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BRAVO

Fall/Winter
2008-09

**MARGARET
GARNER**

OCT. 18-25, 2008



**HUBBARD STREET
DANCE CHICAGO**

OCT. 31-NOV. 2, 2008



**MADAME
BUTTERFLY**

NOV. 15-23, 2008



**TOO HOT
TO HANDEL**

NOV. 29 & 30, 2008



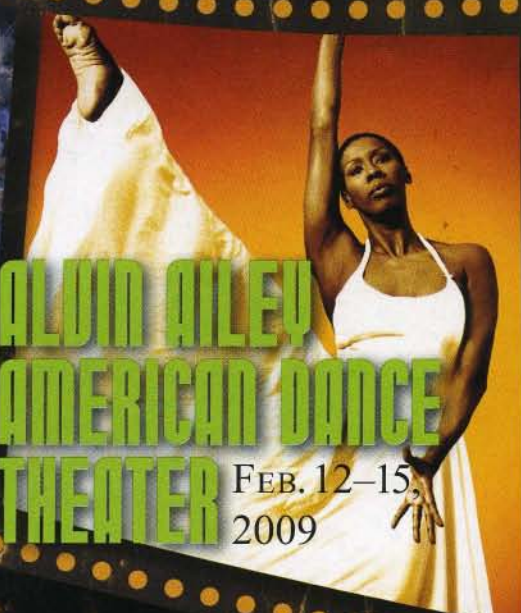
THE NUTCRACKER

DEC. 4-7, 2008



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FEB. 12-15,
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WELCOME

LETTER FROM DAVID DiCHIERA 4

ON STAGE

MARGARET GARNER 6

FEATURE STORY: *Margaret Garner: A Look Back* 8

FEATURE STORY: A note on *Margaret Garner*
from Richard Danielpour 9

HUBBARD STREET DANCE CHICAGO 10

MADAME BUTTERFLY 16

FEATURE STORY: The Opera We Keep With Us Forever 18

TOO HOT TO HANDEL 20

THE JOFFREY BALLET: THE NUTCRACKER 24

ALVIN AILEY AMERICAN DANCE THEATER 28

MICHIGAN OPERA THEATRE

Artist Profiles 34

Chorus and Orchestra 39

Education at the Detroit Opera House: Community
Programs and Learning at the Opera House, Dance Education,
and the Michigan Opera Theatre Children's Chorus 40

Family Album 46

Board of Directors and Trustees 44

Administration and Staff 45

CONTRIBUTORS

Increasing Regional Philanthropy Program Update 50

Avanti Society 52

Campaign to Restore the Detroit Opera House 53

Michigan Opera Theatre Contributors 55

Volunteer Information 60

General Information 63

Welcome to Michigan Opera Theatre's 38th season of opera, appropriately dubbed "Casualties of Love."

Our season opens with the return of an opera that premiered right here at the Detroit Opera House in May 2005. The world premiere of *Margaret Garner* was an exciting time, and it is even more thrilling to see the work return to the opera house this season. It is also exciting to be able to take our production on tour for five performances at the Auditorium Theatre in Chicago. Three roles in the opera will be double-cast by some very gifted singers, some of whom created the world premiere roles, and others who are making their MOT debuts. We are thrilled to bring back mezzo-soprano superstar Denyce Graves as Margaret, the role she created in the world premiere, along with her counterpart Gregg Baker as Robert Garner. Tracie Luck, the talented mezzo-soprano who understudied for the role of Margaret in 2005 and who created the role recently for the New York City Opera production, will alternate with Denyce Graves in the title role.

While we believe in the value of American opera and the important legacy of *Margaret Garner*, we are always pleased to present staples of the operatic repertoire and audience favorites. Our second opera of the fall season, *Madame Butterfly*, is certainly in that category.

Among the most popular operas of all time, we proudly present Giacomo Puccini's *Madame Butterfly*, to close out our fall opera season. We will have two fantastic and equally gifted singers alternating in the role of Butterfly; Albanian soprano Ermonela Jaho, who made her MOT debut in *La Bohème* in 2005, and Japanese soprano Mihoko Kinoshita, who is making her anticipated MOT debut.

As the home of dance in Detroit, the 13th season of dance at the Detroit Opera House highlights some of the most popular and well-received repertory favorites, as well as a company Detroit premiere. Opening the 2008 fall dance season is the Detroit Opera House debut of Hubbard Street Dance Chicago, a company that has won over dance critics and audiences alike with their innovative artistry.

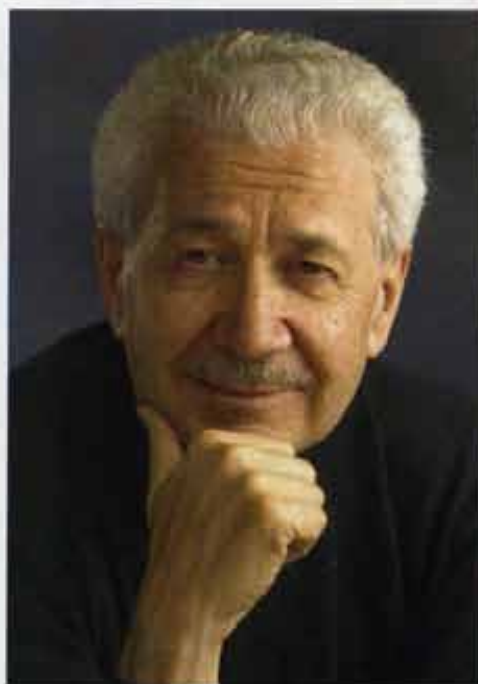
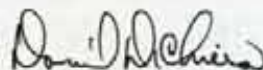
Returning to the Detroit Opera House after a one year hiatus, The Joffrey Ballet comes home in December with *The Nutcracker*. A beloved Detroit holiday ritual, the ballet classic is a family tradition at the Opera House, and we are pleased

and delighted to see it here again. Another holiday favorite returning this year is *Too Hot to Handel* with the Rackham Symphony Choir. In our sixth year of partnering with the choir, we are elated that this unique soulful jazz-gospel version of Handel's well-known *Messiah* returns to the Opera House.

We are also very pleased to celebrate Black History month in February 2009 with the return of Alvin Ailey American Dance Theater, celebrating their landmark 50th anniversary with us. This is sure to be a unique and special event to recognize the genius of Alvin Ailey and the stirring, emotional, and passionate performances that continue to amaze and inspire.

We are always grateful for the support of our sponsors. In these tough economic times, we especially appreciate the continued and unwavering support of our corporate sponsors, foundations, and individual donors. The generosity of our sponsors provides critical support in continuing to bring artists of the highest caliber to the Detroit Opera House stage.

We hope you will join us for many more exciting programs and events at the Detroit Opera House. As always, thank you for visiting us at the Detroit Opera House, and enjoy the show!



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MARGARET GARNER

OCTOBER 18-25, 2008

Composer: Richard Danielpour

Librettist: Toni Morrison

Opera in two acts

World Premiere: Detroit, Michigan, May 7, 2005

Sung in English with projected supertitles

Running time: 3 hours

Conductor: Stefan Lano

Director: Kenny Leon

Chorus Master: Suzanne Mallare Acton

Choreographer: Patdro Harris

Set Design: Marjorie Bradley Kellogg

Costume Design: Paul Tazewell

Lighting Design: Duane Schuler

Hair and Makeup Design: Sarah Hatten

Associate Lighting Designer: Gary Marder

Assistant Director: Hannah Stricklin

Stage Manager: Ken Saltzman

Supertitles: Roberto Mauro

Margaret Garner is a co-production of Michigan Opera Theatre, Opera Company of Philadelphia, and Cincinnati Opera.

Scenery Constructed by: Great Lakes Scenic Studios, Burlington, Ontario, Canada

Costumes Created by: Iris Color Studio, Krostyne Studio, Donna Langman, Malabar Limited, Mertize Millinery, The Minnesota Opera, and Scafati Uniforms, Inc.

Costume Materials Supplied by: Haberman Fabrics, Royal Oak, Michigan

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THE CAST

In order of vocal appearance

Margaret Garner	Denyce Graves (18, 22, 25)+ Tracie Luck (19, 24)
Auctioneer.....	Torrance Blaisdell
Edward Gaines	James Westman (18, 22, 25) Timothy Mix (19, 24)*
Robert Garner	Gregg Baker
Cilla	Karen Slack (19, 22, 24)* Mary Elizabeth Williams (18, 25)*
Casey	Jason Collins*
Caroline Gaines.....	Kristine Biller Mattson
George Hancock.....	Ryan MacPherson
1 st Judge	Torrance Blaisdell
2 nd Judge	Jeff MacMullen* †
3 rd Judge.....	Aaron Stegemöller*

+ Denyce Graves' performances made possible by a generous gift from Sarah & Doug Allison.

* Michigan Opera Theatre debut

† Barbara Gibson Young Artist Apprentice –
2008-09 Joyce H. Cohn Young Artist

The last Michigan Opera Theatre performances
of *Margaret Garner*; May 7-22, 2005.

ACT ONE

The opera begins in darkness. A group of slaves, begging for deliverance from their suffering, gradually becomes visible.

The scene shifts to an auction being held in Kentucky in 1856. In the crowd is Edward Gaines, a native of the region but absent for twenty years. When Maplewood Plantation is brought to the block, he interrupts the proceedings, asserting that it cannot be sold as it belonged to his deceased brother. Gaines is dismayed to learn that the townsfolk don't remember him, but no one disputes his claim, so he acquires Maplewood. As Gaines signs ownership papers, he is captivated by the singing of Margaret Garner, one of the slaves. He nostalgically recalls his childhood, and promises himself that this time the townsfolk will not forget him.

The slaves return from another day's toil in the fields. Cilla, the mother of Margaret's husband, Robert, joins the couple for supper; their spirits are light-hearted until Casey, Maplewood's foreman, arrives with shocking news. Robert is being sent away that night to another plantation, but Margaret is to remain at

Maplewood — where she will work, at the Master's request, in the main house.

Gaines hosts a lavish reception to celebrate his daughter Caroline's marriage. An argument erupts between Edward and his new son-in-law, George, about the nature of love; to break the tension, the newlyweds begin a waltz. After the dance, Caroline asks Margaret, now the house servant, for her views on love. The guests are outraged to hear her solicit a slave's opinion, and leave abruptly. Offended, Gaines lashes out at Caroline. Later, Gaines lingers, unseen, to watch Margaret clean the parlor. He accosts her, forcibly dragging her away.

ACT TWO

Anticipating a visit from Robert, Margaret goes to Cilla's cabin. She becomes agitated when she finds her packing and the children missing, until Cilla discloses that Robert plans an escape attempt that evening. Margaret is overwhelmed when he arrives and confirms the news, but disconcerted that Cilla refuses to join them. Casey suddenly storms into the cabin; a struggle ensues which ends with Robert strangling Casey to death.

Robert and Margaret escape from Maplewood, and are living in an underground shed in Ohio. Robert asserts that freedom and dignity are nearly theirs. But Gaines suddenly arrives to claim his property, and captures Robert. Margaret attempts to burn Gaines with fiery coals, and witnesses his men lynching Robert. Enraged, she murders her children so they will be spared slavery's horrors.

Darkness again envelops the stage briefly. With defiant grandeur, Margaret then embraces her life's circumstances.

Gaines transports Margaret back to Kentucky to stand trial for the "theft and destruction" of the children, considered his property. Caroline protests that Margaret should properly be charged with *murder*, for the children were human beings. The judges sentence Margaret to be executed for theft. When Caroline begs her father to seek clemency, Gaines realizes he must choose between the love of his radical daughter and a traditional way of life.

Great sorrow fills the air as the townsfolk await Margaret's execution. At dawn, she is led to the scaffold. Gaines runs in, waving a document — the judges have granted Margaret clemency! On the gallows, Margaret expresses her desire to live peacefully in a just world, and then seizes "freedom" by hanging herself. Edward realizes that peace never will be his. Although he made the "right" choice — to fight for Margaret's freedom — he did it for the wrong reason: he wanted to win his daughter's respect. The onlookers proclaim a need for repentance, and pray that Margaret's final journey home is a peaceful one.

—Mary Lou Humphrey

Margaret Garner: A Look Back

BY RICHARD DANIELPOUR

It's hard to know what one has learned until a little time has passed since it was all so fresh and raw.

With my first opera, *Margaret Garner*, I realize now that I walked into so much without being fully cognizant of its consequence and significance. For instance, at first I did not realize the magnitude of the work — epic in terms of length (as long as *Aida*) and size (a *Rosenkavalier*-sized orchestra and double chorus), its subject matter weighty, ponderous, and demanding.

Toni Morrison and I knew that we were writing something that needed to be written, yet we had no idea of the scope of emotional reaction that this story was to elicit.

Much of this I learned in Detroit. Of the entire three years of watching *Margaret Garner* develop, the Detroit production meant the most to me. I stayed for all of the performances, making little adjustments and cuts, wanting to get as close as possible to a final edition. But the most remarkable thing of all was the reaction of the Detroit audiences.

After its racial tensions came to the forefront during the late 1960s, I came to regard Detroit as a city forever divided. Yet when the original production of *Margaret Garner* opened in Detroit on May 7, 2005, those who came to experience the performances demonstrated to me that perchance what I believed to be a permanent rupture was in fact showing signs of healing. The audience, comprised equally of whites and African Americans, laughed at the same moments, cried at the same moments. On those evenings at the Detroit Opera House, there was a coming together of the people of the city and a recognition that we were all part of the same human family.

As productions of *Margaret Garner* continued in other cities — Cincinnati, Philadelphia, Charlotte, New York — we found the same type of reaction.

After the Chicago performances this fall, *Margaret Garner* will have had about 35 performances in three-and-a-half years. That is unusual for a new work, especially a full-length opera.

While in Detroit from mid-April through May 22, 2005, I felt I was away from home for a long time. But I was bolstered by the people in the city of Detroit: total strangers, people on the board of directors, the opera-goers. Their warmth and openness, and the sense of camaraderie that I experienced gave me the strength and courage to move forward. I also owe much credit to David DiChiera, who had an attitude toward the project that said 'this is going to be special; this is going to be a unique event in our history.' And because he did that with such love and such care, I think people were attenuated to the possibility. Attending all of the performances, I noticed a number of people who were returning to see it a second or third time.

As I was writing *Margaret Garner*, I started to understand that on some level this work was changing me. In general, I believe, artists have a tendency to be self-absorbed — myself included. But with *Margaret Garner*, I felt more sensitized to the world. I became more aware of people and their underlying stories than I had been before. I can't look upon a mother in the way I once did. I have a whole new respect for mothers, and motherhood. Part of this is because of my wife, Kathleen: We were married a week after the show closed in Detroit in May 2005. She has two sons from a previous marriage, and as I have watched her life as a mother, I have come to a greater understanding about Margaret, and about the divine union between mother and child.

I still believe that the essential underlying message in *Margaret Garner* is that all people matter, no exceptions.



TIMOTHY GREENFIELD SANDERS



JOHN GRIGALITS

Left: Gregg Baker as Robert and Denyce Graves as Margaret Garner in the 2005 world premiere.

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Detroit Opera House

A note on Margaret Garner from Richard Danielpour

Originally printed in the Michigan Opera Theatre Margaret Garner World Premiere Commemorative Book, May 2005.

I began to seriously entertain the idea of composing an opera as early as 1994, when I was at work on completing my first cello concerto for Yo-Yo Ma and the San Francisco Symphony. I had started to see that so many of my concert works were akin to “secret operas”—instrumental or vocal works with a hidden dramatic scenario. Realizing that I had been, in effect, an opera composer in disguise, I began to ask myself what the criteria would be for an opera that I would actually write. I settled on three requirements. One, not only did I need a strong story, but in addition a narrative involving great tension, a great dilemma and ultimately a commensurate and compelling catharsis. Secondly, I wanted a text that would make music a natural and viable part of the drama. I’ve dreaded going to performances in which it was apparent that the opera in question could just as easily have been a play or film. I knew that I would hate to have an audience ask, “. . . why are these people singing?” Lastly, I knew that with a great story, the actual language in the libretto would have to exist somewhere between prose and poetry. This would ensure that the words coming out of the mouths of the singers/characters would not allow them to sound/look awkward on stage.

When Toni Morrison and I met for lunch in New York City in early July 1996, we each had an idea to propose to the other; little did we know that we were not only each proposing an opera, but an

opera based on the same story about Margaret Garner! I knew soon enough that although Toni Morrison had never written a libretto before, that she would be the ideal person for this opera, she possessed a deep identification with the story, having used the historical account as material for one of her greatest novels, and intuitively understood from the start my prerequisites for the opera as if they were her own as well. It bears mentioning here that in addition to her already extraordinary gifts, Toni Morrison was able to assimilate so much of what was needed to create a libretto — her first libretto — in what amounted to a relatively small span of time. That she was able to do this with such grace and steadiness was astounding. Her coolness under pressure and her unwavering confidence in our working relationship were a constant inspiration to me.

We began working on a treatment for *Margaret Garner* as early as January 1998. As we exchanged ideas, I quickly started to feel that apart from the inherent potential of the story for the stage, that an inner urgency about writing the work began to take hold of me. Composers write some works because they want to

and others because they need to do so. Toni began to give me a crash course in the unofficial history of America since the Civil War, through a different perspective — one that would never be found in most high school or college textbooks. What I understood was that the story that we were choosing was an archetype of perhaps the single greatest unhealed wound in our country’s history, and that class and economics played just as great a role in this “wounding” as the idea of race did. Indeed, it occurred to me that perhaps the only true way to begin to heal such a wound would be by going directly into that wound—and I believe that we attempted such a thing in the creation of this opera.

It wasn’t, however, until late 1999 that our idea became a reality when David DiChiera of Michigan Opera Theatre asked to meet with me in New York. When he realized that we were indeed quite interested in seeing our work produced, he found two companies to join him in a consortium (Philadelphia and Cincinnati) and by the fall of 2000, a commission was in place for us to write the opera. I saw the first five scenes of the libretto in rough draft by spring 2001, but it wasn’t until February 2002 that I began in earnest to compose the work. Nearly three years later, in early December 2004, the work was finally completed. Within that time I had written the work on two continents (North America and Europe), had been involved in two workshops (August 2003 and August 2004), and had made literally thousands of alterations and rewrites, both large and small to the work which will finally be heard this year.

—Richard Danielpour, March 2005



Jonathan Boyd, Rod Gilfry, Denyce Graves, and Kelly Kaduce in the world premiere of *Margaret Garner* in 2005.

JOHN GRIGALITS



JOHN GRIGALITS

Denyce Graves as Margaret Garner, center.



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Jason Palmquist, Executive Director

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This presentation is supported by the Performing Arts Fund, a program of Arts Midwest funded by the National Endowment for the Arts, which believes that a great nation deserves great art, with additional contributions from the Michigan Council for Arts & Cultural Affairs, General Mills Foundation, and Land O'Lakes Foundation.



HISTORY

Hubbard Street Dance Chicago

(HSDC), under the artistic leadership of Jim Vincent, celebrates over 30 years as one of the most renowned dance institutions in the world. Critically acclaimed for its exuberant, athletic and innovative repertoire, the company features dancers of unparalleled versatility and virtuosity in performances that inspire, challenge and engage audiences worldwide. HSDC was founded in 1977 by dancer and choreographer Lou Conte, who served as artistic director until his retirement from HSDC in 2000. Originally the company's sole choreographer, he developed relationships with emerging and world-renowned choreographers, including Daniel Ezralow, Twyla Tharp, Jiri Kylian, Nacho Duato and, through a relationship cultivated by both Conte and Vincent, Ohad Naharin. Under Vincent's direction, HSDC has performed works unmatched in artistic excellence by Christopher Bruce, William Forsythe and Susan Marshall, and acclaimed choreographers Jorma Elo, Lar Lubovitch and Toru Shimazaki have created works specifically for the company. Continually expanding its diverse repertoire with work by leading national and international choreographers, the company also contributes to the art form's evolution by developing new choreographic talent and collaborating with artists in music, visual art and theatre.

In March 1998, Hubbard Street Dance Chicago relocated to a permanent facility in Chicago's West Loop neighborhood. This facility, renamed the Hubbard Street Dance Center in fall 2006, is the home of Hubbard Street Dance Chicago's main company, Hubbard Street 2, HSDC's Education & Community Programs and the Lou Conte Dance Studio, serving as one institution dedicated to performance, dance training and community education. Hubbard Street 2 has become a respected training ground for young, professional dancers and choreographers; a major component of HSDC's Education & Community Programs; a resource for new dancers for HSDC's main company; and a company performing a diverse and engaging repertoire nationally and internationally. HSDC's Education & Community Programs enable students to experience live dance performances and acquire life and learning skills through movement, while educators discover how to incorporate movement into their teaching methods. The Lou Conte Dance Studio (LCDS) attracts aspiring dancers from around the nation and dance

enthusiasts in the Chicago area, offering classes weekly in ballet, jazz, modern, tap, African, hip-hop and Pilates at levels from basic to professional, as well as workshops and master classes.

As Chicago's leading contemporary dance company, Hubbard Street Dance Chicago serves as an emblem of the city's international cultural profile. One of the only American dance companies to operate year-round, HSDC will continue to produce bold and passionate performances for Chicago, national and international audiences, always changing and evolving while maintaining the highest artistic standards.

HUBBARD STREET 2 (HS2) is a company of dancers between the ages of 17 and 25 who perform a repertoire of works by some of the nation's most promising young choreographers. HS2 reaches more than 35,000 people annually through local, national and international performances in schools, community centers and theaters. In 10 short years, the company has become a respected training ground for young, professional dancers and choreographers; a major component of HSDC's Education & Community Programs; a resource for new dancers for HSDC's main company; and a company performing a diverse and engaging repertoire nationally and internationally.

HS2 has been honored with invitations to perform at such prestigious venues as the John F. Kennedy Center for the Performing Arts, Joyce Soho and North Carolina School of the Arts. The company's first international appearance, in Johannesburg, South Africa, has been followed by multiple appearances in Germany as well as performances in Luxembourg and Switzerland.

As part of its mission to identify and nurture young choreographers, HS2 initiated a National Choreographic Competition in 1999. Each year, the competition provides each of three choreographers with a residency to create an original work on the company and conduct master classes for the community. More than 20 new works have been created for HS2 as part of the National Choreographic Competition, including pieces by Robert Battle, Edwaard Liang and, most recently, a work-in-progress by HSDC dancer Yarden Ronen.

As bold in the classroom as on the stage, Hubbard Street Dance offers a broad range of programs for students and educators that enrich the learning process. HSDC's EDUCATION &

COMMUNITY PROGRAMS, under the direction of Kathryn Humphreys, bring students into the world of dance by actively engaging them in perception, research, reflection and discussion, assisting them in strengthening basic proficiencies to develop analytical and abstract thinking, interpretation and problem-solving skills. HSDC's partnerships with schools provide teaching artists and educators the opportunity to plan, teach and learn together to create exciting and meaningful integrated curriculum which challenges students and takes learning to new levels.

The **LOU CONTE DANCE STUDIO** (LCDS), founded by Lou Conte and under the direction of Claire Bataille, one of the original four HSDC dancers, attracts aspiring dancers from around the nation and dance enthusiasts in the Chicago area. Named "Best Dance Class for Adults" by *Chicago* magazine, LCDS offers a wide variety of classes weekly in ballet, jazz, modern, tap, African, hip-hop and Pilates at levels from basic to professional, as well as workshops and master classes. As part of its commitment to providing quality training, LCDS maintains a scholarship program for advanced dancers that provides a definitive step into the professional dance world. With a faculty of experienced performers, choreographers and musicians from the Chicago community and an exceptional facility, LCDS continues to be at the forefront of the nation's dance training institutions.

EXECUTIVE BIOGRAPHIES

JIM VINCENT (*Artistic Director*)

joined Hubbard Street Dance Chicago in August 2000 following an extensive background in contemporary dance. His distinguished career as a professional dancer, teacher, rehearsal director and choreographer includes a 12-year tenure with Jiri Kylian's Nederlands Dans Theater (NDT) and four years as associate artistic director with Nacho Duato's Compañía Nacional de Danza in Spain. During his time in Europe (1978–2000), Vincent choreographed several works for NDT I and II and the Stadttheater Bern in Switzerland. Vincent's more recent choreography for HSDC includes *counterpart*, *Uniformity* and *Palladio*, works that the company has performed with the Chicago Symphony Orchestra and the National Arts Centre Orchestra, both led by Pinchas Zukerman, as well as with the Los Angeles Philharmonic, conducted by Sir Andrew Davis.

LOU CONTE (Founder), after a performing career including Broadway musicals such as *How to Succeed in Business Without Really Trying*, *Mame* and *Cabaret*, established the Lou Conte Dance Studio in 1974 and three years later founded what is now Hubbard Street Dance Chicago. Originally the company's sole choreographer, he developed relationships with emerging and world-renowned choreographers as the company began to grow, adding bodies of work by a variety of artists including Lynne Taylor-Corbett, Margo Sappington and Daniel Ezralow. These relationships transformed HSDC into the internationally acclaimed repertory company it is today. Conte continued to build HSDC's repertoire by forging a key relationship with Twyla Tharp in the 1990s, acquiring seven of her works, including an original work for the company. Conte further expanded the company's repertoire to include European choreographers Jiri Kylian and Nacho Duato and Israeli choreographer Ohad Naharin. These long-term relationships, along with Conte's participation in selecting Jim Vincent as the company's new artistic director, have paved the way for HSDC's future. Throughout his 23 years as the company's artistic director, Conte received numerous awards, including the Chinese Dance Coalition's inaugural Ruth Page Artistic Achievements Award in 1986, the Sidney R. Yates Arts Advocacy Award in 1995 and the Chicagoan of the Year award from *Chicago* magazine in 1999. He has been credited by many for helping to raise Chicago's international cultural profile and for creating a climate for dance in the city, where the art form now thrives.

THE COMPANY

SHANNON ALVIS (Indianapolis, IN) trained at the Jordan Academy of Dance at Butler University and at the University of Utah. She has performed with the Utah Ballet, Indianapolis Ballet Theatre and the Chautauqua Ballet Company and has attended numerous summer programs including Boston Ballet, Pennsylvania Ballet, School of American Ballet, Royal Winnipeg Ballet and American Ballet Theatre. Alvis joined Hubbard Street 2 in June 1998 and moved to the full company in June 2000.

CHRISTIAN BROOMHALL (Columbus, OH) received classical training from Ballet Met Columbus under the direction of David Nixon and Yoko Ichino. From 1999 to 2001 he danced professionally with the Ballet Met Columbus. He then performed with the Northern Ballet Theatre until 2005, when he

returned to dance with Ballet Met Columbus until 2008. Broomhall joined Hubbard Street Dance Chicago in August of 2008. *He would like to thank his parents for always being supportive in his endeavors.*

ALEJANDRO CERRUDO (Madrid, Spain) received his training at the Real Conservatorio Profesional de Danza de Madrid and in 1998 joined the Victor Ullate Company where he danced for one year. From 1999 to 2002, Cerrudo danced with the Stuttgart Ballet and in 2002 he joined Nederlands Dans Theater (NDT) II under the direction Gerald Tibbs. Cerrudo danced with NDT II for three years before becoming an HSDC company member in August 2005. Named an HSDC Choreographic Fellow in 2008, Cerrudo will create a new work for the main company this year, adding to his two existing works in the repertoire, *Lichety-Split* and *Extremely Close*.

MEREDITH DINCOLO (Indianapolis, IN) began dancing at age seven in Indianapolis and continued her training under Jacob Lascu in Michigan. She graduated from the University of Notre Dame in 1993 and moved to Chicago to pursue dance. In 1996, Meredith joined HSDC, where she spent four years under the direction of Lou Conte. In 2000, she joined Lyon Opera Ballet and went on to the Nationaltheater Mannheim, under Kevin O'Day and Dominique Dumais. Meredith returned to HSDC in November 2004.

AUTUMN ECKMAN (Atlanta, GA) received her classical training from the late Tom Pazik of the Atlanta Ballet and from the Houston Ballet Academy under Clara Cravey and Steve Brulee. She has performed with the Cangelosi Dance Project, Giordano Jazz Dance Chicago, as a principal dancer for State Street Ballet and Luna Negra Dance Theater. Eckman joined HSDC in August 2007.

BRIAN ENOS (Cotati, CA) began his dance training at age 14 and has studied with the Houston Ballet Academy, Maria Vegh, the Santa Rosa Junior College and Sara Struber. At age 18, he joined the Houston Ballet where he performed works by Trey McIntyre, David Parsons, Lila York, Ben Stevenson, Dominic Walsh, Priscilla Nathan-Murphy, James Kudelka and Fredrick Ashton. Enos performed with the Houston Ballet for two years before joining HSDC in July 2002. He was commissioned to create work for Houston Ballet in fall 2005, departing HSDC in August and rejoining the company in January 2006. Named an HSDC Choreographic Fellow in 2008, Enos will create a new work for the main company

this year, adding to his four existing works in the repertoire, *Diphthong* and *B-Sides* for the main company and *Whip and Hallaig* for Hubbard Street 2.

KELLIE EPPERHEIMER (Los Osos, CA) began her dance training in 1988 with the Academy of Dance and Civic Ballet of San Luis Obispo. She has participated in summer programs with the Joffrey Ballet and the Juilliard School. In 2002, she had the opportunity to tour Russia with the Deyo Dancers. Epperheimer joined Hubbard Street 2 in January 2005 before becoming an apprentice with the main company in December 2006. Epperheimer was made a full company member in January 2008. *She would like to thank her amazing family and friends for being supportive of all the choices she makes in life.*

LAURA HALM (Baltimore, MD) began her dance training at age four and has studied at Central Pennsylvania Youth Ballet, Boston Ballet School, San Francisco Ballet School and the Baltimore School for the Arts. She received her B.E.A. in dance from the Juilliard School in May 2002 where she performed works by José Limón, Ohad Naharin and Robert Battle. She also had the privilege of performing with El Ballet Moderno y Folklórico de Guatemala as a guest artist before joining Hubbard Street 2 in January 2004. Halm became an apprentice with HSDC in August 2006 before joining as a full company member in August 2007. *She would like to thank her parents for all of their love, understanding and support.*

JASON HORTIN (Olympia, WA) graduated from the University of Nevada, Las Vegas with a B.E.A. in dance under the direction of Louis Kavouras. Jason has danced with Moving People Dance Theatre, the Erick Hawkins Dance Company and River North Dance Chicago. Jason joined HSDC as a Hubbard Street Dance Center Apprentice in August 2007 and was promoted into the main company in July 2008. *He would like to thank his friends, family and wife Melanie, for their indefatigable support.*

ANA LOPEZ (A Coruña, Spain) began her formal training at Conservatorio de Danza Disputacion de A Coruña. Upon graduating from Isaac Diaz Pardo high school, she continued her training at Centro Internacional de Danza Carmen Roche. Lopez danced with Joven Ballet Carmen Roche, Compañía Nacional de Danza 2 and Ballet Theater Munich before joining HSDC in January 2008.

TERENCE MARLING (*Chicago, IL*) began his ballet training in 1982 at the Ruth Page School of Dance under the direction of Larry Long. In 1994, he joined the Pittsburgh Ballet Theater directed by Patricia Wilde, where he performed leading roles in *Don Quixote*, Glen Tetley's *Le Sacre du Printemps*, Balanchine's *Rubies*, Ohad Naharin's *Tabula Rasa*, Paul Taylor's *Airs* and Jiri Kylian's *Return to the Strange Land*. Marling also originated roles in ballets by Kevin O'Day, Dwight Rhoden, Ib Andersen, Lynne Taylor-Corbett and Robert Hill. Directors O'Day and Dominique Dumais invited him to join the Nationaltheater Mannheim in Germany in 2003, where he participated in the creation of ten works. Marling joined HSDC in April 2006. He continues to choreograph and teach in his spare time, and 2008 was a winner of HSDC's National Choreographic Competition, granting him a 2-week residency to create an original work for Hubbard Street 2. *He would like to thank his wife Lauren for being a constant source of inspiration, strength and support.*

JAMY MEEK (*Lubbock, TX*) received a B.A. degree in performing arts from Oklahoma City University. He danced with Ballet Lubbock, Willis Ballet and the San Antonio Metropolis Ballet, joining HSDC in June 1996. *He thanks everyone in his life for being such incredibly supportive people and for teaching him the value of true and unconditional friendship.*

PABLO PIANTINO (*Mendoza, Argentina*) began dancing at the age of 14. His training includes private seminars with Hector Zaraspe and studies at both the Colón Theatre School and the Juilliard School, where he received his B.F.A. Having danced with both the Colón Theatre Ballet Company and the Juilliard School Dance Ensemble, Piantino joined the San Francisco Ballet in 1999 and became an HSDC company member in August 2005. *He thanks his parents, grandmother and Maestro Zaraspe.*

ALEJANDRO PIRIS-NIÑO (*Madrid, Spain*) began his ballet studies at the age of ten, when he joined the Victor Ullate School of Dance on scholarship and became an apprentice in 1995. While with the Victor Ullate Company (renamed the Compañía de la Comunidad de Madrid), Piris-Niño performed at City Center and the Metropolitan Opera House in New York and at The Royal Theater of Madrid. Piris-Niño joined ABT's Studio Company in 1999 and was promoted to American Ballet Theatre's

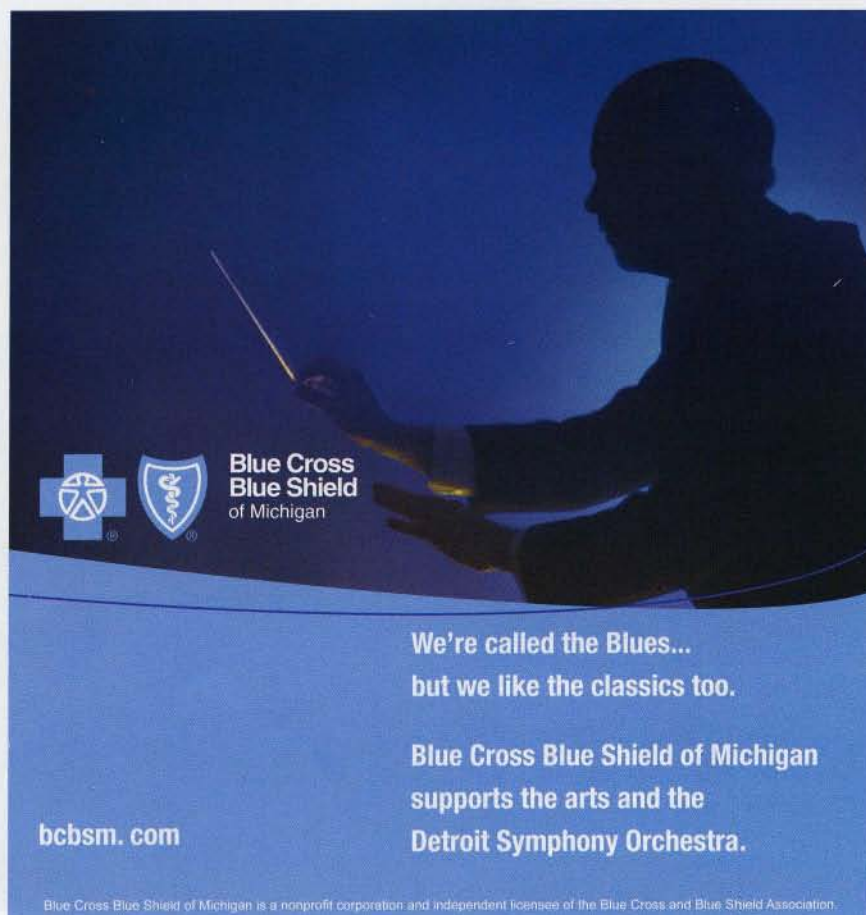
main Company in 2000. Upon joining ABT's main Company, he danced Sancho Panza in *Don Quixote*, the Profiteer in *The Green Table*, in *From Here On Out*, as well as roles in *La Bayadère*, *Cinderella*, *Le Corsaire*, *Études*, *Glow – Stop, HereAfter*, *Jardin aux Lilas*, *The Nutcracker*, *Prodigal Son*, *Romeo and Juliet*, *Swan Lake*, *La Sylphide*, *Petit Mort*, and *Weren't We Fools?* Piris-Niño joined Hubbard Street Dance Chicago in August of 2008. *He would like to thank his brothers and sisters for being unconditionally helpful and supportive.*

PENNY SAUNDERS (*West Palm Beach, FL*) received her formal dance training at and graduated from the Harid Conservatory in Boca Raton. While furthering her training under Elisabeth Carroll, she joined the American Repertory Ballet in New Jersey. Saunders has also danced with Ballet Arizona, toured extensively with MOMIX and was a member of Cedar Lake Ensemble in New York before joining HSDC in November 2004.

KEVIN SHANNON (*Baltimore, MD*) began his formal dancing under the guidance of Lester Holmes. He graduated from the Baltimore School for the Arts, receiving additional summer training at

the School of American Ballet, Miami City Ballet, Paul Taylor and David Parsons. He received his B.F.A. in 2007 from the Juilliard School, where he performed works by Susan Marshall, Mark Morris, William Forsythe and Jiri Kylian. He has toured nationally with the Juilliard School Ensemble and performed in the nationally-broadcast special "Live From Lincoln Center, The Juilliard School: Celebrating 100 Years." He is a co-founder of BØRDERLINE DANCE CIRCLE—a troupe under the choreographic direction of Michelle Mola—for which he danced professionally and developed concepts since 2005. Shannon joined HSDC in November 2007. *He is excited to be a member of HSDC and thanks his loving and supportive family.*

JESSICA TONG (*Binghamton, NY*) received a full scholarship to the Ballet Department at the University of Utah and became a member of Utah Ballet as a junior in high school. She attended summer programs at American Ballet Theatre, San Francisco Ballet, Kaatsbaan and Lou Conte Dance Studio, among others. Jessica has danced with BalletMet in Columbus, Ohio, Eliot Feld's Ballet Tech in New York City and Hubbard Street 2 before joining the main company



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as an apprentice in January 2007 and a full company member in January 2008. *She would like to thank her friends and family who never stopped believing in her.*

TIFFANY VANN (*Jacksonville, FL*) received her dance training from the Juilliard School and also summer studies with the Kirov Academy, the Harid Conservatory, Boston Ballet, Bates Dance Festival, Perry Mansfield and the Ballet Divertimento Professional Project. Since receiving her B.F.A., Vann has performed with Ballet Memphis and Dayton Contemporary Dance Company 2. Vann joined Hubbard Street 2 in June 2006, was appointed a Hubbard Street Dance Center apprenticeship in June 2007 and was promoted to full company member in January 2008. *She would like to thank God for the many blessings, and her dad, mom, Ernie and Shawn for all their love and support throughout the years.*

BENJAMIN WARDELL (*Memphis, TN*) began dancing at age ten. After completing his training at Classical Ballet Memphis School, under the tutelage of Pat Gillespie, he danced with Cincinnati Ballet for five seasons, achieving the rank of soloist. In 2006, Ben moved to San Francisco to join Alonzo King's LINES Ballet, where he was given the opportunity to explore mind-opening philosophies and physicalities of movement while traveling extensively through the United States and Europe. In addition to being a dancer, Ben is a photographer and writer. A large part of his artistic interest is to combine multiple disciplines through methods that allow each art form to augment the capabilities of the others. He joined HSDC in January 2008.

ROBYN MINEKO WILLIAMS (*Lombard, IL*) began dancing at age five under the direction of Yvonne Brown Collodi. She continued studying dance at the Lou Conte Dance Studio on full scholarship from 1993 to 1995. Williams danced with River North Chicago Dance Company for four years before becoming an apprentice with HSDC in June 2000. She became a full company member in September 2001. *Thank you to her mom, dad and brother J.T.*

CENTER APPRENTICES
The Hubbard Street Dance Center Apprentice program was instituted in May 2007. These dancers act as company members for both Hubbard Street Dance Chicago and Hubbard Street 2.

JACQUELINE BURNETT (*Pocatello, ID*) received her classical ballet training from Romanian Ballet Master Marius Zirra until his death in 2004 and then studied with Sergiu Brindusa and Beth Moore. Her training has included summer intensives with Ballet Idaho, Universal (Kirov) Ballet Academy, the Juilliard School and the San Francisco Conservatory of Dance where she trained with Summer Lee Rhatigan and, under the tutelage of Thomas McManus and Glenn Edgerton, studied the repertoire of William Forsythe and Jiri Kylian. Burnett is a junior in the Ailey School/Fordham University B.F.A. program in New York City. A recipient of the Loyola Scholarship from Fordham, Burnett was selected by the Ailey School to participate in the 2007 Holland Dance Festival in The Hague, performing in works by Darrell Moultrie and Francesca Harper. She joined HSDC as a Hubbard Street Dance Center Apprentice in January 2008.

HOGAN MCLAUGHLIN (*Chicago, IL*) began his dance training at The Academy of Movement and Music in Oak Park, Illinois. He has studied on scholarship at the Lou Conte Dance Studio, the Boston Ballet and under Larry Long at the Ruth Page Foundation. McLaughlin has performed with Lyric Opera of Chicago. He joined HSDC in January 2007 and became a Hubbard Street Dance Center Apprentice in July 2008.

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MADAME BUTTERFLY

NOVEMBER 15-23, 2008

Composer: Giacomo Puccini

Librettist: Luigi Illica

Opera in two acts

World Premiere: Milan, Italy, February 17, 1904

Sung in Italian with English supertitle translations

Running time: 3 hours

Conductor: Edoardo Müller

Director: Mario Corradi

Chorus Master: Suzanne Mallare Acton

Scenery Designed by John Gunter

Costumes Supplied by Malabar Limited, Toronto

Lighting Design: Kendall Smith

Hair and Makeup Design: Sarah Hatten

Assistant Director: Aaron Miller

Stage Manager: Joe Gladstone

Supertitles: Roberto Mauro

Production created for the L.A. Opera

Made available courtesy of Utah Symphony | Utah Opera

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November 22nd Performance Sponsor



The 2008 Fall Opera Season is made possible by Ford Motor Company.

THE CAST

In order of vocal appearance

Pinkerton	James Valenti (15, 19, 22)* David Pomeroy (16, 21, 23)
Goro	Joseph Hu*
Suzuki	Mika Shigematsu*
Sharpless	Daniel Sutin*
Cio-Cio-San	Mihoko Kinoshita* See Program Insert
Imperial Commissioner	Jeff MacMullen †
Registrar	Miroslav Manovski
The Bonze	Aaron Stegemöller
Prince Yamadori	Jeff MacMullen †
Kate Pinkerton	Eva Evola

*Michigan Opera Theatre debut

† Barbara Gibson Young Artist Apprentice –
2008-09 Joyce H. Cohn Young Artist

Last Michigan Opera Theatre performance of *Madame Butterfly*; November 8-16, 2003

SYNOPSIS

ACT I

At the turn-of-the-century, on the outskirts of the harbor town of Nagasaki, U. S. Navy Lieutenant Benjamin Franklin Pinkerton inspects the house which he has leased and is soon to occupy with his Japanese bride, Cio-Cio-San, known as Madama Butterfly. Goro, the marriage broker, has arranged both the match and the house with a 999-year contract cancelable at a month's notice. Presently, Sharpless, the United States Consul arrives, and Pinkerton shares with him his carefree philosophy of a sailor and the beautiful Japanese girl who has captivated him. Sharpless tries to persuade him that there is danger in his convenient arrangement; the girl may not regard her vows so lightly. The Lieutenant laughs at such apprehension and proposes a toast to America and the American girl who will someday be his "real" wife.

The hour for the wedding ceremony approaches. Butterfly, accompanied by her friends, arrives joyously singing of her wedding. She tells Pinkerton that since the death of her father she has had to earn her living as a geisha. Her relatives noisily bustle in, commenting on the bridegroom. In a quiet moment, Cio-Cio-San shows Pinkerton her few earthly treasures and tells him that she has secretly renounced her traditional faith in favor of Christianity. The Imperial Commissioner performs the brief ceremony, and the guests toast the couple when, suddenly Cio-Cio-San's uncle, the Bonze, bursts in shouting. A Buddhist priest, he curses her for renouncing

her ancestor's religion. The relatives instantly turn on the young bride. When Pinkerton angrily orders all the guests away, Butterfly is left weeping. Pinkerton consoles her with tender words, and as night falls, the lovers share a moonlit duet.

ACT II, Scene 1

Three years later, with a gaze fixed upon the horizon, Cio-Cio-San patiently awaits her husband's return. Beside her, Suzuki prays to an image of Buddha, imploring the gods for aid. The money Pinkerton left is now almost gone. Butterfly bids her maid to have faith. One day, Pinkerton's ship will appear in the harbor and he will again embrace his beloved wife.

Soon Sharpless enters with a letter from the Lieutenant and tries several times unsuccessfully to explain the reason for his visit. The letter tells of Pinkerton's marriage to an American girl. But before he can break the news to Butterfly, Goro interrupts, bringing with him a noble suitor, the wealthy Prince Yamadori. Cio-Cio-San greets the prince with dignity, but firmly refuses his offer of marriage insisting that her American husband has not deserted her. Sharpless again attempts to read the letter, and gently advises the girl to accept the prince. He asks her what she would do if Pinkerton never returns. Cio-Cio-San proudly carries forth her young son, "Sorrow." As soon as Pinkerton knows of his son, she insists, he will return to them and that day "Joy" will become the child's name. If her husband does not come back, she says she would rather die than return to her former life. Utterly defeated, but moved by Butterfly's devotion, Sharpless quickly exits.

A cannon roars from the harbor. Seizing a spyglass, Butterfly discovers that Pinkerton's ship, the Abraham Lincoln, is coming into port. Deliriously happy, she orders Suzuki to help her strew the house with blossoms. As evening falls, Cio-Cio-San dons her wedding gown and, with her maid and her son, she prepares to keep vigil throughout the long night.

ACT II, Scene 2

The pale light of dawn finds Suzuki and the baby asleep. Butterfly still stands watching and waiting. Suzuki awakens with the sunshine and insists that Cio-Cio-San rest. Humming a lullaby, the young mother carries her boy to another room. Before long, Sharpless, Pinkerton, and Kate, his new wife, approach the house. Suzuki almost at once realizes who the strange woman is. Overcome with despair, she reluctantly agrees to aid in breaking the news to her mistress. Pinkerton, now surrounded by evidence of his fragile Butterfly's unwavering faith and devotion, bids an anguished farewell to the scene of his former happiness. He then rushes away leaving the consul to arrange things as best he can. Cio-Cio-San hurries in expecting to find her husband, and instead finds Kate. She instantly guesses the truth and with touching dignity, Butterfly wishes "the real American wife" happiness. She asks Kate to tell Pinkerton that he may have his son if he will return for him in half an hour. Kate sadly departs with Sharpless.

Butterfly orders Suzuki and the child away. She pulls from its sheath the dagger with which her father committed suicide. She reads aloud its inscription, "To die with honor when one no longer can live with honor." As she raises the blade to her throat, Suzuki pushes the boy into the room. Cio-Cio-San drops the knife, and embraces her child, passionately imploring him to look well upon his mother's face. After finally sending him off to play, she takes her father's dagger in hand and stabs herself. As Butterfly dies, Pinkerton's voice is heard crying out her name.

Courtesy of Boston Lyric Opera.

The Opera We Keep With Us Forever: The Irresistible Charm and Timelessness of Madame Butterfly

BY NADINE DELEURY

When I spoke recently with Augusto Bini, whose grandfather was a good friend of Puccini, he recalled with profound emotion the occasion when his grandfather introduced him to the great composer who affectionately chucked him under the chin. Bini's grandparents spent their summers in Viareggio, Italy, where Puccini had a villa. Often the two men walked together from Viareggio to Torre del Lago. Since that time, Bini has attended many productions of *Madame Butterfly*, as it is one of his favorite operas in his native country and also here in Detroit. I never met Puccini, but being immersed in his music during my 23 years at MOT has made me feel like we are close companions.

This fall's production will be my sixth *Madame Butterfly* since joining the Michigan Opera Theatre Orchestra in 1985. It has been interesting to trace the origins of the story of *Madame Butterfly* to a novel, *Madame Chrysanthème*, written in 1885 by French author and naval officer, Pierre Loti. Loti's novel inspired André Messager to compose his 1893 *comédie lyrique*, *Madame Chrysanthème*. Writer and lawyer John Luther Long followed with a magazine story, "Madam Butterfly," in 1898, that caught American playwright David Belasco's interest. Puccini attended the London premiere of Belasco's play, *Madame Butterfly*, on April 28, 1900.

I have enjoyed reading Loti's novel

and Long's and Belasco's works, as well as the libretto before and after alterations. I found Belasco's play at the Detroit Public Library (*Six Plays* by David Belasco) and was touched to see, in the author's hand, "To Mrs. L.J. Bulkley — Faithfully, David Belasco, March 22nd, 1929." We can easily imagine that Belasco came to Detroit to attend a performance of one of his plays, which he likely would have directed, the performance being given in one of Detroit's beautiful theaters. Perhaps he may have even stayed at the Grosse Pointe Park home of the Bulkleys.

But let's come back to Loti's novel. Unlike Long and Belasco, or Giacosa and Illica (librettists of the opera), Loti had lived in Japan, and his book is full of very detailed descriptions of the colors, sounds, and smells of the country. The novel is based on the journal he kept from July to September 1885 while his ship *La Triomphante* was being repaired in the harbor of Nagasaki. In his story, Lieutenant Loti, wanting to get the full experience of life in Japan, buys a house...

and a wife (O-Kiku-San, *Madame Chrysanthème*). His story lacks one vital element for a successful opera — love. (It is to be mentioned that unlike Cio-Cio-San, Loti's "wife" was fully aware of the status of their "marriage.") Loti did not succeed in loving either O-Kiku-San or the country of Japan. At the end of his novel, he goes back to say a last good-bye to his wife, only to catch her counting and testing the quality of the gold pieces he had given her the night before. Definitely not a good



JOHN GRIGALIS

The Michigan Opera Theatre Orchestra cello section rehearsing, including (front row L-R) Diane Bredesen, Nadine Deleury, (second row) Robert Reed and Minka Chistoff.

ending for an opera!

The librettists for Messager's opera, G. Hartmann and A. Alexander, had to improve Loti's story to make it appealing as an opera. In the last scene, Loti is shown to be moved at the reading of a letter from O-Kiku-San, telling of her love for him and her regrets for having not met his expectations. Messager's opera had some success, and some arias are still part of the repertoire, even if the opera itself is mostly forgotten. It is said that he wrote it while a guest at the Villa d'Este where Puccini often stayed. Thus, it is not too far-fetched to imagine both composers talking about the story. In fact, Messager attended the opening night of Puccini's *Madame Butterfly* at La Scala.

From Long to Belasco to Giacosa and Illica, the roles of Cio-Cio-San, Suzuki and Sharpless have remained the same. Pinkerton, however, in Long and Belasco's stories, was a totally offensive character — conceited, stubborn and cold-hearted. Long even received savage letters from American sailors objecting to his portrayal of the naval officer. The role was not the conventional one that an opera audience expected of an Italian operatic tenor. Giacosa and Illica's libretto was extended from Belasco's play to suit the conventions of an opera, but they did little to modify Long and Belasco's unattractive portrayal of Pinkerton. These changes came later, and mostly before the Paris premiere in 1906, when the

MOT ARCHIVES



Yoko Watanabe in Michigan Opera Theatre's 1991 production of *Madame Butterfly*.

director, Albert Carré, met with Puccini and asked the composer to make some alterations to suit the tastes of Parisian audiences. As it turned out, the Paris production established the now familiar score of *Butterfly*. Several derogatory names used by Pinkerton were removed and an aria was added in the third act. We can now believe that Pinkerton, selfish and cowardly as he was, was nevertheless sincerely in love with Cio-Cio-San, and still loves her when he returns. Adelaide, his American wife in Long's story, like Pinkerton, thinks of Japanese girls as toys: "Will you kiss me, you pretty — plaything." Belasco will keep the same derogatory term of "plaything." In his play, Kate is still highly insensitive to Butterfly's situation and feelings. But Kate is transformed in Puccini's opera, and by the second version of the libretto, the callous woman is softened into a sympathetic, understanding lady.

From the disastrous opening night at La Scala on February 17, 1904, to the Metropolitan Opera House premiere on February 11, 1907, starring Geraldine Farrar and Enrico Caruso, *Madame Butterfly* had a slow start but went on to become a favorite of opera audiences around the world.

My first *Butterfly* production as a member of the MOT Orchestra occurred during the fall of my second season with Joseph Rescigno conducting. At that time the orchestra rehearsals were held in the band room of Wayne State University's Shaver Music Building, an

uninspiring room with poor acoustics. The fall performances themselves were held at the Fisher Theatre and in the spring at the Masonic Temple. Neither orchestra pit was satisfactory. At the Masonic Temple, my stand partner and I had to wait for everyone to be in their seats before we could take ours once the trap door of the staircase leading to the pit was closed! We then had to find the right angle to be sure we had enough room for bowing. The cellos were often in the middle or back of the pit, making contact with the conductor difficult.

The conductor is the magician of an operatic enterprise. The first two rehearsals are always for the orchestra alone, giving the conductor a chance to have us ready for the singers. Every conductor has his or her own rehearsal technique. Some let us play large passages right away to give us a general idea of the opera, while others stop us after the first few notes to train us to follow their baton technique and its demands. Steven Mercurio, who conducted *Butterfly* in 1999 with the enthusiasm he is known for, sings all the parts during the whole rehearsal! Some start with the last act to make sure it is properly covered. This season our maestro will

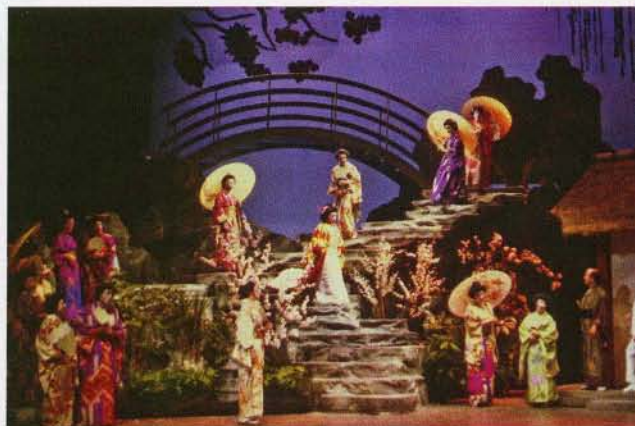
be Edoardo Müller, the conductor for MOT's memorable concert version of *Aida* with Luciano Pavarotti. Rehearsals without the voices can be boring, but the orchestra part of Puccini's music is so rich that it could almost stand alone. The cello lines in Puccini are always gratifying to play, but in *Madame Butterfly* there is no prominent cello solo, as in *Tosca*. However, the cello is present for some

important moments of the opera, and when Cio-Cio-San and her girlfriends appear on stage, a lovely duet with violin is heard. The unison of all the strings, sometimes along with the soprano, are powerful, as when Butterfly imagines Pinkerton's return in the second act. At the very end, there is another beautiful cello line when Butterfly prepares to kill herself.

Puccini wrote well for all instruments, including the harp. Patricia Terry-Ross, MOT's Principal Harpist, tells me, "He did not write pianistically chromatic harp parts. It's clear that he spent time listening to a harpist. He understood the sonority and color of the instrument and wrote so that the parts are almost always heard, regardless of range. He even wrote occasional solos." And, she adds, "His music is beautiful...it's a pleasure to play and hear." I could not agree more.

Augusto Bini recounts another personal anecdote about a *Butterfly* performance. "I remember one performance in Pisa when Cio-Cio-San was played by Augusta Oltrabella. At the end of the opera, my grandfather took me backstage to meet her and she gave me the American flag (the toy flag Cio-Cio-San gives to her son to play with at the end of the opera). The flag has 48 stars. It has been with me forever."

Nadine Deleury is a member of the Michigan Opera Theatre Orchestra, where she has been principal cellist since 1985. She studied at the Paris Conservatoire with André Navarra and at Yale University with Aldo Parisot. She is currently the cello instructor at Oakland University, and co-artistic director of Chamber Music at the Scarab Club..



Scene from the 1986 Michigan Opera Theatre production of *Butterfly*

MOT ARCHIVES



Francesco Grollo as Pinkerton and Natalia Dercho as Cio-Cio-San in MOT's 1999 production of *Butterfly*.

MARK MANCINELLI

November 29, 2008



**TOO
HOT
to
HANDEL**

TOO HOT TO HANDEL

The Jazz Gospel Messiah

The holiday hit that is "Too Hot to Miss"

Featuring

Alfreda Burke, soprano, with tenors Victor Trent Cook and Rodrick Dixon
Rackham Symphony Choir
Suzanne Mallare Acton, Conductor
with The Too Hot Trio: Marion Hayden, Dave Taylor and Alvin Waddles

Commissioned by Marin Alsop

Orchestral Arrangements by Bob Christianson and Gary Anderson

Lighting Design by Kendall Smith

Ellen Peck, Stage Manager

Too Hot To Handel is a co-production of Rackham Symphony Choir and the Detroit Opera House

TOO HOT TO HANDEL

The Concordia Orchestra of New York City commissioned *Too Hot To Handel* in 1993, from arrangers Bob Christianson and Gary Anderson. Since the first performance at Lincoln Center, crowds have smiled, cheered and danced in their seats (and sometimes in the aisles!). *Too Hot* captures the essential core of Handel's famous masterwork and reinterprets it with chords of rhythm and blues, jazz and gospel. The end result? A dynamic and uplifting celebration that must be experienced. Simply put: *Too Hot To Handel* is *Messiah* re-created.

Music on loan from the archives of the Concordia Orchestra, Marin Alsop, founding music director and conductor.

PART I

Sinfony
Comfort ye
Every valley
And the glory of the Lord shall be revealed
Thus saith the Lord
But who may abide the day of His coming
And He shall purify
Behold, a virgin shall conceive
O thou that tallest good tidings to Zion
For behold, darkness shall cover the earth
The people that walked in darkness
For unto us a child is born
There were shepherds abiding in the field
And suddenly there was with the angel
Glory to God

Intermission

PART II

Rejoice greatly
Then shall the eyes of the blind be opened
He shall feed his flock
His yoke is easy
Behold the Lamb of God
Surely He hath borne our griefs**
All we like sheep have gone astray
Behold, I tell you a mystery
The trumpet shall sound
The Lord gave the word
Why do the nations so furiously rage
Hallelujah!

** with David Vaughn, bass baritone

RACKHAM SYMPHONY CHOIR

Only live music can capture the intensity of a dramatic pause, a resounding chorus, or a shimmering hum. Rackham Symphony Choir presents musical experiences designed to inspire, heal, and celebrate the joy and magic in our lives.

As Detroit's oldest choral organization, RSC enhances the cultural richness of the community through its multi-media choral performances and extensive student outreach programs.

Under the visionary leadership of Suzanne Mallare Acton, the choir has expanded its rich tradition of musical performance both in the scope of its repertoire and performance locations. This year, RSC participated in the Lexington Bach Festival. The choir will perform the annual holiday event, *Too Hot to Handel* at Roosevelt University's Auditorium Theatre in Chicago. The choir will perform in 2009 with the Detroit Symphony Orchestra in *Dear Mrs. Parks*, a powerful moving tribute to the late Rosa Parks

RSC's goal is to incorporate educational components into each concert performance, using state and national arts standards as a framework for the development of student activities. RSC initiatives include providing direct service to schools and mentoring of young artists, with a particular emphasis in serving students in underserved districts where arts programs have been restricted or eliminated.

A new initiative entitled "Singing It Real! Making Learning Connections Through The Reluctant Dragon Musical Presentation" launches in 2009 in schools throughout the metropolitan area. It is an interdisciplinary program that represents the most significant educational initiative in Rackham's 60-year history. An Artistic Fund was established in 2007 to provide promising young singers opportunities to foster their musical growth through studies and participation in professional performances. Through this fund, a High School Vocal Internship Program was launched and internships were awarded to two students for the 2008-09 season.

Friends of Too Hot To Handel

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Mary Lou Zieve

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Pat Minnick
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ARTIST PROFILES

Suzanne Mallare Acton

From opera to Handel's Messiah to contemporary jazz, Conductor Suzanne Mallare Acton is recognized



for her versatility and dynamic style. For Michigan Opera Theatre, Ms. Acton's conducting credits include: *West Side Story*, *The Barber of Seville*, *Music Man*,

The Pirates of Penzance, *The Mikado*, *Die Fledermaus*, *La Traviata*, *The Daughter of the Regiment*, *La Bohème*, *El Capitan*, and *The Tender Land*. Additional conducting credits include *My Fair Lady* and *La Traviata* for Dayton Opera, *The Merry Widow* and *Madame Butterfly* for Artpark, and *Tosca* for Augusta Opera. Ms. Acton has served as guest conductor for The Detroit Chamber Winds and Strings, Birmingham-Bloomfield Symphony Orchestra, Lake St. Clair Symphony Orchestra, the Lexington Bach Festival, and the Saginaw Bay Symphony Orchestra.

As a leader in the Michigan art scene, Ms. Acton is known for her bold repertoire and ventures into multi-media programming. As Artistic/Music Director of Rackham Symphony Choir, she has presented *Carmina Burana* with the Eisenhower Dance Ensemble at the Macomb Theater for the Performing Arts, *African Sanctus* with the English composer David Fanshawe, and the Detroit premiere of *Voices of Light*, a work for soloists, orchestra, choir and the historic silent film "The Passion of Joan of Arc" at the State Theater, with composer Richard Einhorn.

Alfreda Burke

Soprano Alfreda Burke's vocal artistry has been described as "voluptuous, creamy and luxuriant" (Howard Reich,



Chicago Tribune). She has appeared in concerts throughout North America and in Europe. Ms. Burke made her Carnegie and Orchestra Hall debut in Strauss'

Elektra with the Chicago Symphony Orchestra led by Daniel Barenboim.

Highlighted performances include the Chicago Symphony at Ravinia, Detroit Opera House, Milwaukee Symphony Orchestra, Umbria Music Festival (Italy), TotiMusicFest (USA), Lancaster Festival,

Grant Park Music Festival, Millennium Park, Chicago Opera Theater, Chorus Angelorum, Auditorium Theatre (*Too Hot to Handel*), and Chicagoland Pops Orchestra, among others. Her numerous television and radio credits include WTTW-PBS, NPR, CBS, NBC, WGN, WFLD; *30 Good Minutes* airing on WTTW and Dame Myra Hess Memorial Concerts broadcast on WFMT-FM. Ms. Burke has performed in the National Tour of Jerome Kern's *Show Boat* at the Kennedy Center and Auditorium Theatre directed by Harold Prince.

Her recordings include her solo CD, *From the Heart* (2002); and *Rodrick Dixon Live in Concert featuring Soprano Alfreda Burke* (2008). Ms. Burke & Mr. Dixon recorded and performed the Chicago Olympic 2016 Anthem, "I Will Stand."

Victor Trent Cook

A New Yorker born in Brooklyn, Tenor Victor Trent Cook began singing at the age of three in his home church, the



House of David. After discovering his unique talent, he began his musical training at the Brooklyn Boys' Chorus School under the direction of James McCarthy and

continued his study at the High School of Music and Arts. Victor's Broadway and off-Broadway credits include *The Haggadah*, *Romance in Hard Times*, *Don't Get God Started*, *Street Corner Symphony*, and *Starmites*. He is most notably known for his 1995 Tony Award nomination in *Smokey Joe's Cafe*. He has toured throughout Japan with Harlem Symphony and Europe with *Body and Soul*, and most recently appeared in Rodgers and Hammerstein's *Cinderella*, starring Eartha Kit. For television, Mr. Cook's credits include *All My Children*, *Ryan's Hope*, *The Days and Nights of Molly Dodd* as well as various commercials. Film credits include *Hanging with The Homeboys* and *Starlight*. As a soloist, he has performed at the White House, John F. Kennedy Center, Avery Fisher Hall and Boston Symphony Hall, with conductors including Zubin Mehta, Leonard Bernstein and Seiji Ozawa.

Rodrick Dixon

Rodrick Dixon's dramatic stage presence and stunning vocal qualities have established him as one of the rising stars in opera, contemporary opera, oratorio, concert/recital, musical theater and television. Mr. Dixon last appeared



with Michigan Opera Theatre as Tonio in the 2005 production of *The Daughter of the Regiment*. In 2008, for the Los Angeles Opera's Recovered Voices Project under

the baton of James Conlon, Rodrick Dixon delivered a powerfully gripping performance in the title role of Alexander Zemlinsky's *Der Zwerg*. *Opera News* considered his portrayal of the Dwarf a triumph. This spring, he sang the *Beethoven Ninth Symphony* and appeared in the concert version of *La Forza del Destino* at the May Festival. This fall, he will make his Philadelphia Orchestra debut singing excerpts of *Der Zwerg* with Maestro Conlon. In 2009, Mr. Dixon will make his Los Angeles Philharmonic debut performing the role of Oedipus in Stravinsky's *Oedipus Rex*, conducted by Esa-Pekka Salonen and directed by Peter Sellars.

Mr. Dixon's most recent recordings (Sony/BMG) include PBS Great Performances: *Cook, Dixon & Young Volume One* (released in 2005); *Follow That Star* Christmas CD (2003), Liam Lawton's *Sacred Land* (2006) and *Rodrick Dixon Live in Concert featuring Soprano Alfreda Burke* (2008). Mr. Dixon & Ms. Burke recorded and performed the Chicago Olympic 2016 Anthem, "I Will Stand."

UPCOMING RACKHAM SYMPHONY CHOIR EVENTS

Too Hot To Handel
Auditorium Theatre, Chicago
December 12 and 14, 2008

An Affair To Remember — Evening of dining, silent auction and serenade.
Club Venetian Madison Heights
February 14, 2009

Dear Mrs. Parks with the Detroit Symphony Orchestra,
Orchestra Hall, Detroit,
March 6-8 2009

The Armed Man: A Concert for Peace with original film, Ford Center for the Performing Arts, Dearborn,
April 5, 2009

For more info www.rackhamchoir.org

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Tim Cholyway
Douglas Cox
Tom Cucuzza
Tim Doty*
Gary Hasley

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VIOLA
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Nadine Deleury
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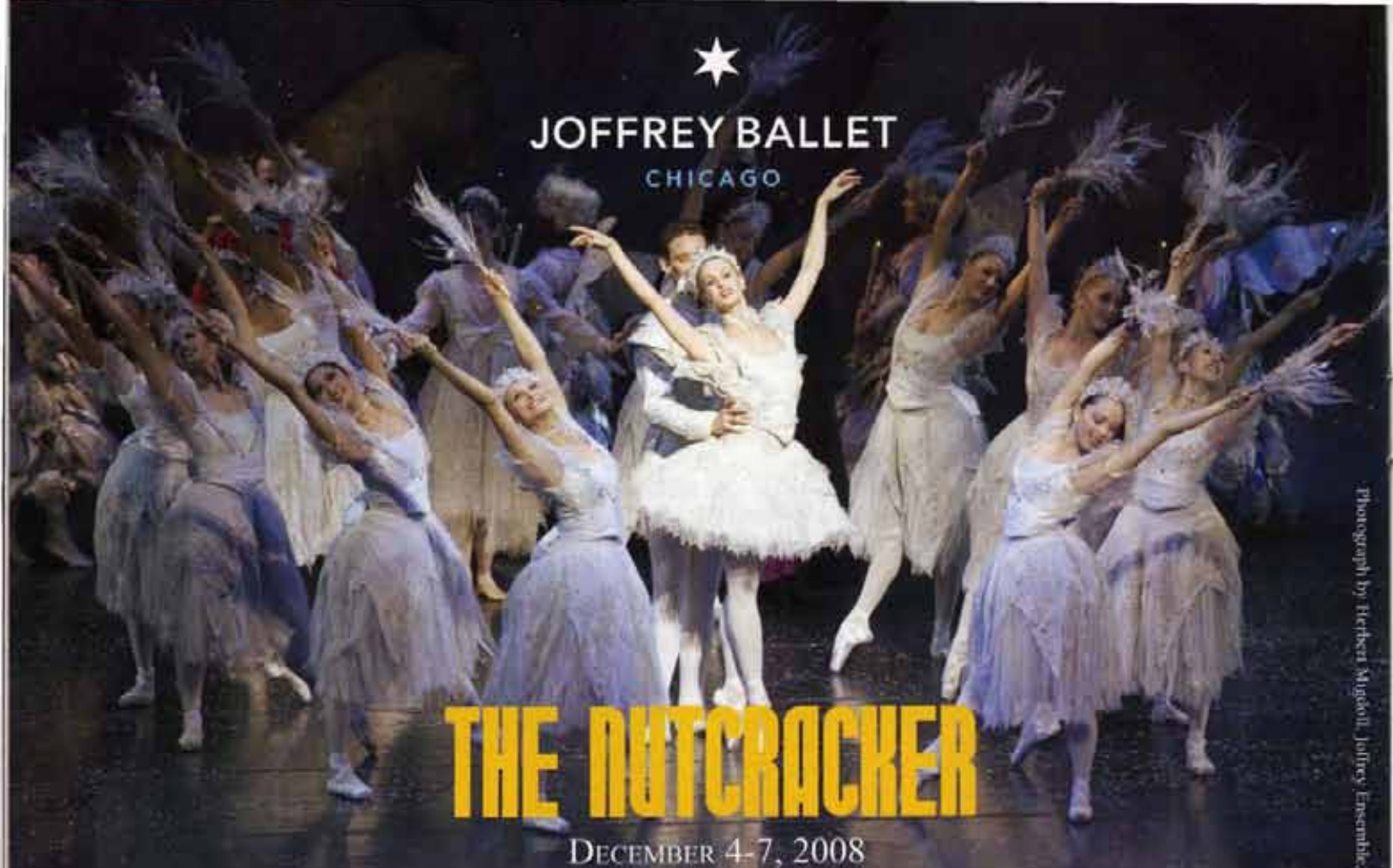
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JOFFREY BALLET

CHICAGO



Photograph by Herbert Migdoll, Joffrey Ensemble

THE NUTCRACKER

DECEMBER 4-7, 2008

ASHLEY C. WHEATER
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CHRISTOPHER CLINTON CONWAY
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A Ballet in Two Acts based on E.T.A. Hoffmann's *The Nutcracker and the Mouse King* (1816)

A ROBERT JOFFREY PRODUCTION

Conceived and Directed by **Robert Joffrey**

Choreography for "Waltz of the Snowflakes"

& "Waltz of the Flowers" by **Gerald Arpino**

Originally Staged by **George Verdak*** and **Scott Barnard**

Music by **Peter Ilyich Tchaikovsky**

Scenery by **Oliver Smith**

Creative Design for *The Mice, Mother Ginger and Clara's Horse* by **Kermit Love**

Lighting by **Mark Stanley** after original designs by **Thomas Skelton**

Children's Ballet Masters **Joanne Cusmano** and **Judith Molina**

*After the Ballet Russe de Monte Carlo 1940 production that was revived by Alexandra Fedorova from the original Petipa/Ivanov production for the Maryinsky Ballet.

World Premiere: The Joffrey Ballet, December 10, 1987, Hancher Auditorium, the University of Iowa, Iowa City, Iowa.

ACT I

Scene 1

It is Christmas Eve in an American city in the 1850s. Mayor and Mrs. Stahlbaum and their domestic help are preparing for a party. The two children, Clara and Fritz, join their parents in the parlor and enthuse over the Christmas tree and its treasures. Soon their guests arrive laden with gifts. The last to appear are the mysterious Dr. Drosselmeyer, Clara and Fritz's godfather, and Drosselmeyer's nephew. They have brought many wonderful gifts and surprises for the Stahlbaums and their friends. Young and old are delighted and amused by the mechanical dolls — Columbine, Harlequin, the Vivandiere, and the Soldier — which dance for the guests. As a special gift for Clara, Dr. Drosselmeyer has brought a Nutcracker. Fritz, who with his friends has been teasing the girls, snatches it away and accidentally breaks it. Godfather Drosselmeyer bandages the Nutcracker and comforts the heartbroken Clara. But now it grows late; the guests take their leave, and the family goes upstairs to bed.

Scene 2

It is midnight. Everyone is sleeping but Clara, who has returned to the parlor to fetch her Nutcracker from under the tree. She hears a noise. A small mouse scurries by, then another. The mice begin to tease her, but Godfather Drosselmeyer has returned to chase them away and transform the small Nutcracker into a life-size Nutcracker Doll. Suddenly the parlor disappears, and the Christmas tree grows before our very eyes. The toy soldiers that have been standing guard under the tree have grown to life size. The Nutcracker Doll summons the soldiers to battle with the mice, who are now led by the seven-headed Mouse King. Clara returns with her Godfather Drosselmeyer, and just in time she throws her slipper at the Mouse King and saves the Nutcracker Doll. With Clara's kiss, he is transformed into the Nutcracker Prince, who bears a striking resemblance to Dr. Drosselmeyer's nephew.

Scene 3

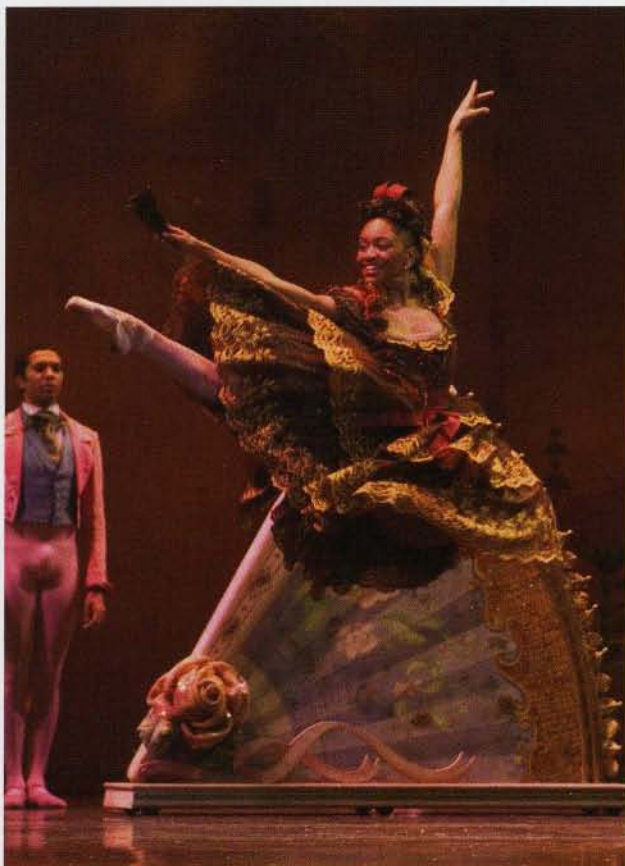
Godfather Drosselmeyer leads Clara and the Nutcracker Prince into the Land of Snow. Here they meet the Snow Queen and King and Snow Prince, who look remarkably like Clara's mother, father, and brother. The enchanted journey continues to the Kingdom of Sweets.

ACT II

The Sugar Plum Fairy welcomes Clara, the Nutcracker Prince, and Dr. Drosselmeyer to the Kingdom of Sweets. The Nutcracker Prince tells the Sugar Plum Fairy about their magical battle with the mice. Gifts are presented to Clara. The subjects of this enchanted kingdom are the dolls from under Clara's tree.

Divertissements from all over the world and the flowers from her Victorian bouquet have grown to life size and dance in her honor.

But all dreams must come to an end and children must return home to their loving families. Clara, too, departs the land of dreams and returns home where her parents wait to welcome her.



PHOTOGRAPH BY HERBERT MCGDOLL.

Joffrey Dancer: Erica Lynette Edwards



Joffrey Dancers

PHOTOGRAPH BY HERBERT MIDDOLL.

HISTORY OF THE JOFFREY BALLET

The Joffrey Ballet has been hailed as "America's Ballet Company of Firsts." The Joffrey Ballet's long list of "firsts" includes first dance company to perform at the White House at Jacqueline Kennedy's invitation, first to appear on television, first American company to visit Russia, first classical dance company to go multi-media, first to commission a Rock 'n Roll Ballet and first and only dance company to appear on the cover of Time Magazine.

For more than a half-century, The Joffrey Ballet's commitment to taking world-class, artistically vibrant work to a broad and varied audience has created a solid foundation that continues to support the company's unprecedented capacity for achieving important "firsts." Today, the Joffrey, which has been hugely successful in its former residencies in New York and Los Angeles, lives permanently in a brilliant new facility, Joffrey Tower, in the heart of America, Chicago, Illinois. The company's commitment to accessibility is met through the most extensive touring schedule of any dance company in history, an innovative and highly effective education program and collaborations with myriad other visual and performing arts organizations.

Classically trained to the highest standards, The Joffrey Ballet expresses a unique, inclusive perspective on dance, proudly reflecting the diversity of America with its company, audiences, and repertoire which includes major story ballets, reconstructions of masterpieces and contemporary works. Founded by visionary teacher Robert Joffrey in 1956, guided by celebrated choreographer Gerald Arpino from 1988 until 2007, The Joffrey Ballet continues to thrive under internationally renowned Artistic Director Ashley C. Wheater who was recruited as a dancer in 1985 by Joffrey and Arpino before returning to lead the company in 2007 after a heralded tenure at San Francisco Ballet. The Joffrey Ballet has become one of the world's most revered and recognizable arts organizations in America and one of the top ballet companies in the world. To learn more about The Joffrey Ballet please visit joffrey.org.

ASHLEY C. WHEATER Artistic Director of The Joffrey Ballet

Born in Scotland and raised in England, Mr. Wheater was trained at the Royal Ballet School. As a young dancer, he was cast in numerous productions at the Royal Opera House, including *The Sleeping Beauty*, *Giselle*, *Romeo and Juliet*, Macmillan's *Anastasia*, and Rudolf Nureyev's *Nutcracker*. At the age of 13, he worked with Ashton on the world premiere of Benjamin Britten's *Death in Venice*, a production in which Wheater performed throughout England and Europe. In addition, he performed *Marguerite and Armand* with Nureyev and Margot Fonteyn at the London Coliseum.

Mr. Wheater began his professional career with The Royal Ballet and joined London Festival Ballet on the advice of Nureyev, where he danced *Romeo & Juliet* and *The Sleeping Beauty*. There he also danced in *Swan Lake*, *Etudes*, *Sphinx*, and many other works. After two years he was promoted to principal dancer. In 1982, he joined The Australian Ballet, and under the direction of Marilyn Rowe, danced a multitude of roles in both classical and contemporary works. He also guested in Western Australia and Asia with Barry Morland, who created several ballets on him.

In 1985 Mr. Wheater joined The Joffrey Ballet, where he worked with Robert Joffrey, dancing in many American works by choreographers such as William Forsythe, Gerald Arpino, Eugene Loring, Mark Morris, and Laura Dean, in addition to performing the lead in numerous Ashton and Cranko works. In 1989 he joined San Francisco Ballet, dancing lead roles in all of the Company's full-length



productions. In addition to performing a vast repertoire, Mr. Wheater had many works created on him by choreographers such as Helgi Tomasson, James Kudelka, David Bintley, and Morris, among others. In 1996, Mr. Wheater ended his dancing career after suffering a major neck injury. Mr. Wheater continued to perform principal character roles with the San Francisco Ballet, including the creation of Drosselmeyer in Tomasson's current production of *The Nutcracker*, Kitri's father in Tomasson / Possokhov's *Don Quixote* and the father in Balanchine's *Prodigal Son*.

After a long and successful career as a principal dancer, Mr. Wheater assumed the role of Ballet Master with San Francisco Ballet in 1996 and was named Assistant to the Artistic Director in 2002. Mr. Wheater rehearsed and coached numerous ballets of San Francisco Ballet's deep repertoire, works by choreographers from Ashton and MacMillan to Lubovitch and Wheeldon.

In 2007 Mr. Wheater was appointed Artistic Director of The Joffrey Ballet. Since his appointment, he's been teaching, coaching, and shaping the Company for their role ahead in being able to dance a wide and varied repertoire incorporating the very best of the 20th century and also being able to break new ground in the future.

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ALVIN AILEY AMERICAN DANCE THEATER

FEBRUARY 12-15, 2009



Founder - Alvin Ailey

Artistic Director –
JUDITH JAMISON

Associate Artistic Director –
Masazumi Chaya



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ALL ABOUT AILEY CELEBRATING 50 YEARS

This year Alvin Ailey American Dance Theater (AAADT), America's cultural ambassador to the world, marks its 50th anniversary of bringing African-American cultural expression and the American modern dance tradition to the world's stages. In 1958, Alvin Ailey led a group of young black modern dancers in a performance in New York City that changed forever the perception of American dance. Since then, the Ailey company has gone on to perform for an estimated 21 million people on six continents, including two historic residencies in South Africa and the first performances ever by a modern dance company at the legendary Mariinsky Theatre in Russia.

Born in Rogers, Texas on January 5, 1931, Alvin Ailey was first introduced to dance by performances of the Katherine Dunham Dance Company and the Ballet Russe de Monte Carlo. His formal dance training began when his friend Carmen de Lavallade encouraged him to join her in classes taught by modern dance pioneer Lester Horton.

When Mr. Ailey began creating dance, he drew upon his "blood memories" of Texas, the blues, spirituals and gospel music for inspiration, resulting in the creation of his most popular and critically acclaimed work — *Revelations*. Since its premiere in 1960, Mr. Ailey's masterpiece has been seen by more people around the world than any other dance piece.

Although he created 79 ballets in 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 from the past and commissioning new ones to add to an ever-evolving repertoire that now encompasses over 200 works by more than 70 choreographers.

Before his untimely death in 1989, Mr. Ailey chose Judith Jamison to become Artistic Director of Alvin Ailey American Dance Theater. As the Company looks toward the next fifty years and beyond, Jamison's own remarkable vision lights the way for this celebration. Beauty, spirit, hope and passion know no bounds. That is the power of Ailey.

JUDITH JAMISON ARTISTIC DIRECTOR

Judith Jamison was appointed Artistic Director of Alvin Ailey American Dance Theater in December 1989 at the request of her mentor, Alvin Ailey, who personally chose her to succeed him before his untimely death. A native of Philadelphia, she studied with Marion Cuyjet and was discovered by Agnes de Mille and made her New York debut with American Ballet Theatre in 1964. She became a member of the Alvin Ailey American Dance Theater in 1965 and danced with the company for 15 years to great acclaim. After leaving the Company in 1980, Ms. Jamison appeared as a guest artist with ballet companies all over the world and starred in the hit Broadway musical *Sophisticated Ladies*. In 1988, she formed her own company, The Jamison Project; a PBS special depicting her creative process, *Judith Jamison: The Dancemaker*, aired nationally the same year. As a highly regarded choreographer, Ms. Jamison has created works for many companies. Her ballet *Reminiscent* was inspired by great female jazz artists and Edward Hopper's famous painting *Nighthawks*. *Love Stories*, with additional choreography by Robert Battle and Rennie Harris, was created in 2004. Ms. Jamison is an author whose autobiography, *Dancing Spirit*, was edited by Jacqueline Kennedy Onassis and published by Doubleday in 1993. She is the recipient of many awards and honorary degrees, including a prime time Emmy Award and an American Choreography Award for Outstanding Choreography in the PBS "Great Performances: Dance In America" special, *A Hymn for Alvin Ailey*, and an honorary doctorate from Howard University, the Kennedy Center Honor and the National Medal of Arts, the most prestigious award presented to artists in the United States. Ms. Jamison carried the Olympic torch during the relay prior to the opening ceremonies in Salt Lake City in 2002. In 2003, she received the "Making a Difference" Award by the NAACP ACT-SO. In 2004, Ms. Jamison received the Paul Robeson award from the Actors' Equity Association in recognition for her outstanding contribution to the Performing Arts and commitment to the right of all people to live in dignity and peace. In 2007, she was awarded a Bessie Award for her lifetime commitment to the preservation and development of dance and the arts. Following the tradition of Alvin Ailey, Ms. Jamison is dedicated to asserting the prominence of the arts in our culture, spearheading initiatives to bring dance into the community and programs that introduce children to the arts. Ms. Jamison has continued Mr. Ailey's practice of showcasing

the talents of emerging choreographers from within the ranks of the Company. She was also a guiding force in establishing the B.F.A. program with The Ailey School and Fordham University. She remains committed to promoting the significance of the Ailey legacy — dance as a medium for honoring the past, celebrating the present and fearlessly reaching into the future. The move to Ailey's permanent home, a state-of-the-art building located at 55th Street and 9th Avenue, was the realization of a long-awaited dream.

MASAZUMI CHAYA ASSOCIATE ARTISTIC DIRECTOR

Masazumi Chaya was born in Fukuoka, Japan, where he began his classical ballet training. Upon moving to New York in December 1970, he studied modern dance and performed with the Richard Englund Repertory Company. Mr. Chaya joined Alvin Ailey American Dance Theater in 1972 and performed with the Company for 15 years. In 1988, he became the Company's Rehearsal Director after serving as assistant rehearsal director for two years. A master teacher, both on tour with the Company and in his native Japan, he served as choreographic assistant to Alvin Ailey and John Butler. In 1991, Mr. Chaya was named Associate Artistic Director of the Company. He continues to provide invaluable creative assistance in all facets of its operations. In 2002, Mr. Chaya coordinated the Company's appearance at the Rockefeller Center Christmas tree-lighting ceremony, broadcast on NBC.

Mr. Chaya has staged numerous ballets including Alvin Ailey's *Flowers* for the State Ballet of Missouri (1990) and *The River* for the Royal Swedish Ballet (1993), Ballet Florida (1995), National Ballet of Prague (1995), Pennsylvania Ballet (1996) and Colorado Ballet (1998). He has also restaged *The Mooche*, *The Stack-Up*, *Episodes*, *Bad Blood*, *Hidden Rites*, *Urban Folk Dance* and *Witness* for the Company. At the beginning of his tenure as Associate Artistic Director, Mr. Chaya restaged Ailey's *For "Bird" — With Love* for a "Dance in America" program entitled *Alvin Ailey American Dance Theater: Steps Ahead*. In 2000, he restaged Ailey's *Night Creature* for the Rome Opera House and *The River* for LaScala Ballet. In 2003, he restaged *The River* for North Carolina Dance Theater and for Julio Bocca's Ballet Argentina. Most recently, Mr. Chaya restaged *Masekela Langage* and *Blues Suite* for the Company.

As a performer, Masazumi Chaya appeared on Japanese television in both dramatic and musical productions. He wishes to recognize the artistic contribution and spirit of his late friend and fellow artist, Michihiko Oka.

RONNI FAVORS REHEARSAL DIRECTOR

Ronni Favors began dancing as a child in her hometown of Iowa City, Iowa. After studying at the National Music Camp in Interlochen, MI as the recipient of the Camp Scholarship, she traveled to New York to continue her training at The Ailey School as a fellowship student. Ms. Favors was a member of Ailey II, Alvin Ailey American Dance Theater (AAADT) and the Lar Lubovitch Dance Company, and a recipient of the Min-On Art Award. She served as Lar Lubovitch's assistant in setting his works on several companies, including Cleveland Ballet, the Juilliard Dance Ensemble, Ballet du Nord and AAADT. Ms. Favors was the ballet instructor at AileyCamp's 1989 inaugural session in Kansas City and served as Artistic Director of the Camp in 1990. She was the founding Director of New York's CAS/AileyCamp and provided guidance in the national implementation of the program. Ms. Favors was named Assistant Rehearsal Director in 1997 and Rehearsal Director in 1999. Ms. Favors engaged and rehearsed local dance students who performed with the Company in Alvin Ailey's *Memoria* in Johannesburg during AAADT's return to South Africa in 1998, as well as in Seattle in 2003 and 2008.

WHO'S WHO IN THE COMPANY

GUILLERMO ASCA (Rego Park, NY), or "Moe," as he is affectionately known, graduated from LaGuardia High School of the Performing Arts. He was a fellowship student at The Ailey School and danced with Ailey II, Ballet Metropolitan de Caracas, Ballet Hispanico, Dance Compass, Shapiro & Smith and Foot Prints Dance Project. Mr. Asca joined the Company in 1994.

OLIVIA BOWMAN (Brooklyn, NY) graduated from LaGuardia High School of the Performing Arts. She received scholarships from North Carolina School of the Arts and was a fellowship student at The Ailey School. Ms. Bowman was a member of Donald Byrd/The Group and Complexions. She joined the Company in 2001.

KIRVEN J. BOYD (Boston, MA) began his formal dance training at the Boston Arts Academy and joined Boston Youth Moves in 1999 under the direction of Jim Viera and Jeannette Neill. He also trained on scholarship at the Boston Conservatory and as a fellowship student at The Ailey School. Mr. Boyd has danced with Battleworks Dance Company, The Parsons Dance Company and Ailey II. He joined the Company in 2004.

HOPE BOYKIN (Durham, NC) is a three-time recipient of the American Dance Festival's Young Tuition Scholarship. She attended

Howard University and performed with Lloyd Whitmore's New World Dance Company in Washington, DC. Ms. Boykin was a student and intern at The Ailey School. She was assistant to the late Talley Beatty and an original member of Complexions. Ms. Boykin was a member of Philadanco and received a New York Dance and Performance "Bessie" Award. In 2005, Ms. Boykin choreographed *Acceptance in Surrender* in collaboration with Abdur-Rahim Jackson and Matthew Rushing for AAADT. She joined the Company in 2000.

CLIFTON BROWN (Goodyear, AZ) trained at various schools including Take 5 Dance Academy, Ballet Arizona, New School for the Arts and The Ailey School, where he was a student in the Ailey/Fordham B.F.A. Program in Dance. Mr. Brown is a recipient of a Donna Wood Foundation Award, a Level 1 ARTS award given by the National Foundation for Advancement in the Arts, and was a 2005 nominee in the U.K. for a Critics Circle National Dance Award for best male dancer. In 2007, Mr. Brown received a Bessie award in recognition of his work with the Ailey company. He has performed with Earl Mosley's Diversity of Dance and as a guest artist with the Miami City Ballet. Mr. Brown joined the Company in 1999.

ANTHONY BURRELL (Philadelphia, PA) began his training at Point Breeze Performing Arts Center at the age of 12. He later studied at various institutions including Philadanco, Pennsylvania Ballet, the University of the Arts, and The Ailey School. As a dancer and choreographer, Mr. Burrell worked with artists including Beyoncé, Destiny's Child, and Rihanna and is featured in several commercials, videos, and featured films. He was also a member of Ailey II and is a national gold-medalist of the NAACP ACT-SO Competition in Dance. Mr. Burrell first joined the Company in 2000.

COURTNEY BRENE CORBIN (Brentwood, TN) was born in Overland Park, KS. She began her dance training at Ballet Oklahoma. She continued her formal training at Dancercenter North and the School of Nashville Ballet. Ms. Corbin has also filmed a pilot for Nickelodeon and modeled in *Harper's Bazaar/Japan* magazine. In May 2004, Ms. Corbin graduated from The Ailey/Fordham B.F.A. Program in Dance. She was a member of Ailey II and joined the Company in 2005.

ROSALYN DESHAUTEURS (New Orleans, LA) studied at the New Orleans Center for Creative Arts. She trained at Perry Mansfield, the School of American Ballet and The Ailey School. After receiving her B.F.A. degree from The Juilliard School, Mrs. Deshauteurs became a member of Ailey II. She joined the Company in 2000.

KHILEA DOUGLASS (Baltimore, MD) received her dance training from Dance Theatre of Harlem, the Baltimore School for the Arts and The Ailey School, where she was a fellowship student. Ms. Douglass danced with the Lula Washington Dance Theatre and was a member of Ailey II. She joined the Company in 2005.

ANTONIO DOUTHIT (St. Louis, MO) began his dance training at age 16 at the Center of Contemporary Arts under the direction of Lee Nolting and at the Alexandra School of Ballet. He also trained at North Carolina School of the Arts, the Joffrey Ballet School, San Francisco Ballet and the Dance Theatre of Harlem School. After graduating from high school in 1999, Mr. Douthit became a member of Dance Theatre of Harlem where he appeared in featured roles in the ballets *South African Suite*, *Douglas*, *Concerto in F*, *Return* and *Dwight Rhoden's Twist*. He was promoted to soloist in 2003. He also performed with Les Grands Ballets Canadiens de Montréal. Mr. Douthit joined the Company in 2004.

VERNARD J. GILMORE (Chicago, IL) began dancing at Curie Performing and Creative Arts High School in Chicago and later studied at the Joseph Holmes Chicago Dance Theater with Marquita Levy, Harriet Ross and Emily Stein. He attended Barat College as a dance scholarship recipient, received first place in the all-city NAACP ACT-SO Competition in Dance in 1993 and studied as a fellowship student at The Ailey School. Mr. Gilmore is also a teacher and choreographer, and a former member of Ailey II. He joined the Company in 1997.

ABDUR-RAHIM JACKSON (Philadelphia, PA) is a graduate of Franklin Learning Center High School and received his B.F.A. from The Juilliard School. He received scholarships from Freedom Theatre, Philadanco, Dance Theatre of Harlem, Boston Ballet and The Ailey School. Mr. Jackson received a Marion D. Cuyjet Award and was featured in the 2003 PBS "American Masters" documentary *Juilliard*. He danced with Ailey II in 2000 and joined the Company in 2001.

CHRIS JACKSON (Chicago, IL) began dancing at The Stairway of the Stars dance studio. In 1998, he started his formal dance training at The Chicago Academy for the Arts High School under the direction of Anna Paskevka and Randy Duncan. Mr. Jackson later went on to pursue training at The Ailey School where he was a recipient of the 2001-2002 Alvin Ailey Fellowship. He was an apprentice with River North Dance Chicago, and was a member of Ailey II. Mr. Jackson joined the company in 2004.

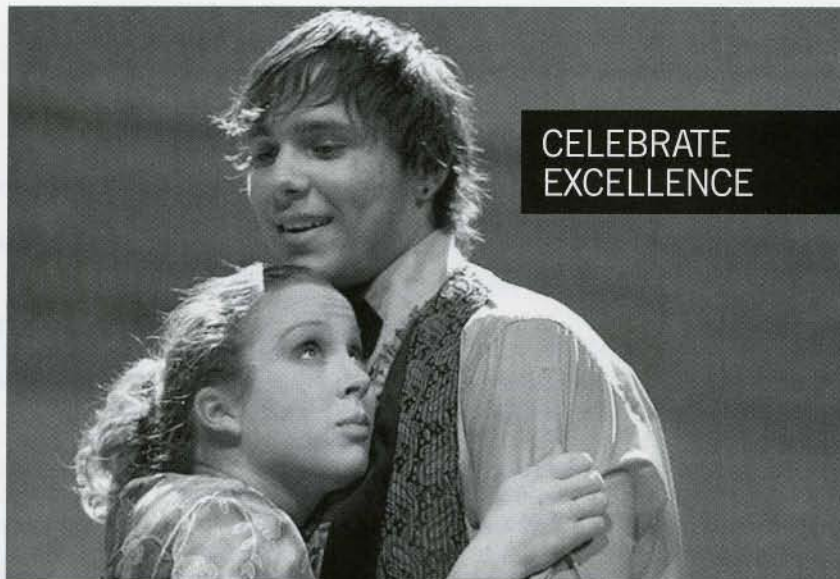
GWYNENN TAYLOR JONES (Berlin, PA) began her dance training with the Pittsburgh Youth Ballet at the age of 13. She continued her studies at the Ballet Met Dance Academy in Columbus, OH. Ms. Jones moved to New York where she studied at The Ailey School as a fellowship student and later became a member of Ailey II. She danced with Earl Mosley Diversity of Dance, Fred Benjamin Dance Company, Cedar Lake Ensemble and performed choreography by George Faison for Aretha Franklin. Ms. Jones joined the Company in 2004.

WILLY LAURY (Paris, France) received his early dance training at the Janine Stanlowa Institute de Danse and the Studio Harmonic in Paris. Upon moving to New York City, Mr. Laury continued his dance education at SUNY Purchase, the Juilliard School, and The Ailey School where he performed works by Judith Jamison, Matthew Rushing, and Ballett Frankfurt's Alan Barnes. Mr. Laury was featured in the motion picture *Ever After* and appeared in *Italian Vogue* and *Nylon Magazine*. He also worked with *Men's Health* photographer Maria Elena Giuliani and was a member of Ailey II. Mr. Laury joined the Company in 2004.

YANNICK LEBRUN (Cayenne, French Guiana) began training in his native country at the Adaclam School under the guidance of Jeanine Verin. After graduating high school in 2004, he moved to New York City to study at The Ailey School as a fellowship student. Mr. Lebrun performed works by choreographers Troy Powell, Matthew Rushing, Abdur-Rahim Jackson, Debbie Allen, Scott Rink, Thaddeus Davis, Nilas Martins, and Dwight Rhoden and danced with the Francesca Harper Project *Modo Fusion*. He was also a member of Ailey II. Mr. Lebrun joined the Company in 2008.

ROXANNE LYST (Annapolis, MD), began her professional dance training in Washington, DC under the tutelage of Alfred Dove and Adrian Bolton. She continued her studies at Jacob's Pillow, Pennsylvania Academy of Ballet, and as a fellowship student at The Ailey School. Ms. Lyst was a member of Ailey II and Philadanco. She joined the Company in 2004.

AMOS J. MACHANIC, JR. (Miami, FL) studied dance at the New World School of the Arts and continued his training at The Ailey School, where he was a fellowship recipient. He was a member of Ailey II and joined the Company in 1996.



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RACHAEL MCLAREN (Manitoba, Canada) began her formal dance training at the Royal Winnipeg Ballet School. After graduating high school, she joined the Toronto cast of *Mamma Mia!* Ms. McLaren moved to New York to study at The Ailey School as a fellowship student and later joined Ailey II. She has performed works by Karole Armitage, Dwight Rhoden, Francesca Harper, and Nilas Martins. Ms. McLaren joined the Company in 2008.

AISHA MITCHELL (Syracuse, NY) received her primary dance training at the Onondaga Dance Institute, Dance Centre North, and Tony Salatino of Syracuse University. She studied at North Carolina Dance Theater, Lines Ballet School, The Joffrey Ballet School, and The Ailey School as a fellowship student. Ms. Mitchell is a graduate of the Ailey/Fordham B.F.A. Program in Dance and was a member of Ailey II. She performed works by choreographers Alonzo King, Dwight Rhoden, Debbie Allen, Sean Curran, and Nacho Duato. Ms. Mitchell is a bronze medalist of a 2001 NAACP National ACT-SO competition. She joined the Company in 2008.

AKUA PARKER (Kinston, NC) began her ballet training at age three. In 2000, she joined Dance Theatre of Harlem, where she danced lead roles in *Giselle*, *Agon*, and *The Four Temperaments*. Thereafter she danced with Cincinnati Ballet and Ballet San Jose. Ms. Parker had the opportunity to perform around the world and had the pleasure of working with legendary icons Fredric Franklin and Geoffrey Holder. She joined the Company in 2008.

BRIANA REED (St. Petersburg, FL) began her dance training at the Academy of Ballet Arts and The Pinellas County Center for Arts. She also studied at The Ailey School as a fellowship student. In 1997, Ms. Reed graduated from The Juilliard School and was a member of Ailey II. She joined the Company in 1998.

JAMAR ROBERTS (Miami, FL) graduated from the New World School of the Arts. He trained at the Dance Empire of Miami and as a fellowship student at The Ailey School. Mr. Roberts was a member of Ailey II and joined the Company in 2002.

RENEE ROBINSON (Washington, DC) began her training in classical ballet at the Jones-Haywood School of Ballet. She was the recipient of two Ford Foundation scholarships to the School of American Ballet and was awarded full scholarships to the Dance Theatre of Harlem School and The Ailey School. In 2003, she performed at The

White House State Dinner in honor of the President of Kenya, Mwai Kibaki. Ms. Robinson was a member of Ailey II and joined the Company in 1981.

MATTHEW RUSHING (Los Angeles, CA) began his dance training at the Los Angeles County High School for the Arts. He received a Spotlight Award and was named a Presidential Scholar in the Arts. He trained at The Ailey School in New York City and later became a member of Ailey II, where he danced for a year. During his career, he has performed as a guest artist for galas in France, Russia, Canada and Hungary and performed for former president Bill Clinton's inaugural presidential celebration. In 2003, Mr. Rushing performed at The White House State Dinner in honor of the President of Kenya, Mwai Kibaki. He joined the Company in 1992.

GLENN ALLEN SIMS (Long Branch, NJ) began his dance training at the Academy of Dance Arts in Red Bank, NJ. He was a fellowship student at The Ailey School and performed in the Garden State Arts Center's Talent Expo in 1993. He attended The Juilliard School under the artistic direction of Benjamin Harkavy and performed works by Glen Tetley, Paul Taylor and Lila York. Mr. Sims has performed for the King of Morocco with choreography by Fred Benjamin and with Urban Dance Theater and Creative Outlet Dance Theater of Brooklyn. In 2004, Mr. Sims was inducted into the Long Branch High School's Distinguished Alumni Hall of Fame. He joined the Company in 1997.

LINDA CELESTE SIMS (Bronx, NY) began her dance training at Ballet Hispanico School of Dance and is a graduate of La Guardia High School of the Performing Arts. In her senior year, Mrs. Sims won a Presidential Scholar award given by the National Foundation for Advancement in the Arts. During the summers of 1993 and 1994, she was a scholarship student at the Pennsylvania Ballet School. She has danced with 'El Piccolo Teatro del' la Opera and Ballet Hispanico. Mrs. Sims joined the Company in 1996.

YUSHA-MARIE SORZANO (Miami, FL) is originally from Trinidad. She received her primary dance training from New World School of the Arts, The Miami Conservatory, and Dance Theatre of Harlem. Ms. Sorzano is a graduate of the Ailey/Fordham B.F.A. Program in Dance and was a member of Ailey II in her junior year. She performed with Nathan Trice/Rituals, TU Dance (Artistic Directors Uri Sands and Toni Pierce-Sands) and was a member of Complexions. Ms. Sorzano also performed with recording artists Destiny's Child and Rihanna. She joined the company in 2007.

CONSTANCE STAMATIOU (Charlotte, NC) began her dance training at Pat Hall's Dance Unlimited and North Carolina Dance Theatre. In May 2002, she graduated from Northwest School of the Arts and studied at SUNY Purchase before becoming a fellowship student at The Ailey School. Ms. Stamatiou was a member of Ailey II and joined the Company in 2007.



Special Performance by Sweet Honey in the Rock on Saturday, Feb. 14 at 7:30 p.m.

TINA MONICA WILLIAMS (Elizabeth, NJ) started dancing at a local dance school under the direction of Michele Selvanto-Kowalski. In 1994, Ms. Williams began her formal training at The Ailey School, receiving a fellowship after her first year. She danced with Footprints Dance Company, The Millennium Project, The Shore Ballet Company and was invited to perform in Italy in 1994 as part of a youth cultural exchange tour. In 1998, she was invited to join Ailey II. Ms. Williams joined the Company in 2000.

MARCUS JARRELL WILLIS (Houston, TX) began his formal training at the Johnston Performing Arts Middle School, the High School for the Performing and Visual Arts and Discovery Dance Group in Houston, Texas. At age 16, he moved to New York City and studied at The Ailey School as a fellowship student. Mr. Willis is a recipient of a Level 1 ARTS award given by the National Foundation for the Advancement in the Arts and has received scholarships to many schools including the Juilliard School. He was a member of Ailey II and also worked with Pascal Rioult Dance Theater, Dominic Walsh Dance Theater, and Tania Pérez-Salas Compañía de Danza. Mr. Willis joined the Company in 2008.

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Traviata, *The Daughter of the Regiment*, *La Bohème*, *El Capitan*, and *The Tender Land*. Additional conducting credits include *My Fair Lady* and *La Traviata* for Dayton Opera, *The Merry Widow* and *Madame Butterfly* for Artpark, and *Tosca* for Augusta Opera. Ms. Acton has served as guest conductor for The Detroit Chamber Winds and Strings, Birmingham-Bloomfield Symphony Orchestra, Lake St. Clair Symphony Orchestra, the Lexington Bach Festival, and the Saginaw Bay Symphony Orchestra.

GREGG BAKER

Robert Garner, *Margaret Garner*

American baritone Gregg Baker made his Michigan Opera Theatre debut in 1982, performing the role of Crown in



Porgy and Bess, a role in which he discovered his gift for opera. A baritone of "imposing voice and stature," Gregg Baker is a successful veteran of Broadway and a Laurence

Olivier Award nominee. Mr. Baker has performed with MOT in a number of roles, including Jochanaan in *Salome* and Amonasro in *Aida*. He has also performed with the Met in the roles of High Priest (*Samson et Dalila*), Amonasro (*Aida*), Escamillo (*Carmen*), Silvio (*Pagliacci*), Donner (*Das Rheingold*), and Belcore (*L'Elisir d'Amore*), and performs leading roles with the major opera houses around the world. In addition to his opera performances, Mr. Baker has performed and recorded with leading orchestras and conductors: the Royal Philharmonic, London Symphony Orchestra, New York Philharmonic, Milwaukee Symphony Orchestra, Radio Stuttgart Symphony, Simon Rattle, and Zubin Mehta.

TORRANCE BLAISDELL

Auctioneer, Judge I, *Margaret Garner*
American tenor Torrance Blaisdell was last seen at Michigan Opera Theatre in the fall 2007 season, creating the



roles of Capucin and Marquis de Cuigy in the world premiere of *Cyrano*, and as Don Basilio and Don Curzio in *The Marriage of Figaro*. He made his debut with the

company in 2003 in *A Masked Ball*, and has since returned for several productions. Mr. Blaisdell makes his career in both musical theater and opera; he appeared on Broadway in the role of Piangi in *Phantom of the Opera*, a role particularly suited to his talents. Recent engagements have included Don Basilio in *The Marriage of Figaro* for New Orleans Opera, the Third Jew in *Salome* with the National Symphony Orchestra conducted by Leonard Slatkin, and a role debut as Monostatos in *The Magic Flute* with Intermountain Opera.

JASON COLLINS

Casey, *Margaret Garner*

A South Carolina native, tenor Jason Collins is already beginning to attract the attention of the public, with both his



robust but beautiful voice, and his commanding stage presence. *Margaret Garner* marks his debut with Michigan Opera Theatre. Mr. Collins has also recently made

debut at San Francisco Opera, as Froh in *Das Rheingold*, and Canadian Opera, as Comte de Lerne in *Don Carlos*. Other recent opera engagements have included his debuts at Seattle Opera (*Steuermann*, *Der fliegende Holländer*), the Arizona Opera (*Erik*, *Der fliegende Holländer*), the Kentucky Opera (*Lenski*, *Eugene Onegin*), and the Austin Lyric Opera (*Zinovy*, *Lady Macbeth of Mtsensk*).

MARIO CORRADI

Stage Director, *Madame Butterfly*

Italian stage director Mario Corradi returns to Michigan Opera Theatre to stage *Madame Butterfly*, his eighteenth



production with the company. Mr. Corradi made his Michigan Opera Theatre debut with *Carmen* in 1996, and has returned to Detroit annually to direct, among

others, *Werther*, *A Masked Ball*, *Rigoletto* and *Faust*. Most recently, he directed the company's production of *La Traviata* in the spring of 2008. Mr. Corradi has directed productions in many of the world's great opera houses, including Teatro Regio in Parma, the National Opera of Ukraine, and many theaters throughout the U.S. Having previously been an assistant to the acclaimed Jean-Pierre Ponnelle, he made his professional directorial debut in 1982.

EVA EVOLA

Kate Pinkerton, *Madame Butterfly*

Soprano Eva Evola made her Michigan Opera Theatre debut as Clotilde in the 2005 production of *Norma*. This



season she returns in the role of Kate Pinkerton in *Madame Butterfly*. Ms. Evola is very active on the classical music scene doing concerts and oratorios. Her

most recent engagements have included Annina in *La Traviata*, Adina in *The Elvir of Love*, and Lauretta in *Gianni Schicchi*, all with the Verdi Opera Theater of Michigan. Future concerts include a recital with famed pianist Martin Katz, and plans for a concert cycle in Rome and Palermo Italy. She is currently coaching with tenor George Shirley and Suzanne Mallare Acton.

DENYCE GRAVES

Margaret, *Margaret Garner* (18, 22, 25)

Recognized worldwide as one of today's most exciting vocal stars, American mezzo-soprano Denyce Graves continues to gather unparalleled popular and critical acclaim in performances on four continents. Ms. Graves made her Michigan Opera Theatre debut in 1999 opposite Andrea Bocelli in *Werther*, and

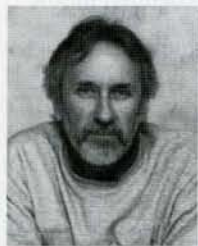


returned in 2005 to sing the title role in the world premiere of *Margaret Garner*, repeating the role at Cincinnati Opera, Opera Company of Philadelphia, and Opera Carolina. She is particularly well-known to operatic audiences for her portrayals of the title roles in *Carmen* and *Samson et Dalila*, which have brought her to the world's great opera houses and concert halls. The combination of her expressive, rich vocalism, elegant stage presence, and exciting theatrical abilities allows her to pursue a wide breadth of operatic roles, as well as delight audiences in concert and recital appearances. Ms. Graves was appointed a Cultural Ambassador for the United States in 2003, and she now travels around the world under the auspices of the State Department, appearing in goodwill missions of musical performances, lectures and seminars.

JOHN GUNTER

Set Designer, *Madame Butterfly*

British designer John Gunter has designed many productions on three continents. These include several for



Glyndebourne, where his 1985 production of *Albert Herring* was revived in 2002 and 2008, and working frequently with Sir Peter Hall. His designs for *The Marriage of Figaro* opened the new theater there in 1994, and *Porgy and Bess* for Sir Trevor Nunn was seen on television (winning an Emmy Award) and at Covent Garden. He has also worked with the San Francisco, La Scala Milan, Buenos Aires and Australian opera companies. Mr. Gunter designs for spoken theater as well, where his acclaimed productions include *Jeffrey Bernard Is Unwell*, and many for Sir Peter Hall in the West End, including *Lady Windermere's Fan* and *Mrs. Warren's Profession*.

PATDRO HARRIS

Choreographer, *Margaret Garner*

Patdro Harris is nationally and internationally recognized and respected by fans, colleagues and critics, and was choreographer and movement specialist in the world premiere of *Margaret Garner* with Michigan Opera Theatre in 2005. He was voted "best director" by the Star Tribune



Minneapolis, and the Washington Post hails him as a "superb choreographer." He has directed at such distinguished theaters as Alliance Theater, Sacramento Theatre Company, Round House Theater, True Colors Theater Company, and the Tribeca Performing Arts Center. Mr. Harris also served as choreographer, artistic consultant, and movement director with the Oregon Shakespeare Festival, the Kennedy Center, Portland Center Stage, and Broadway's Royal Theatre, among others. He has traveled the world as choreographer and lead dancer for Stevie Wonder, and he choreographed the Tony Award-winning Broadway hit *A Raisin in the Sun*, starring Sean Combs and Phylicia Rashad.

JOSEPH HU

Goro, *Madame Butterfly*

Taiwanese-American tenor Joseph Hu makes his Michigan Opera Theatre debut this season in his signature role as Goro in *Madame Butterfly*, following a successful international debut with the Israeli Opera in Tel Aviv. Mr. Hu is one of America's most important character tenors,



sought after for roles such as Goro, both Pang and Pong in *Turandot*, the Steuermann in *Der fliegende Holländer*, the High Priest in Mozart's *Idomeneo*, and Spoletta in *Tosca*. Last season he performed in *Samson et Delilah*, *The Marriage of Figaro*, and *Il Trovatore*, all at San Diego Opera. Upcoming engagements include an additional three productions in San Diego.

MARJORIE BRADLEY KELLOGG

Set Designer, *Margaret Garner*

Marjorie Bradley Kellogg is an award-winning scenic designer with dozens of Broadway, off-Broadway and regional theater credits, and designed the sets for the world premiere of *Margaret Garner* at Michigan Opera Theatre in 2005. Ms. Kellogg was resident designer for the 1992-93 season



of Tony Randall's National Actors Theatre. Other Broadway credits include *Any Given Day*; the George C. Scott revival of *On Borrowed Time*; *Lucifer's Child*, starring Julie Harris; *American Buffalo* with Al Pacino; *Da*; *Requiem For a Heavyweight*; *A Day in The Death of Joe Egg*; *Solomon's Child*; *Arsenic And Old Lace*; *Steaming*; and *The Best Little Whorehouse in Texas*. Ms. Kellogg also writes science fiction and fantasy novels, and she is currently an associate professor at Colgate University.

MIHOKO KINOSHITA

Cio-Cio-San, *Madame Butterfly*
(16, 21, 23)

A native of Kagoshima, Japan, Mihoko Kinoshita makes her MOT debut in the role of Cio-Cio-San during the fall 2008 season. She received her Masters Degree at Musashino Academy of Music before studying in Italy where she was awarded numerous prizes, including



first place in the Santa Margarita International Competition and the Bevagna International Competition.

In 2007 she was awarded first prize in the Licia Albanese Puccini Foundation Competition. In 2008 she returned to Japan to sing the *Britten War Requiem* before debuting in London at Wigmore Hall in the Georg Solti Anniversary Concert. She made her Baltimore Opera debut in May 2008 as *Butterfly* following her debut with the Midland Symphony Orchestra in the same role. In 2009, Ms. Kinoshita will return to Japan to sing Liu in *Turandot*.

STEFAN LANO

Conductor, *Margaret Garner*

Stefan Lano returns to Michigan Opera Theatre this season to conduct *Margaret Garner*, as he did for its world premiere with the company in 2005, having since returned to Detroit to conduct *Salome* in 2006. Mr. Lano also conducted another world premiere opera in 2005,



Adamo's *Lysistrata* at Houston Grand Opera. Last season, he conducted the east coast premiere of DiChiera's *Cyrano* with the Opera Company of Philadelphia and a highly successful debut at the Semper Oper Dresden, where he will return for two productions in 2009: a reprise of Jake Heggie's *Dead Man Walking*, and a new production of Henze's *L'Upupa*. The world premiere of Mr. Lano's *Sinfonie Nr. 3* took place in 2004, with the composer conducting the Lithuanian National Philharmonic Orchestra. He is currently orchestrating his *Sieben Lieder* on texts of Rainer Maria Rilke, and has been commissioned to compose a new piano concerto for Muza Rubackyte and the Lithuanian National Philharmonic.

KENNY LEON

Stage Director, *Margaret Garner*

Kenny Leon returns to Michigan Opera Theatre to direct *Margaret Garner*, after directing its world premiere with the company in 2005.



A highly acclaimed actor, producer and director, Mr. Leon's experience covers the spectrum from television to stage to film. He is founder and artistic director

of True Colors Theatre Company, and directed the Broadway revival of *A Raisin in the Sun*, which featured Sean Combs, Audra McDonald and Phylicia Rashad; the show garnered two Tony Awards. Mr. Leon directed August Wilson's *Gem of the Ocean* (five Tony nominations) and *Radio Golf* (four Tony nominations), both for the Broadway stage. Most recently, he directed the ABC TV film version of *A Raisin in the Sun* which was nominated for three Emmy awards. Mr. Leon also directed the world premiere of the UK tour of *Flashdance, the Musical*. This fall will direct the stage adaptation of *Guess Who's Coming to Dinner* on Broadway.

TRACIE LUCK

Margaret, *Margaret Garner* (19, 24)

American Tracie Luck, one of the most promising young mezzo-sopranos today, performed the title role in *Margaret Garner* to great acclaim in a new production at the New York City Opera in 2007. This came after covering the role for Denyce Graves in the world premiere



with Michigan Opera Theatre in Detroit in 2005, as well as performing the role in the *Margaret Garner* workshops. Ms. Luck had previously performed at the Detroit Opera House in her critically acclaimed debut as Maddelena in *Rigoletto* in 2004. She has performed many roles with the Opera Company of Philadelphia, including Flora (*La Traviata*), Virginelle (*La Perichole*), and Annie (*Porgy and Bess*).

RYAN MACPHERSON

George Hancock, *Margaret Garner*

American tenor Ryan MacPherson returns to Michigan Opera Theatre this fall after debuting in 2007 as Belmonte in *The Abduction from the Seraglio*. As a graduate student at Yale University, he sang the roles of, among others, Rodolfo in *La bohème*, Vaudemont in Tchaikovsky's



Iolanta, Fenton in *Falstaff*, and Eisenstein in *Die Fledermaus*. Recent engagements include Anathol in *Vanessa* and Ferrando in *Così fan tutti* for New York City Opera, Don Jose in *Carmen* for Opera Memphis and at the National Concert Hall in Dublin, and debuts with Shreveport Opera and *Opéra National de Paris*.

MIROSLAV MANOVSKI

Registrar, *Madame Butterfly*

Tenor Miroslav Manovski, a Michigan native, made his Michigan Opera Theatre debut as the Second Nazarene in *Salome*, and has been with the company since 1998. Mr. Manovski has also performed compromario roles in *La Rondine*, *Carmen*, *Daughter of the Regiment*, *The Magic Flute*, *Semele*,



Il Tabarro (Aspen, CO), including *Dido and Aeneas* within the greater Detroit

Metropolitan area. His oratorio credits include: Bach's *Magnificat*; Britten's *Rejoice in the Lamb*; Handel's *Messiah*; Israel in *Egypt*; *Samson*; and Haydn's *The Creation*. Mr. Manovski has also performed recitals in Colorado, Michigan, and South Dakota.

KRISTINE BILLER MATTSON

Caroline Gaines, *Margaret Garner*

Young American soprano Kristine Biller Mattson made her Michigan Opera Theatre debut in 2005 covering the



role of Caroline Gaines in the world premiere performances of *Margaret Garner*. A young, rising soprano in the opera world, she placed 2nd in the Florida Grand

Opera Competition in 2004. Recent engagements include Micaela with the Helena Symphony, *Hansel and Gretel* with Opera Company of Philadelphia, and Clorinda in *La Cenerentola* with Michigan Opera Theatre. Upcoming engagements include a performance with the Christchurch Symphony Orchestra in New Zealand, *The Bells* with the Helena Symphony and the Mahler 2nd with the North Penn Symphony. In December, she will be performing a concert tour with renowned baritone, Kamel Boutros.

TIMOTHY MIX

Edward Gaines, *Margaret Garner* (19, 24)

American baritone Timothy Mix makes his Michigan Opera Theatre debut this fall as Edward Gaines in



Margaret Garner. Recognized for the beauty of his voice and his compelling stage presence, Mr. Mix received critical acclaim for his portrayal of the same role in

the New York City Opera premiere of *Margaret Garner*, in a new production by Tazewell Thompson. The current season features another notable debut for Mr. Mix as the Duke of Nottingham in Donizetti's *Roberto Devereaux* at Dallas Opera. He will also sing Faure's *Requiem* with the Buffalo Philharmonic; Beethoven's *Mass in C* and Dvořák's *Te Deum* with Voices of Ascension, and concludes the season at Opera Theatre of Saint Louis as Marcello in *La Bohème*. During the 2007-08 season, he made his

debut at the Boston Lyric Opera in *La Bohème*, and sang Ford in New York City Opera's *Falstaff*.

EDOARDO MÜLLER

Conductor, *Madame Butterfly*

Italian conductor Edoardo Müller returns to the Michigan Opera Theatre to lead the Michigan Opera Theatre



Orchestra in *Madame Butterfly*. Mr. Müller last appeared with the company conducting *The Barber of Seville* in 2006, after previously serving as conductor of *Aida in Concert*, featuring Luciano Pavarotti, in 2000. Mr. Müller made his American opera debut in 1980 and has since conducted productions with many of the nation's leading opera companies. He has been a frequent guest at the Metropolitan Opera, and has also conducted for New York City Opera, Lyric Opera of Chicago and Dallas Opera.

DAVID POMEROY

Pinkerton, *Madame Butterfly* (16m, 21, 23m)

Canadian tenor David Pomeroy made his Michigan Opera Theatre debut in spring 2008 as Ruggiero in *La Rondine*.



He returns in the 2008 fall season as Lt. Pinkerton in *Madame Butterfly*, which he recently played at Opera Theatre of St. Louis. Quickly establishing himself as a leading young lyric tenor, Mr. Pomeroy is a regular presence with Canadian Opera Company. Since his highly acclaimed U.S. debut in 2004 with Lyric Opera of Kansas City, he has performed with opera companies and orchestras throughout the U.S. and Canada. Recent engagements include the title role in *Idomeneo* with Pacific Opera Victoria, the Duke in *Rigoletto* with Calgary Opera, and Skuratov in *From the House of the Dead* with Canadian Opera Company.

DUANE SCHULER

Lighting Designer, *Margaret Garner*

Duane Schuler designed the lighting for the world premiere of *Margaret Garner* at Michigan Opera Theatre in 2005, and has achieved national and international acclaim as a theatrical lighting designer for such organizations as the Metropolitan Opera, Lyric



Opera of Chicago, New York City Opera, Manhattan Theatre Club, Houston Grand Opera, Salzburg Festival, Deutsche Opera Berlin, and American Ballet

Theatre. The Wisconsin native is a founding partner of the theater planning and architectural lighting design firm Schuler Shook, with offices in Chicago, Minneapolis and Dallas.

MIKA SHIGEMATSU

Suzuki, *Madame Butterfly* (16m, 21, 23)

Japanese mezzo-soprano Mika Shigematsu makes her Michigan Opera Theatre debut this fall as Suzuki in



Madame Butterfly. Ms. Shigematsu has performed this role with, among others, Opéra National de Lyon, New York City Opera, David Freeman's production in Royal Albert Hall in London, and, most recently, Cincinnati Opera. Born in Osaka, Japan, she won first prize in the country's most prestigious music competition in 1992. Ms. Shigematsu made international headlines when she sang Elvira in the North American premiere of Bellini's *I Puritani* at Boston Lyric Opera in 1993. Recent engagements include Mozart's *Mass in C Minor* and Bach's *Magnificat* with the National Chorale at Avery Fisher Hall.

KAREN SLACK

Cilla, *Margaret Garner* (19, 22, 24)

American soprano Karen Slack makes her Michigan Opera Theatre debut as Cilla in *Margaret Garner* during the fall 2008 opera season. A native of Philadelphia, Ms. Slack is a graduate of the Curtis Institute of Music. Hailed for possessing a voice of extraordinary



beauty, a seamless legato, and sensitivity of expression, she has already appeared on the stages of the Metropolitan Opera, the San Francisco Opera, the Melbourne (Australia) Symphony, and Lyric Opera of Kansas City. Ms. Slack has also been a winner of numerous prestigious vocal competitions, including the 2007 Jose Iturbi Competition, 2005 Florida Grand Opera Competition, the Rosa Ponselle

International Competition, and she was a National Finalist in the Metropolitan Opera National Council Auditions.

KENDALL SMITH

Lighting Designer, *Madame Butterfly*

Kendall Smith returns to Michigan Opera Theatre this fall to design lighting for *Madame Butterfly*, his 56th production



with the company. Mr. Smith made his Michigan Opera Theatre debut in 1988, with *The Ballad of Baby Doe*, and most recently designed lighting for the company's spring 2008 production of *La Traviata*. His work has been featured in numerous productions by respected opera companies, theaters and festivals, which include, among others, Florida Grand Opera, the Oregon Shakespeare Festival, Indianapolis Opera, the Weston Playhouse, Geva Theatre, Boston Lyric Opera, and Opera Pacific.

AARON STEGEMÖLLER

Judge 3, *Margaret Garner*; The Bonze, *Madame Butterfly*

This season marks American bass-baritone Aaron Stegemoller's debut in two productions at Michigan Opera Theatre.



Recent engagements include his role as Masetto in *Don Giovanni* with American Opera Group, a reprise of his Dr. Grenvil in Opera Cleveland's *La Traviata*, and his portrayal of Pish Tush in Gilbert and Sullivan's *The Mikado* with Chicago's Light Opera Works. Mr. Stegemoller was also heard throughout Chicago during his performances with O.P.E.R.A. of Elgin's *La Traviata*, Chamber Opera of Chicago's *The Consul*, and Intimate Opera's *Così fan tutte*.

DANIEL SUTIN

Sharpless, *Madame Butterfly*

American baritone Daniel Sutin makes his Michigan Opera Theatre debut this fall as Sharpless in *Madame Butterfly*.



In the 2007-2008 season, Mr. Sutin began his seventh season at the Metropolitan Opera as Paris in *Roméo et Juliette*, followed by his debut at the

Lyric Opera of Chicago as the One-Eyed Brother in *Die Frau ohne Schatten*, as well as the roles of Belcore in *L'elisir d'amore* at the San Antonio Opera, and Germont in *La Traviata* at the Reisopera in the Netherlands. He made his Royal Opera House Covent Garden debut as Sonora in *La Fanciulla del West* in 2008, and will return to the Canadian Opera Company as Paolo in *Simon Boccanegra*. In the summer of 2009 he will make his debut at the Savonlinna Opera Festival as Sharpless in *Madame Butterfly*.

PAUL TAZEWELL

Costume Designer, *Margaret Garner*

Paul Tazewell has designed extensively in the United States and internationally for theater, dance and opera, and created the original costumes for the world premiere of *Margaret Garner* at Michigan Opera Theatre in 2005. Mr. Tazewell was a Tony Award nominee for his work on the Broadway hit *Bring In 'Da Noise, Bring In 'Da Funk*; other Broadway credits include *A Raisin in the Sun*, *Elaine Stritch, On The Town*, and *Fascinatin' Rhythm*. At the Public Theatre in New York, he designed costumes for *One Flea Spare*, *Henry V*, *Venus*, and *Blade to the Heat*, and has designed extensively for regional theaters across the country, including Arena Stage, the Shakespeare Theatre, and the Alliance Theatre, among others. Mr. Tazewell is currently a resident artist and associate professor of costume design at Carnegie Mellon University in Pittsburgh.



JAMES VALENTI

Pinkerton, *Madame Butterfly* (15, 19, 22)

American tenor James Valenti makes his Michigan Opera Theatre debut in *Madame Butterfly* this fall, and will perform the same role at Teatro di San



Carlo in Naples in June 2009. He recently made a successful debut as Rodolfo in *La Bohème* at Teatro alla Scala in Milan, and at Florida Grand Opera in Miami and Ft. Lauderdale. In March 2008, Mr. Valenti performed Lt. Pinkerton with Mark Lamos' *Madame Butterfly* at New York City Opera, which was nationally televised on PBS, and in January made a critically acclaimed debut as Romeo

with Minnesota Opera. He finished 2007 making his San Francisco Opera debut as Pinkerton. Mr. Valenti studied at the prestigious Academy of Vocal Arts in Philadelphia, and continues to study with Maestro Bill Schuman.

JAMES WESTMAN

Edward Gaines, *Margaret Garner* (18, 22, 25)

Formerly a successful boy treble, Canadian baritone James Westman made his MOT debut as Sharpless in the 2003 production of *Madame Butterfly*.



Mr. Westman was the first boy ever to perform the fourth movement of Mahler's Symphony No. 4 (*Child's View of Heaven*), and toured this work with the Boston Philharmonic Orchestra, performing in Carnegie Hall at the young age of twelve. Mr. Westman was Baritone in Residence with the prestigious San Francisco Opera Adler Fellowship program until 2000, and has since performed leading roles of Verdi, Puccini, Massenet, Donizetti, Yanacek, Bizet, Britten and Mozart for many principal opera houses in North America and Europe.

MARY ELIZABETH WILLIAMS

Cilla, *Margaret Garner* (18, 25)

Mary Elizabeth Williams debuts with Michigan Opera Theatre this fall as Cilla in *Margaret Garner*. Ms. Williams made her professional U.S. debut in *Porgy and Bess* with the Atlanta Opera; the *Atlanta Journal-Constitution* called her voice "at once innocent, sultry and deeply affecting."



Additional recent engagements include Leonora cover (*Il Trovatore*) at the Opéra Bastille, the Countess (*Le Nozze di Figaro*) in a production that toured France and Belgium, and Donna Elvira (*Don Giovanni*) in the young artist program at Seattle Opera. In the current season, Ms. Williams will make several company debuts, with the Seattle Opera and Indianapolis Opera in *Il Trovatore*, and Virginia Opera in *Tosca*.

BARBARA GIBSON YOUNG
ARTIST APPRENTICE PROGRAM

2008-09 Joyce H. Cohn Young Artist

JEFF MACMULLEN

2nd Judge, *Margaret Garner*; Commissioner, Prince Yamadori, *Madame Butterfly*

Baritone Jeff MacMullen is delighted to make his debut with Michigan Opera Theatre this season. Jeff has most recently performed with Ohio Light Opera as



Curly in *Oklahoma*, Pish-Tush in *The Mikado*, and Francis in *Marinka: The Mayerling Story*, during the 2008 season. He has received both his bachelor and master

degrees in vocal performance from Michigan State University. While recently completing his graduate studies, he performed the roles of Ping in *Turandot*, Don Giovanni in *Don Giovanni*, and the four villains in *The Tales of Hoffmann* with MSU Opera Theatre. He was also a winner of the MSU Symphony Honors Concert competition. Jeff has also performed leading roles with the Bay View Music Festival. On the concert stage, Jeff has appeared as a soloist with the Lansing Symphony and the Jackson Symphony.



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Suzanne Rozmary

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Pawel Wnuk+
Roger Maki-Schramm+
Nora Schankin

Horn

Andrew Pelletier+
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Breda Anderson
Tamara Kosinski
Susan Mutter

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David Ammer+
Gordon Simmons+
David Ammer
Mark Flegg
Derek Lockhart

Trombone

Maury Okun*+
Greg Near+
Gary Hellick
Bryan Pokorney

Tuba

Neal Campbell

Harp

Patricia Terry-Ross*+

Timpani

Leonardo Soto*+
Terrence Farmer

Percussion

John Dorsey*+
David Taylor
Dan DeSena

Piano/Celeste/Keyboard

Jean Schneider

* Principal
+ Michigan Opera Theatre
Core Orchestra
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JOHN GRIGAITIS



JOHN GRIGAITIS



JOHN GRIGAITIS



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Ken Anderson
Ryan Banar
Patrick Barnard
Victoria Bigelow
Errin Brooks
Kim W. Brooks
Fred Buchalter
Stephanie Clark
Timothy Clark
Julie Craigo
Aida De la Cruz
John Deierlein
Jean Derricotte-Murphy
Adam Diekhoff
Gerianne Ditto
Joe Dluzniewski
Jody Doktor
Isaac Droscha
Rebecca Eaddy

Ken Ebaugh
Jacqueline Echols
Brandy Ellis
Rebecca Engelhard
Louise Fisher
Nicholas Fitzer
Charles Freeman
Yvonne Friday
Tim Gardner
Donald Gay
Emily Sharp-Gay
Jeremy Gilpatric
Conda Green
Lenora Green
Nicole Greenidge
Robert Griswold
Rosaline Guastella
Celeste Headlee
Leslie Hill
Terrence Horn
Richard Jackson

Clarence Jones
Tom Kabala
Jacqueline King
Sylvester Lane
Brian Leduc
Jonathan Lowrie
Tony Lynch
Amy Malaney
Miroslav Manovski
Leslie Mason
Anthony McGlaun
Elizabeth Mitchell
Deborah Nero
Rachel Nofziger
Jennifer Pasha
DeAnna Patterson
Annie Radcliffe
Dustin Scott
Clifton Shaw
Ken Shepherd
Adam Smith

Stephen Stewart
Terrence Stewart
Gregory Stinson
Lucy Thompson
Angela Torres-Kutkuhn
Carie Volkar
Marie Vavro
Tiffany Waldron
Justin Watson
Deborah Webb
Norman Weber
Tamara Whitty
Amber Williams
Lonel Woods
Anamaria Ylizaliturri

The American Guild of
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A Landmark Year for MOT: Community Programs Celebrates 30 Years!

Michigan Opera Theatre's Department of Community Programs celebrates a landmark 30 years of service, resources, touring programs, and opera education opportunities for all ages! The Michigan Opera Theatre Department of Community Programs was founded in 1977 by Karen VanderKloot DiChiera, and the department provides educational opportunities to more than 200,000 people, of all ages and backgrounds, annually. Programs include touring productions, lectures, workshops, and the summer learning series, *Learning at the Opera House*, which also celebrates its 10th anniversary this year.

Let's take a look back at 30 years of Education Programs at Michigan Opera Theatre:



COMMUNITY PROGRAMS

Staff List:

Karen V. DiChiera, *Director*
Mark Vondrak, *Associate Director & Tour Manager*
Betty Lane, *Operations Manager & Singing Voice Specialist*
Dolores Tobis, *Marketing Manager*
Trish Shandor, *Special Projects Coordinator*
Candace de Lattre, *Voice Instructor and Director of Opera Camps and Workshops*

The Well-Traveled Feet of Michigan Opera Theatre's Touring Artists

In the many years of its existence, Michigan Opera Theatre's touring programs have criss-crossed the state, the country and the world, bringing the magic of live theater to groups of all sizes, ages, and abilities.

★ MOT's touring artists perform all over Michigan, including Oakland, Macomb, Wayne, St. Clair, Livingston, and Genesee counties. Plus, they have performed throughout the country, including Wisconsin, Minnesota, and Illinois, and even internationally, in Canada.

★ Performances can take place anywhere, including elementary, middle, and high-schools, community centers, religious institutions, universities, and senior centers.



Community Programs touring artists performing "Michigan Music in Revue," 1987

★ Touring programs include existing works, Community Programs-commissioned works, and even full operas!

★ Touring programs singers consist of many who have been touring for many years, including Mark Vondrak, Maria Cimarelli, Karl Schmidt, Betty Lane, Alvin Waddles, Madelyn Porter, Trish Shandor, Betsy Bronson, Alaina Brown, Candace de Lattre, and Chris Vaught.

★ Accomplished, award-winning, decorated – you bet! MOT's touring programs have received the "Keys" to Sault Ste. Marie and South Haven, and an award from the American Lung Association for the opera "The Night Harry Stopped Smoking."

Learning and Advocating for Learning

Michigan Opera Theatre's Department of Community Programs has kept learning at the forefront of everything, and has advocated on a national level for arts education funding.

★ Opera and opera-related lectures are given by Karen V. DiChiera and Wallace Peace just about everywhere! Both are known across the country and across the border in Canada for their knowledgeable, entertaining and informative classes.

★ Workshops performed by Michigan Opera Theatre staff have attracted talented up-and-coming singers for years.

★ The Community Programs department has been a staunch advocate and ally for schools who need help keeping their arts programs from budget cuts. Director Karen V. DiChiera has served on grant committees for the Michigan Council for Arts and Cultural Affairs, the National Endowment for the Arts, the Detroit Council for the Arts, and acts as a community liaison as a Verdi Opera Competition and Callahan competition judge.

KATHY BLANCHARD



Michigan Opera Theatre's touring programs, performing *Nanabush*, an opera composed by Karen V. DiChiera with libretto by William Kirk, at the Marygrove College Institute for Arts-Infused Education Workshop, August 2007.

JOHN HARNOIS



Karen V. DiChiera working with disabled adults.



Students in the 2008 "Create and Perform" workshop during Learning at the Opera House

Creating and Performing for 30 Years

The Department of Community Programs has always worked to make programs available to everyone, and has been praised for work with young people and persons with disabilities.

★ *Learning at the Opera House* instructor Francine Dent has taught such innovative classes as "Rappera" and "Hip Hoppera" to tell stories through rap and hip hop art forms.

★ Persons with disabilities have been a part of Community Programs from the very beginning, with sign language programs for many years in which Sign Language interpreters were costumed at the side of the stage.

The Detroit Opera House Becomes a Place to Learn

Community involvement helped create the original *Learning at the Opera House* summer programs over ten years ago. With a group of influential Detroiters, including Josephine Love, Frank Angelo, Harriet and Irving Berg, Wallace Peace, Carol Chadwick, Candace de Lattre, Guy Stern, Martin Herman, M.L. Liebler, William Colbern (founder, Preservation Wayne), and help from Community Programs staff, including Dolores Tobis, Mark Vondrak and "Time Out for Opera" producer Jonathan Swift – LATOH was born.

The LATOH efforts resulted in programs for all ages and abilities, including subjects that are a part of

opera but not usually presented by opera companies, such as music composition, architecture, art, history, poetry, writing, decorative plaster, personal oral histories of people involved in arts and education, daytime workshops for youngsters of all ages, and college-age "pre-professionals" hoping to enter the opera field.

Reflecting on the Past... Looking to the Future

The history of the Department of Community Programs is full of shared ideas between Michigan Opera Theatre and the community it serves. Michigan Opera Theatre's Department of Community Programs is grateful for the generous support received, especially from the Mary Thompson Foundation, the Detroit Industrial School Village Woman's Club Foundation, and the Herbert and Elsa Ponting Foundation.

The future looks bright for the Department of Community Programs, which through their commitment to the community and providing resources for all, has never been deterred from this mission.

Michigan Opera Theatre's Touring Programs present *The Pied Piper of Hamelin!*

Follow along with Michigan Opera Theatre's Touring Programs as they present *The Pied Piper of Hamelin* by Seymour Barab as our latest touring production offering. The Pied Piper of Hamelin promises the local village that he

can rid the town of its rats, and in return, the town will pay him handsomely. When the town does not fulfill its promise of payment, the Pied Piper teaches the townspeople a lesson. Like the Grimm fairy tale (only with a happy ending), children learn the value of keeping promises. To book this program for your school or group, contact Dolores Tobis at (313) 237-3429 or dtobis@motopera.org.



Community Programs Operations Manager Betty Lane performs in "Let Freedom Ring."

So You Think You Can Sing?

Calling all high-school singers! If you dream of singing professionally, the Michigan Opera Theatre Vocal Arts Performance Intensive is a perfect opportunity to advance your pre-professional voice career. Taught by renowned vocal health professional and Department of Community Programs Singing Voice Specialist Betty Lane, the program will give a jump start to high school students with a passion for singing to prepare for voice education at the college level. The intensive will take place over five Saturdays in October and November, with a concluding student recital on Saturday, November 1 at 6 p.m. For more information, contact Betty Lane at (313) 237-3238, blane@motopera.org or visit the MOT website, www.MichiganOpera.org.

Michigan Opera Theatre Children's Chorus

Sponsored by the Mandell L. and Madeleine H. Berman Foundation
Suzanne Mallare Acton, *Director*

MOTCC Celebrates Its First Birthday!

The Michigan Opera Theatre Children's Chorus (MOTCC), led by Michigan Opera Theatre Chorus Master Suzanne Mallare Acton, is a permanent children's ensemble for metro Detroit youth interested in the vocal performing arts. The MOTCC was founded in the fall of 2007 with a generous grant from the Mandell L. and Madeleine H. Berman Foundation. The culmination of the chorus' inaugural season took place in the successful premiere of Seymour Barab's opera, *The Maker of Illusions* on the MOT main stage. This was the first opera to be performed completely by children in Michigan on a grand scale. Costumes, sets, props and lighting were all designed specifically for this performance by MOT staff.

Children's Chorus Plans Ambitious and Exciting 2008-09 Season

The 2008-09 season finds the MOTCC expanding its season with performances in *The Nutcracker* on December 5 and 6, the 2nd annual "Winter Fantasy" — a holiday concert and fundraiser on Monday, December 15, the MOT premiere of Hans Krasa's children's opera *Brundibar* on Saturday, March 21, and performances in the MOT spring productions of *I Pagliacci* and *Carmen*. The children have also been invited by the Chamber Music at the Scarab Club to perform in their educational series at Wayne State University and Marygrove College on January 23, and 24, 2009.

Brundibar is a children's opera by Jewish Czech composer Hans Krasa with a libretto by Adolf Hoffmeister, originally performed by the children of the

Theresienstadt concentration camp in occupied Czechoslovakia during World War II. Ela Stein Weissberger, a Theresienstadt survivor and one of the original *Brundibar* cast members, will be speaking prior to the performance.



Maggie Malaney as the Queen and Veronica Battersby as the Genie with the MOTCC in "The Maker of Illusions," May 2008.



The MOTCC will present "Brundibar" in March 2009.

The mission of the Michigan Opera Theatre Children's Chorus is to provide exceptional choral music and theatrical performance instruction in a professional environment to young people. This instruction will foster their creativity, personal expression and social growth. Offering a curriculum that embraces diverse cultures and traditions and a rich and extensive range of musical genres, the program will seek to instill personal and artistic excellence in its students. The MOTCC accepts children ages 10-16 with unchanged voices by audition. Children accepted into the MOTCC learn the various aspects of opera and voice training, including voice studies, movement and audition techniques in a professional environment with internationally renowned opera singers and voice specialists as coaches and mentors. More information on the chorus can be found at www.motcc.org, or by contacting the chorus administrator at mlandri@motopera.org or 313-237-3261.

The 2008-09 Michigan Opera Theatre Children's Chorus:

Ethan Anderson
Londarius Anderson
Elena Bakaluca
Veronica Battersby
Breanna Betancourt
Brooke Bliznik
Alexander Borrello
Ann Marie Calvaneso
Mary Grace Calvaneso
Natalie Chaiken
Hannah Cheriyan
Arcashia Conley
Rachel Curtis
Clare DeLamielleure
Dylan Drean
Alyssa Dsouza
Nicholas Fuller
Greta Ginter
Natalie Gratsch
Emma Hintzen
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Sherene Levert
Kayla Marie Lumpkin
Maggie Malaney
Alaina Matthews
Kelly McGraw
Emily Michielutti
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Kristine Overman
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Diana Hischella, *Assistant Director*
Conductor
Megan Landry, *Chorus Administrator*
Joseph Jackson, *Accompanist*

News from the Margo V. Cohen Center for Dance at the Detroit Opera House

Carol Halsted, Director



Dancers at the 2008 Detroit Opera House Summer Dance Intensive.

From the Stage to the Studio

Don't just be a spectator! Now you can embrace the opportunity to flourish in movement through the many Master Class offerings this fall and winter. Master Classes are an excellent opportunity for students to interact and learn "hands on" from the professionals they see on stage. This season we are beginning a new payment option for Master Classes to make them more affordable and accessible to more students. Buy a ticket to the corresponding dance performance at the Detroit Opera House and the ticket stub will grant you *free admission* to that company's Master Class! If you purchase a ticket to Hubbard Street Dance Chicago on Saturday, November 1 at 2:30, *come early and take the Master Class for free!* Hubbard Street Dance Chicago gives a Master Class on **Saturday, November 1 at 11 a.m.** and Alvin Ailey gives a Master Class on **Saturday, February 11, 2009 at 11 a.m.** Seeing the show the day before... just bring the ticket stub! If you do not have ticket/stub the admission fee for each Master Class is \$25. Pre-register at dance@motopera.org to save your spot in class!

Now you can "Talk Back" after the Show!

Beginning this 2008-09 dance season, audience members can stay after the show for an in-depth discussion in the Cadillac Café. Join Director of Dance Carol Halsted, other dance lovers, and even members of the cast as they discuss the performance and answer questions.

Make it a Dance Film Night

Dance lovers from all over Detroit come together for dance films at the Detroit Opera House Tuesday nights throughout the year. The Dance Film series begins with an "Invitation to the Dance," on **Tuesday, October 14, 2008 at 7:00 p.m.**, where the discussion is "What Makes a Masterpiece?" The night includes film excerpts from *Le Spectre* by Fokine, *Walpurgisnacht* by Balanchine, and *Arenal* by Duato...plus more surprises! The next evening of dance film is **Wednesday, November 19, 2008 at 7:00 p.m.** with the "Queen Bees of the Ballet: Leading Ladies of the Past 100 Years." The evening's films will feature ladies of the ballet, including Suzanne Farrell, Karen Kain, Julie Kent, Maria Tallchief, Darcy Bussell, Paloma Herrera and Carla Fracci. A film series of female dancers is not complete without its male counterpart, "King Bees of the Ballet: Leading Male Dancers of the Past 75 Years." Films will include such leading men as Rudolf Nureyev, Peter Martins, Mikhail Baryshnikov, Ethan Steifel, and Angel Corella on **Tuesday, January 20, 2009 at 7 p.m.** Register via email by contacting Carol Halsted, Director of Dance, at chalsted@motopera.org. Admittance is \$10 and includes discussion, light snack and beverage.

2008 Summer of Dance Recap

Celebrating 11 years this summer, the Detroit Opera House, Wayne State University and the Maggie Allesee Department of Dance played host to 172 aspiring ballet students for the annual ABT Summer Intensive. The students came to Detroit from over 30 states and internationally, including students from

Mexico, Ecuador, Colombia, Japan and Canada. Their four weeks of studying culminated in a final performance featuring excerpts from *Swan Lake* and other noted selections from contemporary choreographers.

The Detroit Opera House was also host to its own Summer Dance Intensive. Faculty members **Erin Lamont** (originally from Michigan) and **Christopher Huggins** pushed students to move beyond their comfort zones and introduced them to new movement styles in jazz, hip hop and modern dance.



ABT Summer Intensive dancers performing excerpts from "Swan Lake."

Audition Call

Auditions for the Boston Ballet Summer Intensive will be held on **Saturday, January 10, 2009 from 2:30-5:00 p.m.**; registration will begin promptly at 2:00 p.m. The Grand Rapids Ballet Company's new production of *Aladdin* is holding auditions on **Sunday, January 18, 2009 from 2-5 p.m for dancers ages 9-18.** The production will premiere in Detroit on Friday, February 28, 2009. Don't miss out on the opportunity to meet the performers at the "Magic Carpet Parade" after the show, and be dazzled by their elaborate costumes! Check out www.MichiganOpera.org or call (313) 237-3251 for further updates and details.



Edward Villella giving a Dance Talk before a performance by Miami City Ballet.

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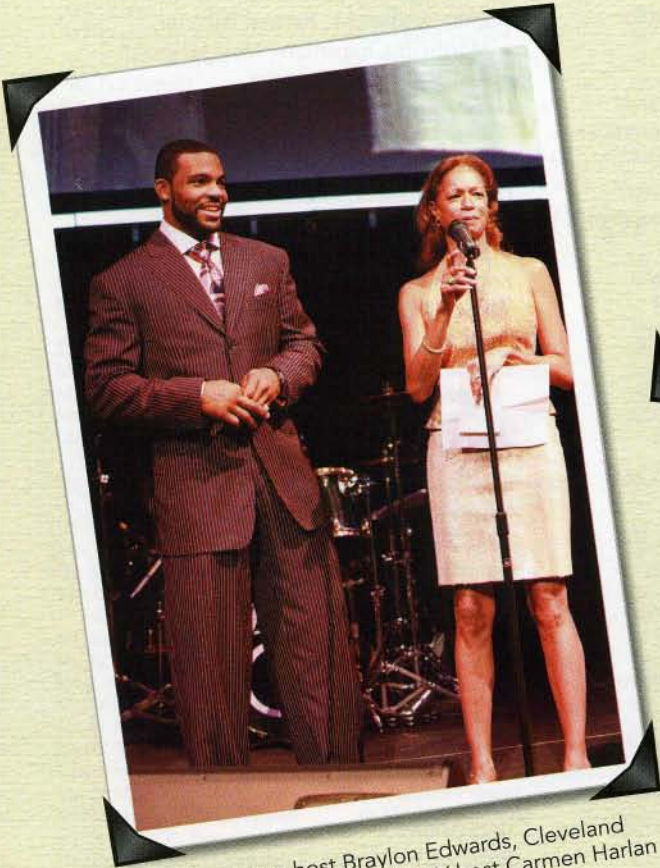
IATSE Local #38, *Stage Crew*

IATSE Local #786, *Wardrobe*

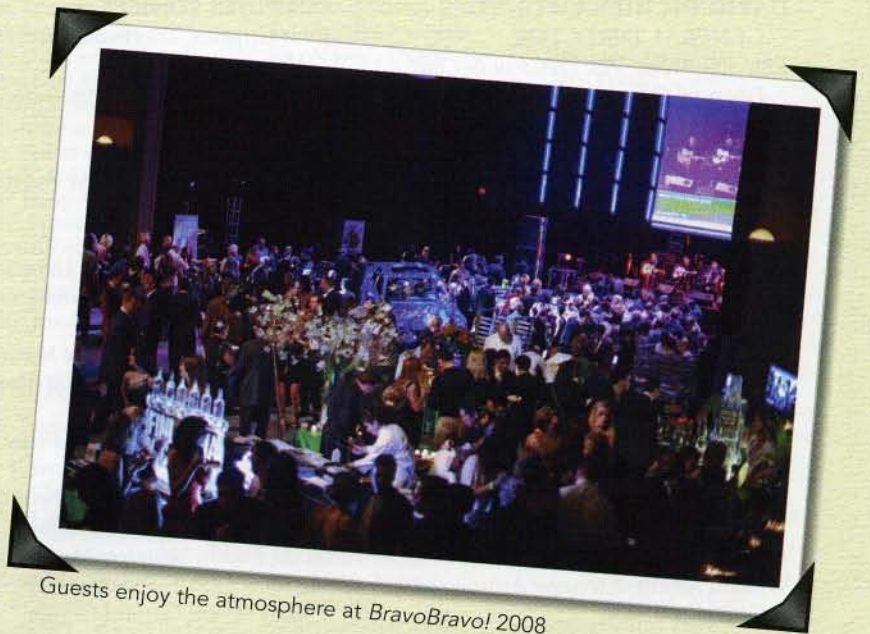
* Margaret Garner
+ Madame Butterfly

Family Album

BravoBravo! 2008



Special guest co-host Braylon Edwards, Cleveland Browns wide receiver, and WDIV host Carmen Harlan welcome the BravoBravo! crowd.



Guests enjoy the atmosphere at BravoBravo! 2008



BravoBravo! 2008 headliner band The Killer Flamingoes rock out on stage at the Detroit Opera House.



Bravo Bravo! Co-chairs Anthony Piraino, Elizabeth Porter, and Leah McCarthy present awards to Honorary Co-chairs Melinda Anderson and Bill Bowen as committee member Jerrid Mooney looks on.

Photos by John Grigaitis

Golf Outing



Mary Lyneis, Rich Nahhat, James LoPrete and Dick Heiss



The Schreiber Roofing team: Patt Wenn, Marty Millinik, Steven Schreiber, and Jason Emery.



Michigan Opera Theatre Chairman of the Board Rick Williams, MOT Volunteer Freddie Robinson, Dr. David DiChiera, and Carter Williams



Nick Thomas, David Handleman, Steve Gasper, and Dean Friedman

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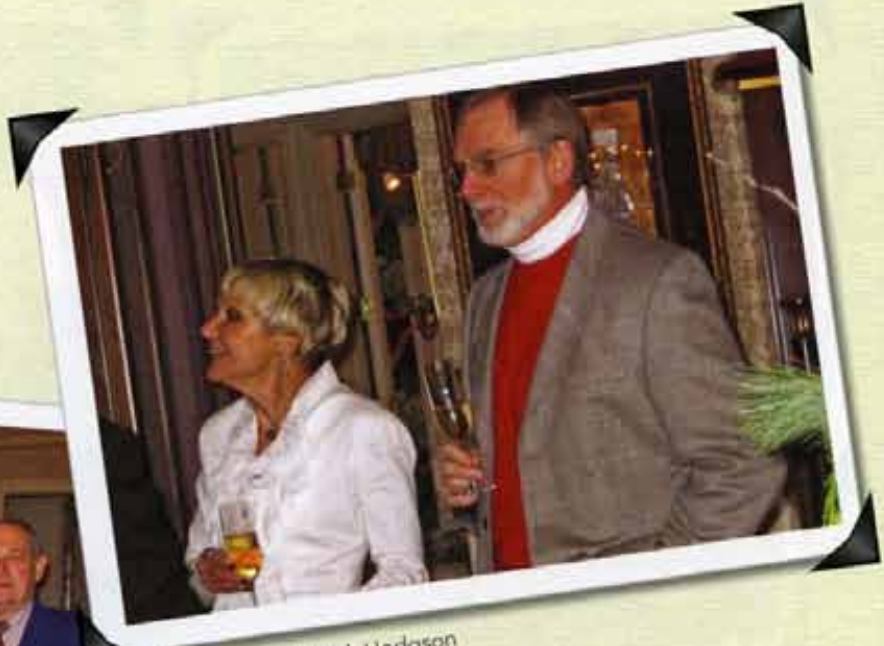


Detroit Tigers Opening Day

WJR personality Frank Beckmann interviews Dr. DiChiera in the Cadillac Café during the Tigers Opening Day live broadcast.

Family Album

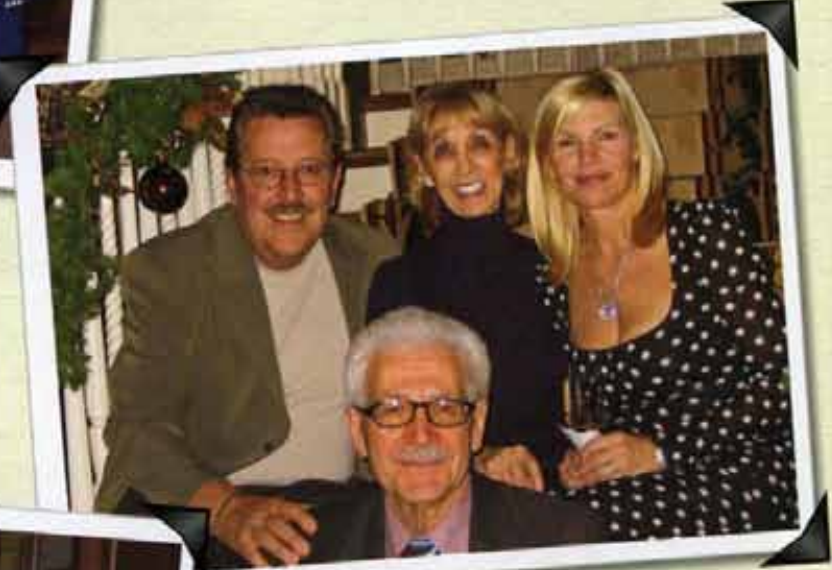
MOTVA Soirée



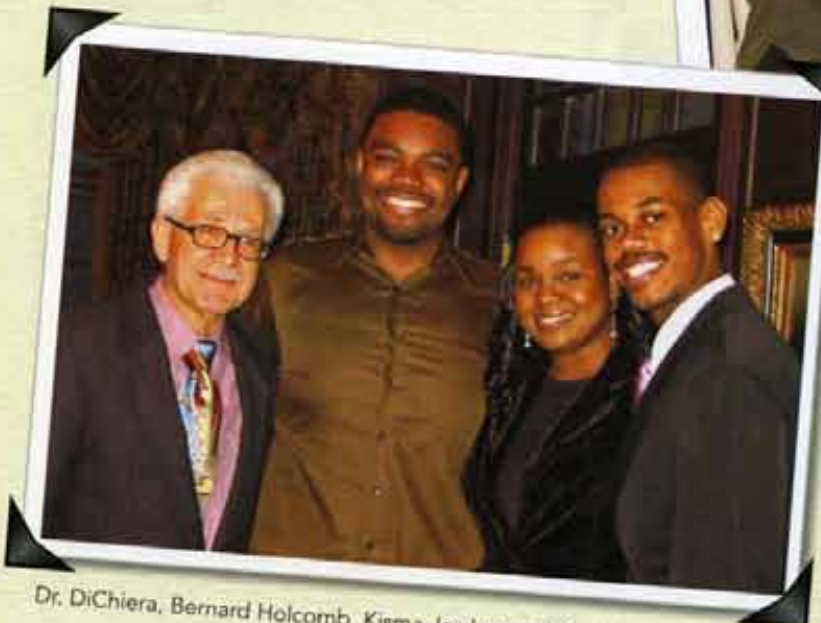
Karen and Derek Hodgson



Richard and Gwen Bowlby, Jim McClure and Ron Switzer



Don Jensen, Gloria Clark, Deborah Meade, and Dr. DiChiera



Dr. DiChiera, Bernard Holcomb, Kisma Jordan, and Kevin Miller

Photos by Kim-Lan Trinh

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MAKE A DIFFERENCE
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Wednesday, November 12, 2008

Registration & light hors-
d'oeuvres:
5:30 p.m. – 6:30 p.m.

Program:
6:30 p.m. – 7:00 p.m.

Location:
Detroit Opera House
1526 Broadway
Detroit, MI 48226

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Increasing Regional Philanthropy Program Ends!

Following the success of the Touch the Future Program to educate attorneys, nonprofits and the general public about the benefit of planned giving and endowment building, the Increasing Regional Philanthropy (IRP) initiative was started at the Community Foundation for Southeast Michigan in October 2005, offering an \$11.4 million match pool for all endowments.

Michigan Opera Theatre (MOT), along with 86 other agencies, was allowed to raise additional gifts up to \$1 million total and receive additional matching funds up to \$500,000 total, by December 31, 2008 or when the matching pool is exhausted. In April 2008, the IRP Program ended.

Since the initiative was launched in 2005, with matching funds exceeding \$16 million, donors' gifts have generated over \$50 million in new endowment, which will generate an increasing amount of support for Southeast Michigan's charities forever. We thank all our donors for their generosity that has made it possible for us to participate in this matching opportunity and succeed in raising a total of \$437,023 in endowment gifts, thus not only ensuring the stability of MOT and its many and diverse programs for many years to come, but also allowing the organization to receive annual distributions from our endowment fund at the Community Foundation.

With the closing of the IRP Program, we are more diligent in our efforts to raise endowment funds and hope that you will continue to support us with your generosity as well. It's a way for you to play a special part in perpetuating a cause that means a lot to you and will provide a steady dependable source of income to Michigan Opera Theatre. With a significant endowment, MOT will be able to expand its repertoire, develop new productions, fund the Center for Arts and Learning programs, and continue its rich tradition of featuring minority artists, works and productions. In addition, as this fund grows, we will be able to receive larger annual distributions to help with our general operations. Consequently, you help us ensure the future and support the present at the same time with your gifts.

If you have questions about estate planning, planned giving and endowment, please do not hesitate to call Kim-Lan Trinh, Associate Director, Planned Giving and Major Gifts, at (313) 237-3408 or email her at ktrinh@motopera.org.

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A Charitable Gift Annuity lets you contribute to the future financial health of the Michigan Opera Theatre and receive guaranteed income for life. To find out more, call Kim-Lan Trinh of the Michigan Opera Theatre at 313.237.3408.

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David DiChiera, General Director

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SUNDAY OCTOBER 12, 2008 AT 7:00 P.M.

"MARGARET GARNER"

Panel members: Tracie Luck (Margaret), Kenny Leon (Director), Gregg Baker (Robert Garner), Stefan Lano (Conductor).

Moderated by: Dr. David DiChiera

SUNDAY NOVEMBER 9, 2008 At 7:00 P.M.

"MADAME BUTTERFLY"

Panel members: Edoardo Muller (Conductor), Ermonela Jaho (Cio Cio San), Shu-Ying (Cio Cio San).

Moderated by: Kelly Rinne of WRCJ FM

SUNDAY MARCH 22, 2009 AT 2:00 P.M.

"ELIXIR OF LOVE"

Panel members: Ailyn Perez (Adina), Stephen Costello (Nemorino).

Moderated by: Dr. David DiChiera

SUNDAY APRIL 19, 2009 AT 7:00 P.M.

"I, PAGLIACCI"

Panel members: Bernard Uzan (Director).

Moderated by: Dr. David DiChiera

SUNDAY MAY 3, 2009 AT 7:00 P.M.

"CARMEN"

Panel members: Kate Aldrich (Carmen), Ron Daniels (Director).

Moderated by: Dr. David DiChiera

Featuring:



Kate Aldrich
Carmen,
Carmen



Stephen Costello
Nemorino,
The Elixir of Love



Tracie Luck
Margaret,
Margaret Garner



Ailyn Perez
Adina,
The Elixir of Love

Additional panelists to be announced. Panelists subject to change.

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Volunteers

Greetings from the Michigan Opera Theatre Volunteer Association!

Over the past year, we have accomplished great things with the assistance of the many dedicated volunteer members who make up our association. As we celebrate our 15th year, the members of MOTVA continue to provide service, education and advocacy in support of Michigan Opera Theatre.

Like many of you, I was first introduced to staged opera and dance productions locally through Michigan Opera Theatre. Over the years, I have come to appreciate the many volunteers required to bring these world-class performances to life. In short, volunteers are the heart of Michigan Opera Theatre. There isn't a better way to perpetuate Detroit's opera and dance scene than by engaging in one of our many volunteer groups.

Your tax-deductible membership entitles you to participate in as many of the individual volunteer groups as you wish. In these difficult economic times, Michigan Opera Theatre truly appreciates the support of its volunteer members who help to make each season a success.

If you would like to join our organization, please complete the membership form and return it along with your dues. We will contact you and get you engaged in the groups of your choice.

We look forward to working with you and thank you for your interest and involvement in the Michigan Opera Theatre Volunteer Association.



Steven Marlette
 President
 MOTVA

MOTVA Soirée Hosts

Joanne Danto & Arnold Weingarden
 Susan & John Entenman
 Deborah Meade
 Dr. Ali Moiin & Dr. William Kupsky
 Gloria & Stanley Nycek

Michigan Opera Theatre and the Detroit Opera House present two of the finest and most diverse opera and dance series in the country. Such an achievement requires many voices and many willing hands helping out behind the scenes. The talented, giving hands of each volunteer has a significant impact on the overall operation of the company. We all thank you for your dedication and support! We thank them for their extraordinary gifts of talent and time that help to make Michigan Opera Theatre a success year after year.

MOTVA Executive Committee

- Steven Marlette, President
- Nancy Moore, Secretary
- John McMullin, Treasurer
- Judith Slotkin, Past President
- Dodie David, Past President
- Gloria Clark, Past President
- Betty Brooks, Past President

MOTVA Board of Directors and Committee Chairs

- Melinda Anderson, Young Professionals, BravoBravo! Liason
- Helen Arnoldi-Rowe, Divas/Divos
- Gwen Bowlby, Publicity & Development
- Gloria Clark, Dodie David, Opera League
- Danielle DeFauw, Boutique
- Annette DeLorenzo, Dance Council
- Kevin Dennis, Technology
- Marianne Endicott, Community Programs
- Don Jensen, Board Member
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- Elaine Schonberger, Board Member
- Terry Shea, Board Member
- Roberta Starkweather, OVI Rep. Board Member
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- Jeremy Zeltzer, Board Member
- TBD, Office Volunteers
- TBD, Opera House Ushers
- TBD, Volunteer Voice

2008 OPERATORS

- Helen Arnoldi-Rowe
- Gloria Clark
- Dodie David
- Marianne Endicott
- Alan Israel
- Steven & Jennifer Marlette
- Robert Martin
- Dr. John Novak
- Eva Powers
- Anthony Ruda
- Mark & Elaine Schonberger
- Carole Tibbitts

VOLUNTEER SPOTLIGHT:

Larry Glowczewski

Larry Glowczewski has been a member of the Michigan Opera Theatre Volunteer Association for the past several years. Serving on the Dance Council, Larry has been actively involved in Council meetings, events and other volunteer activities.

During the past two years, Larry has been instrumental in editing and arranging a highly popular set of films for the Dance Film Series. Thanks to countless hours of his hard work, our MOT audience can now enjoy watching these films on scheduled evenings throughout the year in the Chrysler Foundation "Black Box" Theater.

In addition, Larry volunteers in the Allesee Dance and Opera Resource Library one day a week using his technical skills to copy video and laser discs of ballet and opera to DVD for the future enjoyment of library patrons.

Larry has also volunteered every year by helping to take pictures with Santa during performances of *The Nutcracker* and selling flowers at the ABT Intensive final performances.

Although Larry lives in Saline, Michigan, he still makes the drive to the Detroit Opera House on a regular basis. We are blessed by his expertise, professionalism and hard work. Larry truly demonstrates the spirit and tireless devotion of a great volunteer.



YES, I want to join MOTVA

To join, simply fill out this form and mail to:
 Detroit Opera House, Volunteer Coordinator,
 1526 Broadway, Detroit, MI 48226

For more information, please contact Nikki Ruddy, Volunteer Manager, at (313) 237-3407 or nruddy@motopera.org.

Please indicate the type of membership:

- Individual \$35.00
- Couple \$60.00
- Patron: OPERATOR \$100.00
- Senior/Usher \$25.00
- Student \$10.00

(Membership is valid for one year, and is renewable on the anniversary date.)

Total:

- My check to Michigan Opera Theatre is enclosed
- Please charge my credit card in the amount of: \$ _____
- Visa MC AMEX Discover

Account Number _____

Exp. _____

Signature _____

Name _____

Address _____

City/State/Zip _____

Home Phone _____

Email _____

Please indicate volunteer groups of interest:

- Ambassadors**
Learn the history of the Opera House and share your knowledge by guiding tours.
- Boutique**
Sell opera and dance merchandise during performances at the Opera House Boutique.
- Community Programs**
Promote and inspire participation in outreach and educational programs.
- Dance Council**
Broaden the audience for dance with events which highlight and support productions in the dance series.
- Divas / Divos**
Introduce visiting artists to Detroit and help to make their stay more enjoyable.
- Young Professionals**
Network with young professionals and raise funds for the continued preservation of the Detroit Opera House.
- Footlights**
Foster LGBT unity in support of Michigan Opera Theatre and its programs.
- Movers**
Assist with the transportation of visiting artists and dignitaries.
- Office Volunteers**
Assist with office duties and other tasks which help keep Michigan Opera Theatre's "wheels" turning.
- Opera League**
Plan opening night festivities and other events supporting opera productions.
- Supers**
Perform silent roles which add atmosphere and dimension to opera productions.
- Ushers**
Take tickets and seat patrons at Detroit Opera House events.
- Volunteer Education**
Promote opera and dance with informative talks.

Charitable Gift Annuity is a Win-Win-Win!

Michigan Opera Theatre Volunteer Association (MOTVA) members have a starring role in the continued success of Michigan Opera Theatre and the Detroit Opera House. Two such stars are Gwen and Dick Bowlby.

Gwen and Dick are both former systems analysts and computer programmers who got involved in volunteer work a year after they retired. Both are Board members of the Detroit Symphony Orchestra Volunteer Council, and Gwen is a board member of the Women's Division for Project HOPE, and Wayne State University Press.

In 2003, their eighth year of volunteering for those organizations, Gwen was invited to join the Michigan Opera Theatre Volunteer Association Board of Directors. People who know her are aware that they will get "two volunteers for the price of one" when she is assigned a job, because she and Dick always work as a team. In fact, Gwen knows she receives responsibility not only because she has a hard time saying "no" to a volunteer request, but because the person asking really wants Dick to be involved, too. One of Gwen's happiest moments came when she was awarded a "Volunteer of the Year" award by Dr. David DiChiera in 2005.

MOT quickly felt like an extended family to the couple as they took on the job of MOTVA publicists, with Dick as the photographer and Gwen as the contact person with various publications. They have had a marvelous time making many wonderful new friends in the process of working with newspapers. It is a real thrill every time one of Dick's photos (and occasionally, one of Gwen's shots) gets into print. Both of them love calling friends with the good news that their pictures are in the paper.

Dick had been thinking for some time about contributing to the Michigan Opera Theatre Endowment Fund at the Community Foundation for Southeast Michigan. A casual conversation with a friend was the catalyst that prompted the couple to take action. In June, Dick and Gwen became members of the Avanti Society by donating a charitable annuity to the MOT Endowment Fund at the Community Foundation. Not only are both of them happy that their donation will help secure the future of MOT (win #1), they are also delighted that the annuity provides them with immediate tax benefits (win #2) and a lifetime income (win #3). Said Gwen, "When I saw the income we would have for the



rest of both of our lives compared to what we receive from our commercial CD, I was amazed. Now it's all taken care of, and I don't have to worry about a thing. It is definitely a win-win-win situation."

A charitable gift annuity is a contract between the charity and the donor and can be established at the minimum level of \$10,000. In the case of Michigan Opera Theatre's partnership with the Community Foundation to build MOT's endowment, the charitable gift annuity is a contract between the Community Foundation and the donor and is secured by the Foundation's assets (currently approaching \$1 billion). The Foundation agrees to pay the donor a lifetime annuity in return for a gift of cash or marketable securities. The payment may continue for the life of a second individual, usually the spouse. At the end of the donor's life,

i.e., when the gift matures, a significant residuum will be turned over to the charity.

In addition to being MOTVA members, Dick and Gwen joined the General Director's Circle two years ago. Said Dr. David DiChiera of Gwen and Dick's contribution: "Gwen and Dick Bowlby's generous gesture and gift mean a lot to the future of opera and dance. It means that our diverse programs will continue to enrich the lives of our children and adults alike in metro Detroit, the very community that we serve. We are truly blessed to have Gwen and Dick as our friends."

There was an article published recently in a Johns Hopkins medical newsletter which fascinated Gwen and Dick. Staffers from the Corporation for National and Community Service (a government agency) reviewed two decades of data from over 30 studies and found that volunteers reported greater satisfaction with life and lived longer than those who did not volunteer. Gwen and Dick know that those staffers were right about one thing: volunteerism provides "greater satisfaction with life." With their many years of volunteer service, they are also hopeful that the researchers were correct about the added longevity.

IN MEMORIAM

Thomas V. Angott

Michigan Opera Theatre mourns the loss of a beloved friend and supporter, Thomas V. Angott, who recently passed away at the age of 82. A General Director's Circle member and longtime MOT subscriber,



Thomas was a Capital Donor and named two seats in the Detroit Opera House. An integral part of the community, the Detroit Opera House was always a priority, and in 1995, he became the auctioneer for that year's Opera Ball. In his work life, he was a Co-Chairman of C.F. Burger Creamery and a former Fire Commissioner for the City of Detroit. A proud World War II veteran of the U.S. Army Air Force, Tom was very active in the Detroit Civic Community and the Catholic Church.

Virginia Clementi

Virginia "Ginny" Clementi was a dear friend of mine and of Michigan Opera Theatre. After retiring as a professor at Oakland Community College, she enthusiastically joined Michigan Opera Theatre's Opera Guild. When Betty Gerish became president of the Opera Guild, Ginny decided to serve in several positions. When Bob and Betty Gerish became seriously injured in an accident, Ginny devoted herself to them, even taking them to doctor appointments, preparing meals, and helping them move.

Ginny served as the very last Opera Guild president before the founding of the new Michigan Opera Theatre Volunteer Association (MOTVA). We will fondly remember Ginny's favorite colors of champagne and white, her solo dancing at gatherings, her interesting observations, and her little giggle. We will always remember her unique and endearing ways and her love of opera and Michigan Opera Theatre.

- Karen V. DiChiera

General Information

PHOTOGRAPHY, RECORDING & COMMUNICATIONS DEVICES

Unauthorized cameras and recording devices are not allowed inside the lobby or theater at any time. The taking of photographs of the theater or any performance is strictly prohibited. As a courtesy to our guests, we ask that all paging devices, cellular telephones and alarm watches be switched to silent mode prior to the start of all performances.

IN CASE OF EMERGENCY

Doctors and parents are advised to leave their seat location (located on ticket) and our emergency number, (313) 237-3257, with the service or sitter in case of an emergency. Please observe the lighted exit signs located throughout the theater. In event of fire or similar emergency, please remain calm and walk – do not run – to the nearest exit. Our ushers are trained to lead you out of the building safely. A trained Emergency Medical Technician (EMT) is onsite during most events. Please see an usher or staff member to contact the EMT.

RESTROOMS

Ladies' restrooms are located off the Ford Lobby (Broadway Street entrance), down the stairs and also on the third floor (Madison Street entrance) – please press "3R" on the elevator to reach this facility. Gentlemen's restrooms are located under the Grand Staircase and also in the third floor (Broadway Street side) – please press "3" on the elevator to reach this facility. Please note: All third floor restrooms are wheelchair accessible. A unisex, wheelchair accessible restroom is located in the Cadillac Opera Café.

NO SMOKING

The Detroit Opera House is a smoke-free facility. Ash receptacles are provided on the exterior of all entry doors for those who wish to smoke.

USHERS

Ushers are stationed at the top of each aisle. If you have a question or concern, please inform an usher, and they will contact management. If you are interested in becoming a volunteer usher, please call the usher hotline at (313) 237-3253.

LATE SEATING

Latecomers will be seated only during an appropriate pause in the program. Late seating policies are at the discretion of the production, not opera house management.

LOST & FOUND

Lost and Found is located in the Safety and Security Department. Please see an usher if you have misplaced an article, or call (313) 961-3500 if you have already left the theater. Items will be held in Lost and Found for 30 days.

PARKING

The Detroit Opera House Parking Center, located next to the Detroit Opera House, is now open. This new state-of-the-art facility is reserved specifically for Detroit Opera House patrons during regularly-scheduled performances. Entrances and exits are located on both John R. Street and Grand River Ave. for added convenience. Prepaid parking is available. Call (313) 237-SING (7464) for more information.

ACCESSIBILITY

Accessible seating locations for patrons in wheelchairs are located in all price ranges on the orchestra level. When inquiring about tickets, please ask about these locations if you require special accommodations.

Assisted Listening Devices are available on a first-come, first-served basis. Please see an usher to request this service, or visit the Guest Services desk located in the Vincent Lobby (Madison Street entrance). Although this is a complimentary service, we will request to hold a piece of personal identification while you are using the device. Please contact the ticket office at (313) 237-SING (7464), should you desire special consideration.

CHILDREN

Children are welcome. However, all guests, regardless of age, are required to hold a ticket. Babes in arms are not permitted.

ATM

A National City ATM is available 24/7 inside the Parking Center.

SERVICES

Concessions stands are located on all levels. Please note that food and drinks are not allowed in the auditorium at any time. Coat Check is located at the Guest Services desk, in the Vincent Lobby (Madison Street side). Cost is \$2.00 per coat. Please note that the Detroit Opera House does not accept responsibility for any personal articles that are not checked at the coat check. A Public Pay Phone is located near the third floor ladies'

restroom. Take the elevator to "3R" and turn to the left. This pay phone is wheelchair accessible.

CONCEALED WEAPONS

Be advised that, for purposes of Michigan Compiled Laws, Section 28.423o(1)(f), this is an entertainment facility which has a seating capacity of more than 2,500 individuals. It is therefore against the law to carry a concealed weapon on the premises.

RENTAL INFORMATION

The Detroit Opera House is available for rent by your organization. Please call (313) 961-3500, and ask to be directed to the Special Events Department.

TICKET INFORMATION

The Detroit Opera House ticket office hours are as follows: Non-performance weeks – Monday-Friday 10:00 a.m. to 5:30 p.m. Performance days – 10:00 a.m. through the first intermission of the evening's performance, except Saturdays and Sundays, when the ticket office will open two hours prior to curtain time. Tickets for all public events at the Detroit Opera House are also available through all TicketMaster outlets, by phone at (248) 645-6666, or at www.TicketMaster.com.

DETROIT OPERA HOUSE TOURS

Come join the Opera House Ambassadors for a backstage tour of the Detroit Opera House. Learn about the history of the Opera House and its restoration. Meet the people behind the scenes, tour the stage and see how it operates. Tours are \$10.00 per person. For more information, please call (313) 237-3407, or visit www.MichiganOpera.org.

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General Information..... (313) 961-3500
Lost and Found..... (313) 961-3500
Ticket Office..... (313) 237-SING (7464)
Usher Hotline..... (313) 237-3253
Theater Rental
Information..... (313) 961-3500
Detroit Opera House Fax. (313) 237-3412
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