quite right. Then I did a few more sketches, and they weren't quite right. Since the opera takes place in Ceylon, it needs an Indian, or vaguely Indian, feel. I adore that part of the world and go there in any case. And while I was off on a trip to judge Miss India, I managed to swing a visit to Sri Lanka.

## Did that trip affect your design?

It did. We went sketching and visiting all the different places. There was a wonderful

medieval palace, where you climbed up 2,000 stairs to a plateau on the rocks. In the caves on the way up were paintings of the ladies of the court, floating around on the ceilings, and that influenced how I did the rest.



## How did you arrive at colors?

We decided to let the colors represent the groups. For example, the priests and the priestess are in yellows and golds and reds, which are religious colors in the East. And the crowd, we decided, would be in blues and greens like the sea. You know, pearl fishers — sea? And, once we'd gotten into the mood of deciding what colors we were going for, we went out on a couple of shopping trips.

## What did you buy?

We went up to Little India, outside Los Angeles, and we bought every blue sari that we could find. Anything we found that looked right, we got. That gave us a good basis, and on them we printed seashells and starfish and other designs I had. The actual end result is a disguised sari.

## Do the patterns read from the audience?

They probably read completely, if you have opera glasses; if you don't, they read texturally — more blue or more stripy or whatever.

Zandra Rhodes, designer of *The Pearl Fishers*, was born in Kent in the 1940s and was introduced to the world of fashion by her mother, who was a fitter in a Paris fashion house and a teacher at Medway College of Art. She studied textile design at Medway and the Royal College of Art in London, and was one of the new wave of British designers who put London at the forefront of the international fashion scene in the 1970s. Her designs have always been clear, creative statements, dramatic but graceful, bold but feminine, and her garments have a timeless quality that makes them unmistakably a Rhodes creation. Zandra's own lifestyle has proved to be as dramatic, glamorous and extroverted as her designs. With her bright green hair (later changed to a spectacular pink and sometimes a radiant red), theatrical makeup and art jewelry, she has stamped her identity on the international world of fashion. Zandra designed for the late Diana, Princess of Wales, and continues to design for the royal and the rich and famous around the world. She has a loyal cult following in the USA. In 2000, Zandra designed the costumes for San Diego Opera's *The Magic Flute*. *The Pearl Fishers* is her set design debut.

## Would a fan of yours walk into your opera and say: "Oh yes, that's a Rhodes."

They would. I'm a textile designer, so I worked on the premise that they had to look like textile designs, and they had to be imaginary. The people I've most admired have always made things that look like them. If you look at a wonderful Marc Chagall set, or if you look at a David Hockney, they look like the person who did them. It's not a case of how

# the Pearl Fishers

Setting a  
Zoo



Drawings by Zandra Rhodes of *The Pearl Fishers* sets

realistically you can draw. We're not looking for realistic palm trees; we're looking for a fantasyland that conveys the sea.

**Some of your costumes are a bit... skimpy.**

Yes. The pearl divers are made to look as if they're in *dhotis*, like Ghandi wore. We call them diving diapers.

**Did the music inform your choices during the creative process?**

I played it initially, but really it was my conversations with the director and the people I worked with that were most important. It was only much later, during

all the fabulous rehearsals, that I really got to start listening to the music. I could probably hum you the music now, but at the time, I couldn't.

**Do you tweak things after seeing them in rehearsal?**

Yes, you definitely tweak. In this case, the things that were tweaked most of all were the hats. In the crowd scene, a couple of them looked far too big. We have a wonderful baritone, and I'd given him a great big pink hat that we thought looked operatically wonderful, and when he stepped onto the stage in the rehearsals,

he looked like Johnny Depp in *Pirates of the Caribbean*! So we had to change that.

**Do you change costume designs to suit specific singers?**

Not usually. But if it's one of the main singers, and you find that they're very sexy, you make them a bit nuder or whatever.

**You seem to be having fun.**

Oh, it's divine doing the opera — I love it! You have all these lovely singers who love getting dressed up! It's fantastic. For me, it's really a lovely new change in my life. ■



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# Artist Profiles


**SUZANNE MALLARE ACTON**

Assistant Music Director-Chorus Master (USA)  
Conducting debut 1986, *West Side Story*, Company debut as chorus master, 1982  
**2004 Season:** Conductor, *The Pirates of Penzance*; Chorus Master, *The Magic Flute*, *The*

*Pearl Fishers*

**Recently:** *Madame Butterfly* (ArtPark), *Die Fledermaus*, (Michigan Opera Theatre), *Tosca* (Augusta Opera)

**Upcoming:** *Too Hot to Handel* (Rackham Symphony Orchestra), *The Daughter of the Regiment* (Michigan Opera Theatre)


**DIANE ALEXANDER**

Soprano (USA)  
Michigan Opera Theatre debut  
**2004 Season:** Leila, *The Pearl Fishers*  
**Recently:** *Die Fledermaus* (Nashville Opera), *The Student Prince* (Central City Opera)  
Artist in Residence, Newport

Music Festival

**Upcoming:** *The Merry Widow* (Virginia Opera, New Orleans Opera and Nevada Opera)


**DEAN ANTHONY**

Tenor (USA)  
Michigan Opera Theatre debut:  
*Dead Man Walking* (2003)  
**2004 Season:** Monostatos, *The Magic Flute*  
**Recently:** Edmondo/Dancing Master/Lamplighter in *Manon Lescaut* (Palm Beach Opera),

Monostatos in *The Magic Flute* (New York City Opera)

**Upcoming:** *The Merry Widow* (New Orleans Opera), *The Lighthouse* (Nashville Opera)


**DANIEL BOROWSKI**

Bass (Poland)  
Michigan Opera Theatre debut  
**2004 Season:** Sarastro, *The Magic Flute*  
**Recently:** *Turandot*, *Mother of Us All* (New York City Opera), *La Bohème* (New York City Opera)  
**Upcoming:** *Simon Boccanegra* (Santa Fe Opera)


**JONATHAN BOYD**

Tenor (USA)  
Michigan Opera Theatre debut  
**2004 Season:** Tamino, *The Magic Flute*  
**Recently:** *Turandot*, *Mother of Us All* (San Francisco Opera), *Otello* (Hawaii Opera),  
**Upcoming:** *Street Scene* (Portland Opera), *Così fan tutte* (Opera Santa Barbara), *La Bohème* (Florentine Opera)


**ALISON BUCHANAN**

Soprano (England)  
Michigan Opera Theatre debut  
**2004 Season:** First Lady, *The Magic Flute*  
**Recently:** Title role, *Sister Angelica*, *Donna Elvira*, *Don Giovanni* (New York City Opera), *Peter Grimes*, Carnegie Hall

**Upcoming:** *Elijah* (Highgate Choral Society, London)


**WILLIAM BURDEN**

Tenor (USA)  
Michigan Opera Theatre debut:  
Gerald, *Lakmé*, 2002  
**2004 Season:** Nadir, *The Pearl Fishers*  
**Recently:** *L'italiana in Algeri* (Santa Fe Opera), *Salome* (Pittsburgh Opera), *La Traviata*

(Hamburg Opera)

**Upcoming:** *The Rake's Progress* (Bayerische Staatsoper, Munich), *Beatrice et Benedict* (Santa Fe Opera), *Faust* (Opera Company of Philadelphia)


**JOYCE CAMPANA**

Mezzo-soprano (USA)  
Michigan Opera Theatre debut:  
*The Barber of Seville*, 1994  
**Recently:** *Street Scene*, *H.M.S. Pinafore* (Central City Opera)


**DEAN ELZINGA**

Bass-baritone (USA)  
Michigan Opera Theatre debut  
**2004 Season:** The Speaker, *The Magic Flute*  
**Recently:** *Tannhäuser* (Metropolitan Opera), *The Barber of Seville* (Opera San Jose)  
**Upcoming:** *Eight Songs for a*

*Mad King* (Cleveland-based orchestra "Red")


**MARK D. FLINT**

Conductor (USA)  
Michigan Opera Theatre debut:  
*Carmen*, 1977  
**2004 Season:** *The Pearl Fishers*  
**Recently:** *Salome* (Nashville Opera), *The Merry Widow* (Hawaii Opera Theatre), *The Magic Flute* (LOpera de Montréal)

**Upcoming:** *Candide* (Lake George Opera Festival).

Maestro Flint is general & artistic director of Augusta Opera Association.


**LEA WOODS FRIEDMAN**

Soprano (USA)  
Michigan Opera Theatre debut  
**2004 Season:** Papagena, *The Magic Flute*  
**Recently:** *Broadway Divas!* (Detroit Symphony, Indianapolis Symphony), *Don Giovanni* (Chautauqua Opera),

*The Merry Widow* (Hawaii Opera Theatre)

**Upcoming:** *Carmen* (China Philharmonic Orchestra), *The Merry Widow* (Singapore Opera), *Turandot* (Hawaii Opera Theatre)


**DAVID GAGNON**

Tenor (USA)  
Michigan Opera Theatre debut  
**2004 Season:** Frederic, *The Pirates of Penzance*  
**Recently:** *Forever Plaid* (Royal George Theater, Milwaukee), *New Moon* (City Center Encores!)

**Upcoming:** *The Student Prince* (Opera Columbus)


**ROBERT GIERLACH**

Bass-Baritone (Poland)  
Michigan Opera Theatre debut:  
*The Marriage of Figaro*, 2002  
**2004 Season:** Papagena, *The Magic Flute*  
**Recently:** *King Roger* (Tokyo), *Giulio Cesare* (Teatro Comunale di Bologna), *The Marriage of*

*Figaro* (LOpera de Montréal, Florida Grand Opera)

**Upcoming:** *King Roger* (Zurich and Stockholm), *The Marriage of Figaro* (Baltimore Opera), *Stabat Mater* (Berlin Philharmonic)


**NATHAN GUNN**

Baritone (USA)  
Michigan Opera Theatre debut  
**2004 Season:** Zurga, *The Pearl Fishers*  
**Recently:** *Sweeney Todd* (Lyric Opera of Chicago), *A Midsummer Night's Dream* (Metropolitan Opera), *Billy Budd* (San Francisco

Opera), *Florencia en el Amazonas* (Seattle Opera)

**Upcoming:** *The Pearl Fishers* (Opera Company of Philadelphia)


**ABIGAIL HAYNES**

Soprano (USA)  
Michigan Opera Theatre debut  
**2004 Season:** First Spirit, *The Magic Flute*  
**Recently:** U-M's School of Music Concerto Competition, finalist.


**NICOLE HEASTON**

Soprano (USA)  
Michigan Opera Theatre debut:  
*Falstaff*, 2001  
**2004 Season:** Pamina, *The Magic Flute*  
**Recently:** *Don Giovanni* (Metropolitan Opera), *Così fan tutte*, (Dallas Opera), *Un Ballo in*

*Maschera* (San Francisco Opera)

**Upcoming:** *The Magic Flute* (Metropolitan Opera), *Rigoletto* (Houston Grand Opera)


**WARREN KAPLAN**

Bass (USA)  
Michigan Opera Theatre debut  
**2004 Season:** Second Priest/  
Armored Man, *The Magic Flute*  
**Recently:** *Galileo Galilei* premiere (Goodman Theater, Chicago; Barbican Theatre, London), *Eugene Onegin*

(St. Louis Opera)

**Upcoming:** *Turandot* (Union Avenue Opera Theatre, St. Louis)


**SUZANNE KLOCK**

Soprano (USA)  
Michigan Opera Theatre debut  
**2004 Season:** Third Spirit, *The Magic Flute*  
**Recently:** *Suor Angelica*, *Handel's Xerxes* (University of Michigan)



**PHILIP KRAUS**  
Baritone (USA)  
Michigan Opera Theatre debut  
**2004 Season:** Major General Stanley, *The Pirates of Penzance*  
**Recently:** *La Traviata*, *Le Nozze di Figaro* (Chicago Lyric Opera)  
**Upcoming:** *The Cunning Little Vixen* (Chicago Lyric Opera)



**AARON LAZAR**  
Baritone (USA)  
Michigan Opera Theatre debut  
**2004 Season:** Samuel, *The Pirates of Penzance*  
**Recently:** Barry Manilow's *Harmony* (Broadway)  
**Upcoming:** *The Ballad of Betty Page* (feature film)



**REBECCA JO LOEB**  
Soprano (USA)  
Michigan Opera Theatre debut  
**2004 Season:** Second Spirit, *The Magic Flute*  
**Recently:** *Saver Anglica*, *The Cunning Little Vixen*, *The Pirates of Penzance*  
**Upcoming:** *Candide*  
(Michigan Theater)



**STEPHEN LORD**  
Conductor (USA)  
Michigan Opera Theatre debut  
**2004 Season:** *The Magic Flute*  
**Recently:** *The Barber of Seville*, *La Rondine*, *Carmen* (Boston Lyric Opera), *Salome* (Arizona Opera)  
**Upcoming:** *Cavalleria Rusticana*, *Saver Anglica* (Opera Theatre of St. Louis). Maestro Lord is music director for Opera Theatre of St. Louis and Boston Lyric Opera.



**JOSHUA MAJOR**  
Stage Director (Canada)  
Michigan Opera Theatre debut:  
*Lulu*, 2002  
**2004 Season:** Director, *The Magic Flute*  
**Recently:** *Tosca* (Opera Columbus), *Don Giovanni* (Opera Santa Barbara)  
**Upcoming:** *La Bohème* (Opera Omaha). Mr. Major is artistic director of Pine Mountain Music festival.



**JOHN MALASHOCK**  
Choreographer (USA)  
Michigan Opera Theatre debut  
**2004 Season:** *The Pearl Fishers*  
**Recently:** *Malashock: Sacred & Profane* (Museum of Contemporary Art, San Diego), *The Pearl Fishers* (San Diego Opera). Mr. Malashock is artistic director of Malashock Dance.



**DAVID L. MICHAEL**  
Bass (USA)  
Michigan Opera Theatre debut:  
*Nilakantha*, *Lulu*, 2002  
**2004 Season:** Nourabad, *The Pearl Fishers*  
**Recently:** *Tosca* (Kentucky Opera), *Rigoletto* (Dayton Opera Association)  
**Upcoming:** *The Pearl Fishers* (Opera Company of Philadelphia)



**MAUREEN O'FLYNN**  
Soprano (USA)  
Michigan Opera Theatre debut:  
*Gilda*, *Rigoletto*, 1990  
**2004 Season:** Leila, *The Pearl Fishers*  
**Recently:** *La Traviata* (Metropolitan Opera, Opera Company of Philadelphia), *Tales of Hoffmann* (Calgary)  
**Upcoming:** *Carmen* (Metropolitan Opera)



**GLORIA PARKER**  
Mezzo-soprano (USA)  
Michigan Opera Theatre debut:  
*Dead Man Walking*, 2003  
**2004 Season:** Second Lady, *The Magic Flute*  
**Recently:** *Giulio Cesare* (Pittsburgh Opera)  
**Upcoming:** Pops Evening (Ljubljana Symphony, Slovenia)



**MELISSA PARKS**  
Mezzo-soprano (USA)  
Michigan Opera Theatre debut:  
*Il Trovatore*, 2002  
**2004 Season:** Third Lady, *The Magic Flute*  
**Recently:** *The Ballad of Baby Doe* (New Orleans Opera), *Straszny Dwór* (Opera Buffalo)  
**Upcoming:** *Das Rheingold* (New Orleans Opera), *Le Nozze di Figaro* (Fresno Grand Opera)



**JAMI ROGERS**  
Soprano (USA)  
Michigan Opera Theatre debut:  
**2004 Season:** The Queen of the Night, *The Magic Flute*  
**Recently:** *Rigoletto* (New York City Opera), *The Marriage of Figaro* (Hawaii Opera Theatre), *The Magic Flute* (Sarasota Opera)  
**Upcoming:** *Candide* (Sarasota Opera)



**ANDREW SINCLAIR**  
Stage Director (USA)  
Michigan Opera Theatre debut  
**2004 Season:** *The Pearl Fishers*  
**Recently:** *Der Ring des Nibelungen* (Royal Albert Hall), *I Masnadieri* (Teatro Comunale, Bologna), *Peter Grimes* (Opera Australia, Sydney)  
**Upcoming:** *The Pearl Fishers* (The New York City Opera), *The Pearl Fishers* (San Francisco Opera)



**STACEY TAPPAN**  
Soprano (USA)  
Michigan Opera Theatre debut  
**2004 Season:** Mabel, *The Pirates of Penzance*  
**Recently:** *Siegfried* (Lyric Opera of Chicago), *Little Women* (Houston Grand Opera)  
**Upcoming:** *The Ring Cycle* (Lyric Opera of Chicago)

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**LARA TEETER**

Stage director, baritone (USA)  
Michigan Opera Theatre debut:  
*The Pirates of Penzance*, 1988  
**2004 Season:** Stage Director,  
Sergeant of Police, *The Pirates of  
Penzance*. Mr. Teeter is artistic  
director for light opera works,  
Evanston, Illinois.



**TAMARA WHITTY**

Mezzo-soprano (USA)  
Michigan Opera Theatre debut:  
*Anoush*, 2001  
**2004 Season:** Kate, *The Pirates  
of Penzance*  
**Recently:** *The Marriage of Figaro*  
(Michigan Opera Theatre)



**GREGORY TURAY**

Tenor (USA)  
Michigan Opera Theatre debut:  
*Costi fan tutte*, 2000  
**2004 Season:** Tamino, *The  
Magic Flute*  
**Recently:** *A View from the Bridge*,  
*Costi fan tutte*, *Don Giovanni*  
(Metropolitan Opera), *Falstaff*  
(Saito Kinen Festival), *Rigoletto* (Boston Lyric Opera)



**ANGUS WOOD**

Tenor (Australia)  
Michigan Opera Theatre debut  
**2004 Season:** First Priest/Man  
in Armor, *The Magic Flute*  
**Recently:** *La Traviata*  
(Canterbury Opera, New  
Zealand)  
**Upcoming:** *Dido and Aeneas*  
(Opera Australia)



**ANDREW VARELA**

(USA)  
Michigan Opera Theatre debut  
**2004 Season:** The Pirate King,  
*The Pirates of Penzance*  
**Recently:** *Les Miserables*  
(Imperial Theater, New York)  
**Upcoming:** *Little Women*  
(Schubert Theater, New York)



**JENNIFER JOY YOCUM**

Alto (USA)  
Michigan Opera Theatre debut  
**2004 Season:** Edith, *The Pirates  
of Penzance*  
**Recently:** *Pump Boys and  
Dinettes*, *Godspell* (Meadowbrook  
Theatre), *Hello Dolly!* (Broadway,  
Broadway National Tour),  
*Cats* (Broadway National Tour) **B**

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Charlotte Merckerson,  
*Concertmaster*\*†  
Velda Kelly†  
Andrew Wu  
Kevin Filewych†  
Carol Evans†  
Bryan Johnston  
Jason Bendler  
James Kujawski  
Beth Kirton  
Gabrielle Robinson

## Violin II

Victoria Haltom\*†  
Molly Hughes†  
Anna Weller†

Bing Xia†  
Ewa Uziel  
Janet Sullins  
Elizabeth Rowin  
Constance Markwick

## Viola

John Madison\*†  
Scott Stefanko†  
Kathleen Grimes†  
Barbara Zmich†  
James Greer  
Julianne Zinn

## Cello

Nadine Deleury\*†  
Diane Bredesen†

Minka Christoff†  
Robert Reed†  
John Iatzko  
Andrew McIntosh

## Bass

Derek Weller\*†  
Clark Suttle†  
Shawn Wood  
Greg Sheldon

## Flute

Pamela Hill\*†  
Laura Larson†

## Oboe

Kristen Beene\*†  
Sally Pituch†

## Clarinet

Brian Bowman\*†  
Campbell MacDonald†

## Bassoon

Spencer Phillips\*†  
Roger Maki-Schramm

## Horn

Kyle Mills\*†  
Carrie Banfield†  
Alan Taplin  
Tamara Kosinski

## Trumpet

David Kuehn\*†  
Gordon Simmons†

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Lori Asmann  
Wallace Ayotte  
Patrick Barnard  
Christopher Bauder  
Thomas Berklund  
Heidi Bowen  
Kim Brooks  
Fred Buchalter  
Patrick Clampitt  
Deborah Dailey  
Kelly Daniel-Decker  
Victoria DeCarlo  
Dianna Dumpel  
Jacqueline Echols  
Brandy Ellis

Rebecca Engelhardt  
Bryan Estabrooks  
Vanessa Ferriole  
Louise Fisher  
Kurt Frank  
Yvonne Friday  
Janet Geisler  
Elizabeth Gray  
Conda Green  
Rosalin Guastella  
Jason Harris  
Leslie Hill  
Robert Huebner  
Clarence Jones  
Tom Kabala  
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Kara Kimmer  
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Tony Lynch  
Miroslav Manovski  
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*The American Guild of Musical Artists is the official union of the Michigan Opera Theatre vocal performers.*

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Kevin Belanger \*  
Rodney Brown\*  
Brea Cali \*  
Shauna Conzaman \*  
Phillip Leete \*

Michael Mizertany  
Anh Nguyen  
Michael Woodberry-Means  
Keturah Stickann  
Skadberg

Carissa Wong \*  
\* Member, Eisenhower  
Dance Ensemble



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Pat Lewellen, *Audition Volunteer*

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*Director, Chorus Master*

Jean Schneider, *Repetiteur, Rehearsal Accompanist*

Diane Bredesen, *Orchestra Personnel Manager*

## Stage Managers

Thomas Mehan\*~, Ken Saltzman†, *Stage Managers*

Jody Halsall\*~, Corrie Beth Shotwell\*~,

Jennifer Paradise†, Ellen Peck†, *Assistant Stage Managers*

\* The Magic Flute

† The Pirates of Penzance

~ The Pearl Fishers

## Technical Staff

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Monica Essen, *Property Master & Scenic Artist*

Kendall Smith, *Lighting Coordinator*

Dee Dorsey, *Surtile Operator*

Daniel Dene, *Recording Engineer*

Keith Kalinowski, *Technical Assistant*

## Costumes

Suzanne M. Hanna, *Costume Coordinator*

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Mary Ellen Shindel, *Fitting Assistant*

Genevieve Palczynski, *Stitcher*

Alice Moss, *Wardrobe Mistress*

## Makeup & Hair

Joanne Weaver, *Wigs & Makeup Designer*

DeShawn Glosson, Faye Cross, Angela

Cruice, Deanne Iovan, *Assistants*

## Stage Crew

John Kinsora, *Head Carpenter*

Robert Mesinar, *Head Electrician*

Alan Bigelow, *Head Propertyman*

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*“There are a lot of struggles and sad things in life,  
but music always uplifts.”*

**E**rwin Klopfer, a retired tool and die specialist, was not going to tell Michigan Opera Theatre about his special estate plans, wanting to remain anonymous. However, after learning that his estate plan would be eligible for Touch the Future campaign matching funds, he decided to reveal his gift. As a result, MOT received a substantial match to its endowment funds at the Community Foundation for Southeastern Michigan. Erwin and his wife Sue also became members of MOT's Avanti Society.

Now he urges, "I want people to know about the beauty of a charitable remainder trust." His trust had been funded with a piece of appreciated real estate that he no longer needed. Instead of selling that property and paying considerable taxes, he transferred the property into a charitable remainder trust. In return, he gets income for life. After his death, his favorite institutions, including Michigan



*Erwin and Sue Klopfer*

Opera Theatre, will receive whatever remains.

He is thrilled that his money is being used to secure the future of Michigan Opera Theatre for his children and grandchildren to experience.

Born in Dresden, Germany, Erwin Klopfer is an enthusiastic supporter of opera and faithful subscriber. He loves the view and the sound from his front-row mezzanine seats in the Detroit Opera House.

His love of opera began when he was nine years old, after his parents took him to the opera.

After his family immigrated to the Detroit area in 1952, he and his sister loved the Metropolitan Opera touring productions. Later, Erwin introduced his wife, Sue, to opera, and "As luck would have it, I made an opera fan out of her." He also recalled that he used to sing his daughter Sara to sleep with melodies from *The Tales of Hoffmann* ("in German, of course"). During MOT's recent production of *Hoffmann*, Sara returned from her home in Ireland and attended with her mother and father, happily remembering her father's lullabies.

Erwin's message to other MOT patrons is "I can't encourage people enough to remember Michigan Opera Theatre when forming their estate plans. There are a lot of struggles and sad things in life, but music always uplifts."

**TOUCH THE FUTURE**



Michigan Opera Theatre met the final benchmark for the Touch the Future campaign! As a result, \$300,000 in matching funds has already been placed into MOT's endowment at the Community Foundation for Southeastern Michigan. Another \$100,000 in bonus operating funds has also been awarded. The Michigan Opera Theatre endowment at the Community Foundation has already earned an additional \$30,000 in interest. Fund-raising for the endowment will continue until the bonus pool of matching funds is depleted. MOT and the other leadership grantees will claim those matching funds on a first-come, first-serve basis. If you are thinking about setting up a charitable gift annuity or other qualifying planned gift for Touch the Future, please don't hesitate to contact the planned giving office at (313) 237-3268 before this opportunity ends to earn matching funds.

Michigan Opera Theatre thanks the following generous Touch the Future Donors, whose combined \$1,800,000 in planned gifts have generated \$390,000 in matching funds:

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Types of gifts that qualify for matching funds include paid-up life insurance, charitable remainder trusts, charitable gift annuities and pooled income funds.

If you would like information about how you can be a part of this unparalleled opportunity for MOT, don't hesitate to call Jane Fanning in the Development Office at (313) 237-3268. This campaign is in its final stages, and the time limit for the matching funds opportunity is nearly completed.

Announce  
"I was here"  
while you're  
still here.

Making a gift to the endowment of the Michigan Opera Theatre is a way of leaving an indelible imprint. Find out more by calling Jane Fanning at (313) 237-3268.

**MICHIGAN  
OPERA  
THEATRE**  
*in partnership with*  
**COMMUNITY  
FOUNDATION**  
For SOUTHEASTERN MICHIGAN

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# New Century Fund Campaign The Crowning Achievement

Michigan Opera Theatre launched The New Century Fund Campaign: The Crowning Achievement, the third and final phase of its campaign for the Detroit Opera House, in 2001. The \$20 million raised during this campaign will bring the total amount for acquiring and restoring the Detroit Opera House to \$62 million.

The main components of The Crowning Achievement include renovation of the six-

floor Broadway Tower to create the Center for Arts and Learning, construction of a parking garage, an endowment goal, decorative painting in the Detroit Opera House and retirement of construction debt.

As of March 15, 2004, nearly \$17 million had been raised. Michigan Opera Theatre acknowledges the following individuals, corporations and foundations for their generous support of this effort.

Please note: When this third phase of the campaign is finished, a cumulative donor list will be published, recognizing donors to all three capital campaigns from 1989 to the conclusion of The Crowning Achievement. This cumulative listing will also be reflected in a new donor wall in the grand lobby of the Detroit Opera House. We thank you for your extraordinary support and commitment. **B**

*Gifts/Pledges recorded through March 15, 2004*

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# Michigan Opera Theatre

Michigan Opera Theatre gratefully acknowledges the generous corporate, foundation, government and individual donors whose contributions were made between July 1, 2002, and June 30, 2003. Their generosity plays an integral part in the company's financial stability, necessary for producing quality grand opera and dance.

In addition to enjoying outstanding entertainment on the Detroit Opera House stage, contributors are offered a number of opportunities that allow them to observe the many phases of opera and dance production, meet the artists and experience other "behind-the-scenes" activities. **B**

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**JEANETTE  
PAWLACZYK**

To her family, she was a loving mother and grandmother. To her beloved Polish community, she was a proud advocate of its rich culture. To the media, she was the warm welcome at the press table. To Michigan Opera Theatre, she was everything!

For 17 years, Michigan Opera Theatre was a "home away from home" for Jeanette Pawlaczyk. For 17 years, the Opera Company and its staff was blessed with the time, talents and unyielding love of this extraordinary woman.

Jeanette Pawlaczyk began her service to Michigan Opera Theatre in 1987, as a way to dedicate a few hours a week to an art form that she so loved. In those first years of volunteering, Jeanette provided the traditional, vital support of an office volunteer – folding, stuffing, copying, mailing, etc. At that time, neither Jeanette nor the staff with whom she worked understood just how much she would come to mean to the day-to-day operations of Michigan Opera Theatre.

In 1990, Jeanette found her niche and became exclusive to the Public Relations Department. At that time, Rebecca Happel was the director of public relations. For Rebecca, Jeanette developed a comprehensive filing system. Press clippings, photos, press releases, biographies and collateral materials all had a home, which was fiercely protected by Jeanette. So effective was this system that it eventually became the format for Michigan Opera Theatre's archives.

In 1994, when I became director of public relations and necessity called for a reduction in the department, Jeanette's role became even greater. Now, in addition to archiving and keeping us organized, we depended on Jeanette to find our mistakes with her keen proofreading skills, help us to overcome writer's block by providing a sentence or two and share her tremendous love for opera by greeting our media at the opening night press table, among many other responsibilities.

In the exciting and demanding months leading up to the grand opening of the Detroit Opera House, Jeanette worked tirelessly – at times giving 80 hours of her week to ensure the success of this monumental event. From a series of hard-hat tours through the vast construction site to assembling press kits until 2 a.m., Jeanette was an inspiration to the entire staff. It was during this time that we crowned her "Queen of Public Relations."

Four years ago, when Michigan Opera Theatre's marketing, public relations, ticket office and group sales teams were combined to create the Communications Department, Jeanette's role grew even still. In these past few years, she was an asset to all operations of the department.

Though her generosity in sharing her time and talents were unmatched, if you were to ask any Michigan Opera Theatre staff member what he or she most cherished about Jeanette, it would without doubt be something of a much more personal nature. Yes, her talents were unending and remarkable, but it was her enormous heart that made her so extraordinary. Although she was never compensated with a paycheck, she always exclaimed that she was paid with the love of her co-workers. And love her we did!

On February 18, 2004, Michigan Opera Theatre was silenced by the passing of this amazing woman. Jeanette Pawlaczyk will forever be a part of the soul of Michigan Opera Theatre, remembered most for her ceaseless dedication and unconditional love.

—Laura Wyss





**Morry Cohen**

This past fall, Michigan Opera Theatre lost one of its most ardent supporters, and I personally lost one of my dearest loyal friends.

Morry Cohen, builder extraordinaire, was well known for the magnificent creation of Somerset Collection. For Morry, a shopping center was not just a financial enterprise, but also a work of art. "You build opera houses, and I build shopping centers," he said to me on a personal tour of Somerset, as he proudly pointed out special architectural details and works of art. It was clear that for Morry, the importance and beauty of art should permeate every facet of life. It was this credo that touched the lives of so many individuals and so many institutions.

To the talented jazz musicians in our community, he became an "angel," providing financial support and sponsoring performance and recordings.

A trumpet player himself, he would invite jazz and classical musicians and our singers to perform at hospice centers and entertain patients.

His contribution to music and the arts is legendary. Together with his wife Margo, he assembled a stunningly beautiful collection of paintings, sculpture, furniture and objets d'art.

In support of Margo's activities and commitments to dance, Morry provided the generous underwriting that allowed me to launch a dance initiative that began with full-length productions at the Masonic Temple and consequently at the DOH.

During those challenging years leading up to the opening of the opera house, Morry's financial support and personal encouragement were especially important to me.

My memories of him will always be nurtured by the thoughts he expressed in his many notes. "My dear friend, have a beautiful day. Remember Ralph Waldo Emerson when he said, 'A friend is a person with whom I may be sincere. Before him I may think aloud.' And on another occasion, 'We cannot direct the wind but we can adjust our sail. Have a beautiful ride.'"

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# Volunteers

Michigan Opera Theatre and the Detroit Opera House present one of the finest and most diverse opera and dance series in the country. The theatrical experiences encompass vocal and orchestral music, dance, drama, costumes, sets and lighting. The achievement of this multiplicity requires many voices and

many willing hands. The talented, giving hands of our Opera League, Ushers, Dance Council, Encore!, Ambassadors, Office and Boutique workers, Movers, Supers, Education & Outreach, and Adagio volunteers have a significant impact on the overall operation of the company.

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Photo: Steve Maggion, courtesy of ArtServe Michigan

**Karen V. DiChiera, who developed the *Create Opera!* process, at work with students at The Lamphere Center for the Mentally Impaired.**

## Create Opera! With Students Who Are Mentally Impaired

*Chosen as one of the Ten Best Practices in Arts Education*

The Department of Community Programs' *Create Opera with Students Who are Mentally Impaired* was chosen as one of the Ten Best Practices in Arts Education in Michigan for a new book being published through the Michigan Department of Education and ArtServe Michigan.

Since 1978, the Department of Community Programs has offered *Create Opera!* to all types of students, including gifted and talented youngsters, college music and theater majors, schoolteachers and others. *Create Opera! with Students Who are Mentally Impaired* grew as an additional option for special education teachers to use with their mentally challenged students.

*Ten Best Practices in Arts Education* will be published annually and was developed to give the community the opportunity to read about outstanding work done by schools, colleges, organizations and artists with students in Michigan. Some of the leading arts educators in the state selected the 10 best practices in the book. The Department of Community Programs is proud to have one of its innovative *Create Opera!* curricula chosen to be published in this first book.

*Ten Best Practices in Arts Education* is available in hard copy from ArtServe Michigan or online at [www.artservemichigan.org](http://www.artservemichigan.org) ■

## Learning at the Opera House

Summer of 2004 brings back *Learning at the Opera House*, the now eight-year-old institute offering workshops, camps, lectures, tours and creative opportunities for all ages. Arts, history, humanities, health, architectural history, tours and professional development are awaiting each and every one of you who would like to take advantage of the convenience, professionalism and camaraderie found here in the Detroit Opera House.

Our time-tested programs for young people include *Create Opera!*, Rappera, Operetta Workshop, Opera Camp, Opera Workshop, Recital Workshop and Writing Workshop for Children. Music composition is part of both *Create Opera!* and Rappera, and performance is involved in all these popular summer activities.

Adults as well as some of our young people enjoy our series on opera, dance, the Harlem Renaissance in Detroit, decorative plastering and our continuing partnership program, Poets at the Opera House, with the Y.M.C.A. and the Writer's Voice, coordinated with M.L. Liebler. The "Y" and M.L. also provide us with teachers, so that adults can take fiction writing and poetry.

A special focus of the Opera Lecture Series this summer will be the new opera that David DiChiera has commissioned. *Margaret Garner* is based on the true story of a slave woman who escaped with her family from Kentucky to Cincinnati only to be recaptured by her "master." To keep her children from returning to slavery, she kills them, then takes her own life.

This tragic tale has the stuff that makes grand opera grand! The lyrically conceived libretto is by Toni Morrison, and the soaring music is by composer Richard Danielpour.

The *Learning at the Opera House* series – The Renaissance in Detroit – will feature lectures about the Underground Railroad movement in Detroit, Slave Songs and Quilt Maps, field trips to Underground Railroad sites in Michigan, and visits to museums in Ontario. Margaret Garner scholars will explain the story's artistic journey from newspaper account to historical biography, to novel, to film, to opera. The premiere of *Margaret Garner* will be in May of 2005. Here is an opportunity for everyone to prepare for our own world premiere!

The final workshop of *Margaret Garner* will start during the week of August 9th.



Photo: Steve Maggion, courtesy of ArtServe Michigan

***Learning at the Opera House* students perform *The Mikado*.**

Composer Richard Danielpour will present the final lecture of our Summer Opera Lecture Series on Tuesday, August 10th.

Is there anything we teach that you would like to learn? Is there something you would like to learn that we don't teach? We love finding expert presenters who love to help people learn about some area of their expertise.

*Learning at the Opera House* takes place this summer between July 5th and August 15th. ■

# Barbara Gibson

## Young Artist Apprentice Program

### Detroit Grand Opera Association

The history of Michigan Opera Theatre is intertwined with that of the Detroit Grand Opera Association, the organization that brought the Metropolitan Opera to Detroit for a week of performances each year for nearly three decades. The Detroit Grand Opera Association became inactive in the mid 1980s, when the Metropolitan Opera discontinued its touring program.

*Overture to Opera* began in the early 1960s under the auspices of the Detroit Grand Opera Association, preparing audiences for the Met's annual tour by producing scenes from upcoming operas. The outreach program evolved into the internationally recognized Michigan Opera Theatre, which today is counted among the nation's 10 largest opera companies.

Several years ago, the Detroit Grand Opera Association received a generous bequest from the estate of Anne and R. Bruce Redfield. In a special session, the trustees of the Detroit Grand Opera Association came together and determined that the Redfield gift should become an endowment to help underwrite the costs involved in bringing extraordinary artists to our city, thus continuing the tradition that was the hallmark of the Detroit Grand Opera Association. Henceforth, each season our artist roster will include an artist whose visit is made possible thanks to the support of the Anne and R. Bruce Redfield Artist Endowment Fund.

This year the artist supported by the Anne and R. Bruce Redfield endowment fund is Nathan Gunn. ■

The launching of Barbara Gibson's career reads like a script from a Hollywood movie. She had been studying for three years with Maestro Sturani, when he invited a group of his Metropolitan Opera friends, including soprano Bidu Sayao, baritone Giuseppe Danise and tenor Giovanni Martinelli, to hear the 19-year-old soprano. After the recital, Danise was so impressed that he was able to arrange an audition for Barbara with Arthur Judson of Columbia Artists Management Inc. That very day, it happened that the producer of "The Telephone Hour" had an appointment at Columbia, and he was persuaded to listen to the young coloratura. She was immediately signed to a Columbia Artists contract and a debut on a national radio broadcast in September 1949. A recording contract with RCA soon followed as well as an appearance on the "Voice of Firestone," broadcast simultaneously on radio and television.

In 1952, she was chosen by the legendary Arturo Toscanini to sing in the radio broadcast of Gluck's *Orfeo ed Euridice*. Soon after, she made her operatic debut with Cincinnati Opera Association as Gilda in *Rigoletto*. In 1954 she appeared with the San Francisco Opera as Rosina, Oscar and Zerlina. The following spring she was chosen to participate in a five-week cultural good will tour of Europe. After a triumphant performance with the Berlin Philharmonic, *Der Jägerspiegel* proclaimed, "Barbara Gibson brought back to life the great era of coloratura singing." Her second tour of Europe climaxed with the winning of first prize in the woman's vocal division of Italy's Giambattista Viotti contest. First prize had never been awarded in the voice division. Moreover, according to the Associated Press-wire report flashed around the world, Barbara Gibson was the first American to win a first prize in any of the four contest divisions (voice, piano, violin, and composition).

Returning after an exhaustive and extended national concert tour, she took the music world by surprise when, at the height of her vocal powers, she announced that she would retire from the stage and dedicate herself to raising her young family in Detroit Michigan, bringing a premature end to a meteoric career.

In 1965, Dr. David DiChiera, who had committed himself to establishing an opera company in Detroit, persuaded her to be the featured artist in the *Overture to Opera* Series, performing the mad scene from *Lucia di*



Barbara Gibson as Lucia in the 1968 *Overture to Opera* Series



Abigail Haynes  
DeRoy Testamentary  
Foundation Young Artist



Lea Woods Friedman  
Joyce H. Cohn Young  
Artist

*Lammermoor* in eight performances throughout the Metropolitan Detroit area. She became a founding board member of the fledgling company, providing constant artistic advice, and introduced DiChiera to many colleagues, including famous Italian basso Italo Tajo, who came to Detroit to sing in *Il Campiello* and direct the company's first full-length production, *The Barber of Seville*.

Barbara Gibson's commitment to MOT has continued through the years, and in 2002, a generous endowment gift established the Barbara Gibson Young Artist Program, which will support Michigan Opera Theatre's ongoing commitment to training and preparing the opera stars of tomorrow. ■



Courtesy of Michigan Opera Theatre

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PERFORMANCE  
is a commitment to  
*Excellence*



Courtesy of Michigan Opera Theatre

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"This is something I cannot name... can this situation be fixed?" - Tamino

**the  
Magic  
Flute**  
by: Wolfgang Amadeus  
Mozart  
April 24 - May 2, 2004

**PLEASE BE ADVISED THAT STROBE LIGHTS  
ARE USED DURING THIS PRODUCTION**

**MAURICE SENDAK**

Set and Costume Designer

Michigan Opera Theatre debut:

*The Magic Flute* 1997

**Recently:** *The Love of Three Oranges* and *The Cunning Little Vixen*.

**Upcoming:** *Where the Wild Things Are*

(See featured article on page 11)

**SHAWN KAUFMAN**

Lighting Designer

Michigan Opera Theatre debut:

*Der Rosenkavalier* 2000

**2004 Season:** *The Magic Flute*

**Recently:** Michigan Opera Theatre, National Lyric Opera, Opera Theatre of Philadelphia and Motor City Lyric Opera.

**JOANNE WEAVER**

Wig and Makeup Designer

Michigan Opera Theatre debut:

*Tosca* 1995

**2004 Season:** *The Magic Flute*, *The Pirates of Penzance*, *The Pearl Fishers*

**Recently:** Washington Opera, Baltimore Opera, Sarasota Opera, Opera Colorado, Florentine Opera, Wolf Trap and Opera Pacific.

**ADDITIONAL PRODUCTION CREDITS**

Corey Globke – Stitcher

Pamela Kupper – Asst. Lighting Designer

Julia Kurtyta – Second Violin

Rudi Lauermann – Asst. Recording Engineer

Anthony Noto – Chorus

**Supernumeraries**

Oliver Aguilar - dragon

Anastasia Feofanova - lion

Leslie Tse – lion



*"Swear that you will be true to me" -Frederic*

# <sup>the</sup>Pirates of Penzance

by: William Gilbert  
Arthur Sullivan

**May 8 - 16, 2004**

**PETER DEAN BECK**

Set Designer

**Michigan Opera Theatre debut:** *Candide* 1991

**Recently:** Other opera credits include productions of *Falstaff*, *La traviata*, *Don Giovanni*, *Madama Butterfly*, *Hansel and Gretel*, *A Midsummer Night's Dream*, and *Romeo and Juliet* for such companies as Florida Grand, Glimmerglass, Virginia, and Chautauqua Operas.

**KENDALL SMITH**

Lighting Designer

**Michigan Opera Theatre debut:** *The Ballad of Baby Doe*, 1979

**2004 Season:** *The Pirates of Penzance*, *The Pearl Fishers*

**Recently:** *A Masked Ball*, 2003

**Upcoming:** *The Full Monty*, *Rigoletto*, *Swing*

**JOANNE WEAVER**

Wig and Makeup Designer

**Michigan Opera Theatre debut:** *Tosca* 1995

**2004 Season:** *The Magic Flute*, *The Pirates of Penzance*, *The Pearl Fishers*

**Recently:** Washington Opera, Baltimore Opera, Sarasota Opera, Opera Colorado, Florentine Opera, Wolf Trap and Opera Pacific.

The role of Isabel will be performed by Kelly Daniel-Decker.

**CORRECTION TO THE PLAYBILL**

Costumes designed by Howard Kaplan and provided by  
Malabar, Ltd. of Toronto

**ADDITIONAL PRODUCTION CREDITS**

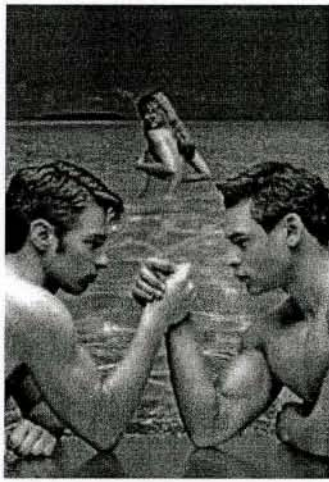
Corey Globke – Stitcher

Pamela Kupper – Asst. Lighting Designer

Rudi Lauermann – Asst. Recording Engineer

Andrew Wu – Concertmaster

Additional lyrics to "Modern Major General" by Philip Kraus



the  
**Pearl**  
Fishers  
by: Georges Bizet  
June 5-13, 2004

PLEASE BE ADVISED THAT STROBE LIGHTS  
ARE USED DURING THIS PRODUCTION

**ZANDRA RHODES**

Set and Costume Designer  
Michigan Opera Theatre debut:  
*The Pearl Fishers* 2004  
**Recently:** *The Magic Flute*  
**Upcoming:** A retrospective of her work at the Fashion & Textile  
Museum in London  
(See featured article on page 19)

**KENDALL SMITH**

Lighting Designer  
**Michigan Opera Theatre debut:** *The Ballad of Baby Doe*, 1979  
**2004 Season:** *The Pirates of Penzance*, *The Pearl Fishers*  
**Recently:** *A Masked Ball*, 2003  
**Upcoming:** *The Full Monty*, *Rigoletto*, *Swing*

**JOANNE WEAVER**

Wig and Makeup Designer  
Michigan Opera Theatre debut:  
*Tosca* 1995  
**2004 Season:** *The Magic Flute*, *The Pirates of Penzance*, *The Pearl Fishers*  
**Recently:** Washington Opera, Baltimore Opera, Sarasota Opera, Opera  
Colorado, Florentine Opera, Wolf Trap and Opera Pacific.

**\*\*Special thanks to the Maggie Allesee Department of Dance at  
Wayne State University.**

**ADDITIONAL PRODUCTION CREDITS**

Corey Globke – Stitcher  
Pamela Kupper – Asst. Lighting Designer  
Rudi Lauermann – Asst. Recording Engineer  
Trevore Ross – Asst. Director  
Keturah Stickann-Skadberg – Asst. Choreographer

**Supernumeraries**

Danny Bradley, Bruce Davis, Tim Doty, Chris Ferriole, Gabriel  
Gunsberg, Ethan Jensen, Michael-John Knoblauch, Michael Manos, Ben  
Maters, Freddie Robinson, Jim Slowik, Ron Temelkolski.



APRIL 1-4, 2004

**North Carolina  
Dance Theatre**

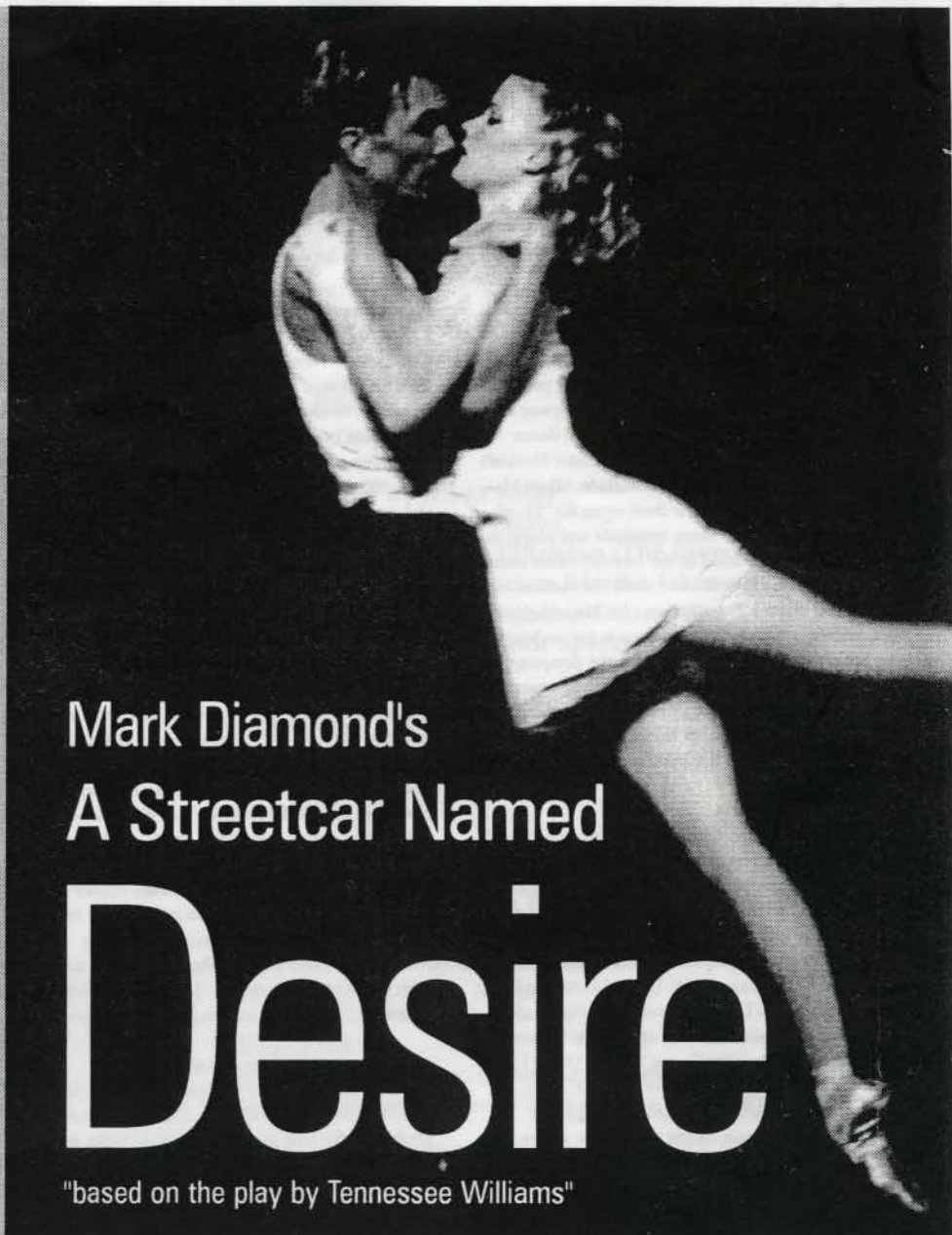
Alessandra Ball  
Vladislav Bourakov  
Rebecca Carmazzi  
Mia Cunningham  
Alec Donovan  
Heather Ferranti Ferguson  
Servy Gallardo  
Traci Gilchrest  
Kelly Greene  
Jason Jacobs  
Sasha Janes  
Patrick Kastoff  
Benjamin Kubie  
Kati Hanlon Mayo  
Ayisha McMillan  
Amy Price-Robinson  
Nicholle-Rochelle  
Uri Sands  
Adam Stein  
Daniel Wiley  
Angela Winkeler

**North Carolina  
Dance Theatre II**

Waylon Anderson  
Elizabeth Eck  
Jesse Harrell  
Mary Hudetz  
Victoria North  
Justin Van Weest

**DETROIT  
OPERA  
HOUSE**

Home of Michigan Opera Theatre



Mark Diamond's  
A Streetcar Named

# Desire

"based on the play by Tennessee Williams"

## North Carolina Dance Theatre

Jean-Pierre Bonnefoux President and Artistic Director,  
LaRue Allen Executive Director,  
Associate Artistic Directors Patricia McBride and Jerri Kumery

**ARTS &  
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DaimlerChrysler Corporation Fund

The 2004 Dance Season  
is made possible by  
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# A Streetcar Named Desire

## CHOREOGRAPHERS

### Alvin Ailey

Alvin Ailey, Born in Rogers, Texas on January 5th, 1931, Alvin Ailey was introduced to dance by performances of the Katherine Dunham Dance Company and the Ballet Russe de Monte Carlo. His formal dance training began with an introduction to Lester Horton's classes by his friend, Carmen de Lavallade. When Mr. Ailey began creating dance, he drew upon his "blood memories" of Texas, the blues, spirituals and gospel as inspiration, which resulted in the creation of his most popular and critically acclaimed work-*Revelations*. Although he created 79 ballets over his lifetime, Alvin Ailey maintained that his company was not exclusively a repository for his own work. Today, the company continues Mr. Ailey's mission by presenting important works of the past and commissioning new ones to add to the repertoire. In all, more than 170 works by over 65 choreographers have been performed by The Ailey.

### Mark Diamond

Mark Diamond turned full-time to choreography and teaching in 1983, after dancing five years for choreographer John Neumeier with the Hamburg Staatsoper in Germany. Prior to that he was a principal dancer with the Milwaukee Ballet Company, danced with the Pittsburgh Ballet Theatre and the Tamburitans, Slavic folk ensemble. He trained with Edward Caton and attended Duquesne University and Point Park College, where he studied music, history and dance. Presently on staff at North Carolina Dance Theatre (NCDT) as choreographer and program director of NCDT 2, he has choreographed and taught in Europe, the United States and Japan. In the summer he serves as associate artistic director and resident choreographer for Jean-Pierre Bonnefoux at the Chautauqua Ballet. Before joining NCDT, Mr. Diamond was resident choreographer for the Cincinnati Opera, founded Ballet Artists Cincinnati, and received choreography grants from the Ohio Arts Council, the New England Foundation for the Arts, and others.

## ARTISTIC STAFF

### Jean-Pierre Bonnefoux, President & Artistic Director

Jean-Pierre Bonnefoux began his career with the Paris Opera Ballet and has danced with the Bolshoi Ballet, Kirov Ballet and the New York City Ballet. His works have been commissioned by companies such as the New York City Ballet, the Metropolitan Opera Ballet Company, the Pennsylvania Ballet and Munich Opera. Mr. Bonnefoux has served as choreographer and ballet master of the Pittsburgh Ballet, as chairman and artistic director of the Ballet Department at Indiana University and during the summers is currently artistic director, choreographer and teacher at the Chautauqua Institute in New York. Mr. Bonnefoux joined NCDT in 1996 as artistic director, and was appointed president in August 2002.

### LaRue Allen, Executive Director

LaRue Allen came to NCDT from the Trisha Brown Company in New York where she served as executive director for nine years, overseeing all administration, planning, development and production. Ms. Allen also supervised the establishment of the Trisha Brown Company school, which offers instruction to more than 300 dancers from around the world. Formerly, she served as Senior Program Specialist for the National Endowment for the Arts, as a director of the Pennsylvania Dance Theatre and its official school, the Central Pennsylvania Dance Workshop, and as an instructor at Penn State University.

### Patricia McBride, Associate Artistic Director

Patricia McBride has been celebrated as the outstanding American ballerina of our day and a star of international stature. Her remarkable virtuosity and artistic range have been demonstrated in more than one hundred ballets during three decades with the New York City Ballet (NYCB). In 1959, Ms. McBride joined the company of NYCB and in 1961 became the youngest principal dancer. George Balanchine and Jerome Robbins created many of their master works for her. Ms. McBride has performed all over the world. She has danced for five American presidents, Mrs. Gandhi and Prince Philip; and she has performed with many of the great male dancers of our time. She joined NCDT in 1996 as associate artistic director.

### Jerri Kumery, Associate Artistic Director

Jerri Kumery began her studies with Roman Jasinski and Moscelyn Larkin in Tulsa, Oklahoma. She danced professionally with the New York City Ballet for ten years (1977-1987) under the direction of George Balanchine, Jerome Robbins and Peter Martins. She joined NCDT in 1990, under the direction of Salvatore Aiello, as ballet mistress and teacher and in 1992 became associate artistic director. She also served as acting artistic director for the 1995-96 season after Aiello's death. Ms. Kumery is the curator of Salvatore Aiello's ballets. In May 1997, Ms. Kumery was awarded an Arts & Science Council Fellowship for her meritorious contribution to the artistic community:

## About

### North Carolina Dance Theatre

Robert Lindgren, former New York City Ballet dancer, founded North Carolina Dance Theatre (NCDT) in Winston-Salem, NC in 1970. Salvatore Aiello served the company for over a decade, became the Artistic Director in 1985, and was responsible for bringing the company to Charlotte, NC in 1990. His professional career included the Joffrey Ballet, Harkness Ballet, Royal Winnipeg Ballet and the Hamburg Ballet, as well as the development 36 ballets including his critically acclaimed versions of *The Rite of Spring*, *The Nutcracker*, *Satto*, *Afternoon of a Faun* and *Coppelia*. NCDT's support and reputation quickly grew in its early years and was the number one touring repertory company in the nation in the early 80s.

Today, NCDT continues its tradition of excellence through the contribution of countless praiseworthy performance pieces and the remarkable talent and development of their dancers. President & Artistic Director, Jean-Pierre Bonnefoux, has performed with the Paris Opera Ballet, Bolshoi Ballet, Kirov Ballet and New York City Ballet; had works commissioned for the New York City Ballet, Metropolitan Opera Ballet Company, Pennsylvania Ballet and Munich Opera, among others; and has served as choreographer and ballet master of the Pittsburgh Ballet, as chairman and artistic director of the Ballet Department at Indiana University. Associate Artistic Director, Patricia McBride, is celebrated as the outstanding American ballerina of our day and a star of international stature. Her remarkable virtuosity and artistic range have been demonstrated in more than one hundred ballets with the New York City Ballet. She has worked with many of ballet's "greats" including George Balanchine, Jerome Robbins, Andre Eglevsky, Edward Villella, Helgi Tomasson, Rudolph Nureyev, Mikhail Baryshnikov and Peter Martins. Jerri Kumery, also an associate artistic director of NCDT, has danced professionally with the New York City Ballet under the direction of George Balanchine, Jerome Robbins and Peter Martins. She joined NCDT in 1990, under the direction of Salvatore Aiello, as ballet mistress and teacher and is the curator of Salvatore Aiello's ballets. NCDT's dancers are known for their high energy, precision and speed, as well as their ability to perform a versatile repertoire ranging from full-length classical ballets to innovative contemporary works.

NCDT's national tours have included appearances in major festivals including the Spoleto Festival, the American Dance Festival and Dance Aspen. The company has also made several New York appearances and completed two European Tours. North Carolina Dance Theatre's breathtaking beauty, boundless energy, and amazing athleticism have dazzled audiences and critics the world over.

# A Streetcar Named Desire

## SHINDIG

April 1, 7:30 pm  
April 3, 8:00 pm

Choreography by Jean-Pierre Bonnefoux  
Music by the Greasy Beans  
Costumes by Betsy Blackmore  
Lighting by Nate McGaha

Rebecca Carmazzi, Sasha Janes

Nicholle-Rochelle, *April 1*

Alessandra Ball, *April 3*

Uri Sands

Servy Gallardo, Jason Jacobs

Sasha Janes, Benjamin Kubie, Daniel Wiley

Nicholle-Rochelle, Heather Ferranti Ferguson

Traci Gilchrest, Kelly Greene, Alessandra Ball

Ayisha McMillan, Angela Winkeler

Alec Donovan, Patrick Kastoff, Adam Stein

## THE RIVER

April 2, 8:00 pm  
April 4, 2:00 pm

Choreography by Alvin Ailey  
Restaged by Masazumi Chaya  
Original Score by Duke Ellington (The River)\*  
Original Music Coordination: Martha Johnson  
Costume design by A. Christina Giannini  
Lighting design by Chenault Spence

"...of birth...of the well-spring of life...of  
reaffirmation...of the heavenly anticipation of rebirth..."  
--Duke Ellington

## SPRING

Uri Sands, *April 2*

Sasha Janes, *April 4*

Mia Cunningham, Angela Winkeler, Ayisha McMillan

Heather Ferranti Ferguson, Kelly Greene

Servy Gallardo, Patrick Kastoff, Daniel Wiley

Alec Donovan, Adam Stein

## MEANDER

Traci Gilchrest, Adam Stein, Sasha Janes, *April 2*

Nicholle-Rochelle, Alec Donovan, Benjamin Kubie, *April 4*

## GIGGLING RAPIDS

Ayisha McMillan, Servy Gallardo, *April 2*

Traci Gilchrest, Jason Jacobs, *April 4*

## LAKE

Kati Hanlon Mayo, Benjamin Kubie, and Company

## FALLS

Adam Stein, Sasha Janes, *April 2*

Jason Jacobs, Servy Gallardo, *April 2*

Alec Donovan, Servy Gallardo, *April 4*

Jason Jacobs, Daniel Wiley, *April 4*

## VORTEX

Nicholle-Rochelle, *April 2*

Angela Winkeler, *April 4*

## RIBA (MAINSTREAM)

Jason Jacobs and Company, *April 2*

Uri Sands and Company, *April 4*

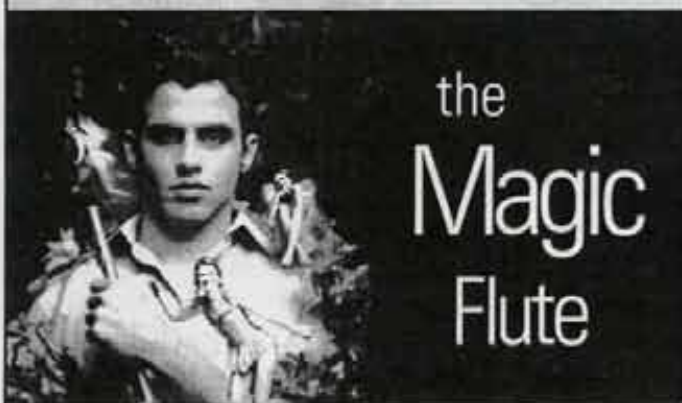
## TWIN CITIES

Heather Ferranti Ferguson, *April 2*

Benjamin Kubie and Company, *April 2*

Traci Gilchrest, Daniel Wiley and Company, *April 4*

## Wolfgang Amadeus Mozart's Grand Opera



# the Magic Flute

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THEATRE  
David DiCiano, General Director

Cadillac

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is made possible by Cadillac

# A Streetcar Named Desire

based on the play by Tennessee Williams

Choreography by Mark Diamond

Music by: Bernard Herrman, Benny Golson, William Christopher Handy\*, Marty Paich, Darius Milhaud, Cole Porter, Franz Waxman, Igor Stravinsky, Frederic Chopin, Carl Davis, John Williams, Russ Garcia, David Mills

Costume Design by Mark Diamond, Costumes Realized by Betsy Blackmore

Lighting Design by Nate McGaha, Scenic Design by Alun Jones

## Program A

Educational-April 1, 11:00 am

Shindig-April 1, 7:30 pm

Shindig-April 3, 8:00 pm

A Streetcar Named Desire

## Program B

The River- April 2, 8:00 pm

The River- April 4, 2:00 pm

A Streetcar Named Desire

Blanche	Mia Cunningham	Traci Gilchrest
Stanley	Daniel Wiley	Benjamin Kubie
Stella	Rebecca Carmazzi	Rebecca Carmazzi
Mitch	Jason Jacobs	Jason Jacobs
Spirit of Young Husband	Servy Gallardo	Sasha Janes
Pablo	Alec Donovan	Alec Donovan
Steve	Uri Sands	Uri Sands
Spirits of Family	Kati Hanlon Mayo Angela Winkeler Vladislav Bourakov	Kati Hanlon Mayo Angela Winkeler Vladislav Bourakov
Man	Adam Stein	Adam Stein
Doctor & Nurse	Adam Stein Kelly Greene	Adam Stein Kelly Greene
Soldiers & Suitors	Uri Sands Alec Donovan Patrick Kastoff Adam Stein Sasha Janes	Uri Sands Alec Donovan Patrick Kastoff Adam Stein Servy Gallardo
Ladies of New Orleans	Nicholle-Rochelle Heather Ferranti Ayisha McMillan Angela Winkeler Alessandra Ball	Nicholle-Rochelle Heather Ferranti Ayisha McMillan Angela Winkeler Alessandra Ball

- Act 1, Scene 1: Goodbye Belle Reve Blanche & Spirits  
 Act 1, Scene 2: New Orleans Company  
 Act 1, Scene 3: The Poker Game Stanley & Friends  
 Act 1, Scene 4: "Stella", a love pas de deux Stella & Stanley  
 Act 1, Scene 5: Visions of a Rendezvous Blanche, Mitch & Spirit of Young Husband

### Intermission

- Act 2, Scene 1: Dreams and Nightmares Blanche & Company  
 Act 2, Scene 2: The Birthday Brawl Blanche, Stanley, Stella  
 Act 2, Scene 3: Dementia Blanche  
 Act 2, Scene 4: The Jitterbug Blanche, Stanley & Company  
 Act 2, Scene 5: "...the kindness of strangers." Company  
 Act 2, Scene 6: Return of Belle Reve Blanche, Stella, Stanley & Doctor

## ARTISTIC & ADMINISTRATIVE STAFF

President & Artistic Director	Jean-Pierre Bonnefoux
Executive Director	LaRue Allen
Associate Artistic Director	Patricia McBride
Associate Artistic Director	Jerri Kumery
Program Director of North Carolina Dance Theatre 2	Mark Diamond
Director of Marketing & Communications	Louis Sica
Director of Development	Cary Bernstein
Director of Education & Outreach	Ambre Emory-Maier
Development Associate	Ann-Walton Townsend
Development Associate	Laura Back
Office Manager	Shannon Starnes
Artistic Administrator	Melody James
Education Assistant	Gene Bledsoe
Assistant to the Executive Director	Amelia Durant

## PRODUCTION STAFF

Director of Operations	Douglas Singleton
Company Stage Manager	Andrew Brown
Lighting Designer	Nate McGaha
Costume Shop Manager	Betsy Blackmore
Wardrobe Supervisor	Lindsey Bruck
Technical Director	Elizabeth McLendon
Master Electrician	Mike Neely
Costume Shop Intern	Lesley Bowers

## DANCEPLACE STAFF

Artistic Director	Jean-Pierre Bonnefoux
Director of DancePlace	Darleen Callaghan
Master Teacher	Patricia McBride
DancePlace Administrator	Cindy Miller

## MEDICAL STAFF

Dr. Jerry Barron	Orthopedic Consultant
Dr. Lowell Gill	Foot & Ankle Specialist
Angela Mutch Koonin	Physical Therapist

## CREDITS

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