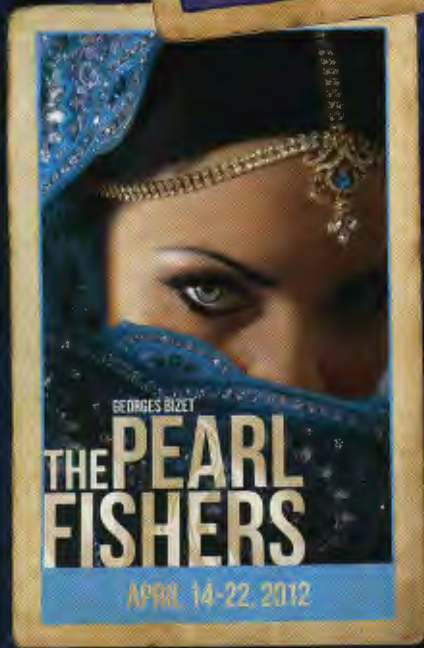


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Spring 2012



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of the Detroit Opera House

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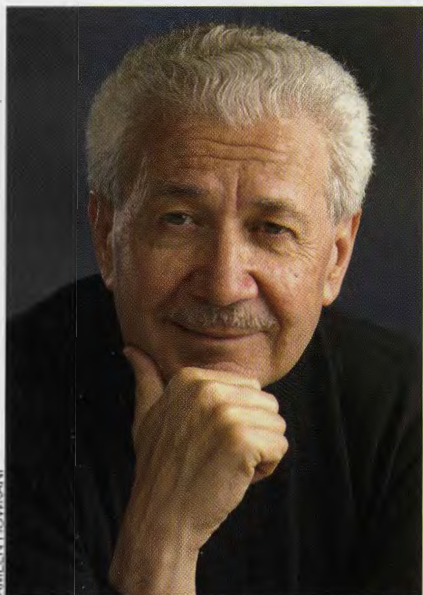
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Welcome to Michigan Opera Theatre's 41st spring season



AMIEEN HOWRANI

Our spring season of "Fate" continues with works exploring the destinies of lovers and enemies, friends and foes.

The spring opera season begins with Georges Bizet's exotic *The Pearl Fishers*. We're pleased to bring back our production by iconic fashion designer Zandra Rhodes, whose wildly colorful designs perfectly match Bizet's vivid orchestrations. I'm delighted that Leah Partridge, who last performed with us as Roxanne in the world premiere of *Cyrano*, returns to us as Leila, along with soprano Sarah Joy Miller alternating in the role. We also welcome back Noah Stewart and Jesus Garcia as Nadir, while baritones Nmon Ford and Edward Parks both make their company debuts in the role of Zurga.

In May, we present Leoncavallo's classic *I Pagliacci*, after a very long absence from our stage. Italian tenor Antonello Palombi returns to the company as Canio, after his last appearances with us in *Tosca*, and we're also thrilled to welcome back baritone Gordon Hawkins as Tonio. Soprano Jill Gardner will make her company debut as Nedda.

Our Maggie Allesee Dance Series continues in March with the return of the always enjoyable Alvin Ailey American Dance Theater. We're happy to continue our partnership with this impressive group, who never fail to awe and inspire, and we congratulate Robert Battle on his first season as the company's new artistic director.

In April, I'm incredibly proud to present the North American premiere of Barcelona Ballet's *Swan Lake*. The troupe is a realization of dancer Angel Corella's dream to found a Spanish dance company, and he will appear on stage at certain performances. Of course, Tchaikovsky's haunting score will be performed live by our very own Michigan Opera Theatre Orchestra.

As always, even the smallest among us will find something to love on our stage. In March, Hubbard Street 2 brings the endearing *Harold and the Purple Crayon* to life in an interactive dance performance for children. The Michigan Opera Theatre Children's Chorus continues to thrive, and once again presents its very own production with *H.M.S. Pinafore* later that month. We are one of the few opera companies in the country to have a permanent ensemble of young people, which is a vital part of our mission to bring cultural enrichment to the communities we serve.

We are most grateful for the generous support of our sponsors who make each season possible. I feel an exceptional gratitude to our corporate partners, as well as the foundations and individual donors who graciously extend their support so that we may continue to present world-class performances. A very special thanks goes to Maggie Allesee, who sponsored our entire 2011-12 dance season, and to our spring opera season sponsors, the General Motors Foundation and Cadillac.

Enjoy!

A handwritten signature in black ink, which appears to read "David Michie".

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HAROLD and the
PURPLE CRAYON

A Dance Adventure

MARCH 3, 2012

Taryn Kaschock Russell
Director, Hubbard Street 2

Kristen Brogdon
General Manager

Glenn Edgerton
Artistic Director

Terence Marling
Rehearsal Director

Alejandro Cerrudo
Resident Choreographer

Jason D. Palmquist
Executive Director

Claire Bataille
Director, Lou Conte Dance Studio

THE DANCERS
 ALICIA DELGADILLO
 NICHOLAS KORKOS
 EMILIE LERICHE
 FELICIA MCBRIDE
 JOHNNY MCMILLAN
 JUSTIN RONALD MOCK*
 LISSA SMITH*
 ANDREW WRIGHT

Andy Brown
Production Manager

Ishanee DeVas
Company Manager

Matt Miller
Lighting Director

Kilroy G. Kundalini
Audio Engineer

Aprill C. Clements
Stage Manager/Properties Master

Stephan Panek
Head Carpenter

Emily Predny
Lighting Supervisor

Rebecca Shouse
Wardrobe Supervisor

Lou Conte
Founder

*HS2 Apprentice

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PROGRAM

Harold and the Purple Crayon: A Dance Adventure
 Inspired by the book *Harold and the Purple Crayon* by
 Crockett Johnson

Taryn Kaschock Russell, *Director*
 Terence Marling and Robyn Mineko Williams,
Choreography
 Andrew Bird, *Music*
 Joel Cory, *Narration*
 Matt Miller, *Lighting Design*
 Rebecca Shouse, *Costume Design*
 Ryan Wineinger, *Scenic and Projection Design*

Prologue

Music: "The Giant of Illinois"

Scene 1 – Harold's Bedroom

Music: "Lull"

Scene 2 – The Long Straight Path

Music: "Nyatiti"

Scene 3 – The Apple Tree

Music: "Carrion Suite," "Yawny at the Apocalypse"

Scene 4 – The Ocean

Music: "Nomenclature" (original and instrumental)

Scene 5 – A Nap on the Shore

Music: "The Nightshade Gets In It"

Scene 6 – A Picnic Lunch

Music: "Depression-Pasillo"

Scene 7 – Goodbye to Friends

Music: "Theme 1 (restated)"

Scene 8 – Climbing the Mountain

Music: "Carrion Suite"

Scene 9 – Falling

Music: "Spinney"

Scene 10 – A Fine View

Music: "Chorus of the Swan"

Scene 11 – Stomp Stomp Clap Stomp

Music: Made by you!

Scene 12 – A Whole City Full of Windows

Music: "Something Sinister"

Scene 13 – Directions

Scene 14 – Policeman

Music: "Carrion Suite"

Scene 15 – Right around the Moon

Music: "Theme 1 (Waltz)," "The Giant of Illinois"

Harold and the Purple Crayon: A Dance Adventure is an hour-long, interactive dance adaptation inspired by the 1955 classic children's book *Harold and the Purple Crayon* by Crockett Johnson, which tells the story of a young boy named Harold, who, equipped with his purple crayon and an infinite imagination, choreographs his own adventures.

"After reading Harold's adventures again as an adult, I found myself immediately making connections between how Harold creates his own world with his purple crayon and how we create new works at Hubbard Street Dance Chicago," comments Hubbard Street 2 Director Taryn Kaschock Russell. "I hope that this work will inspire children to use their bodies and imagination to communicate through dance."

Harold and the Purple Crayon: A Dance Adventure is Hubbard Street 2's first program-length work created specifically for young people and families, who can help create Harold's next adventure through their own exploration of movement. This project is not only unique to Hubbard Street 2, but to contemporary dance as a whole. While theater and classical ballet companies often cater to families with productions inspired by children's literature, contemporary dance has seldom focused on narrative choreography, let alone sought inspiration from a children's novel.

Northern Trust is the Lead Commissioning Sponsor of *Harold and the Purple Crayon: A Dance Adventure*. Technical support provided by the McAninch Arts Center at the College of DuPage.

Created for and premiered by Hubbard Street 2 at the John F. Kennedy Center for the Performing Arts on November 13, 2010. Music by Andrew Bird: "Yawny at the Apocalypse," from the album *Armchair Apocrypha*, "Nomenclature," from the album *Noble Beast*, "Nyatiti," "Carrion Suite," "Spinney," from the album *Useless Creatures* as recorded by Fat Possum for Chrysalis, "Lull," from the album *Weather Systems* as recorded by Righteous Babe for Chrysalis, "Depression – Pasillo," from the album *Thrills* as recorded by Rykodisc for Chrysalis, "The Nightshade Gets In It," from the album *Fritz and Dizzyspells*, and "Theme 1 (restated)," "Something Sinister," "Spinney," "Chorus of the Swan," "Dance of Death," and "Theme 1 (Waltz)" from the album *Ballad of the Red Shoes* as recorded by Wegawam Music for Chrysalis, "The Giant of Illinois," from the Red Hot Compilation *Dark was the Night* as recorded by 4AD for Bug Music. Special thanks to Andrea Troolin of Ekonomisk Management and Kim Peter Kovac at the Kennedy Center. Harold image reprinted with the permission of the Estate of Ruth Krauss, Stewart I. Edelstein, Executor. All rights reserved.

Hubbard Street 2

Hubbard Street 2 (HS2), founded by Julie Nakaawa Bottcher and now led by Taryn Kaschock Russell, was formed in 1997 to prepare dancers ages 18-25 for the life of a professional dancer in a contemporary company. HS2 provides talented young dancers a chance to develop their professional experience, and in this vibrant environment, they quickly become dynamic, bold dancers, developing strong technique and an individual voice. HS2 dancers are known for their athleticism and fearless dancing. To date, 17 HS2 dancers have advanced to the main company, and many more have joined other national and international companies. HS2 initiated the annual National Choreographic Competition in 1999 as part of Hubbard Street's initiative to identify and nurture young choreographers. Each year, the competition provides a residency to three choreographers, who create an original work on the company and conduct master classes for the community. The competition has gained an esteemed

reputation, international recognition and a growing pool of submissions. Almost 30 new works have been created for HS2 as part of the NCC.

STAFF BIOGRAPHIES

TARYN KASCHOCK RUSSELL (*Director, HS2*) joined Hubbard Street Dance Chicago after an extensive career with the Joffrey Ballet. Starting in 1995 she spent seven years performing and touring extensively with the company. During that time, she expanded her artistry by dancing the principal roles in classic works by Agnes DeMille, George Balanchine, Martha Graham and John Cranko. She was also the first woman outside of David Parsons' company to dance his signature solo *Caught*. Kaschock Russell joined Hubbard Street Dance Chicago in 2002 and the following January was named one of *Dance Magazine's* "25 to Watch." Her Hubbard Street repertoire included master works by Jiri Kylian, Nacho Duato, William Forsythe and Ohad Naharin. Kaschock Russell also participated in numerous original creations while a member of the company. In 2007, she became a member of Hubbard Street's artistic staff and began teaching company class, conducting rehearsals and re-setting choreography. She was named Director of Hubbard Street 2 in 2008 and also coordinates Hubbard Street's National Choreographic Competition. In 2010 Kaschock Russell conceived and directed the critically acclaimed Hubbard Street 2 family program *Harold* and the Purple Crayon: *A Dance Adventure*.



GLENN EDGERTON (*Artistic Director*) joined Hubbard Street Dance Chicago after an international career as a dancer and director. He began his dancing career at the Joffrey Ballet where, mentored by Robert Joffrey, he performed leading roles in the company's contemporary and classical repertoire for 11 years. In 1989, Edgerton joined the acclaimed Nederlands Dans Theater (NDT), where he danced for five years. He retired from performing to become artistic director of the main company, leading NDT for a decade and presenting the works of Jiri Kylian, Hans van Manen, William Forsythe, Ohad



Naharin, Mats Ek, Nacho Duato, Jorma Elo, Johan Inger, Paul Lightfoot and Sol Leon, among others. From 2006 to 2008, he directed the Colburn Dance Institute at the Colburn School of Performing Arts in Los Angeles. Edgerton joined Hubbard Street's artistic leadership team full-time as associate artistic director in 2008. Since 2009, Edgerton has guided the company forward as artistic director, building on more than three decades of artistic leadership from both Lou Conte and Jim Vincent, whose extraordinary work established the company as a leader in dance performance, education and appreciation.

HUBBARD STREET 2 DANCERS

ALICIA DELGADILLO (*Charlotte, NC*) was born in San Francisco, CA. She received her training in the Royal Academy of Dance and Cecchetti styles of ballet under the tutelage of Susan Hayward. After moving to Charlotte, North Carolina, she continued her studies with Gay Porter and Bridget Porter Young at the Charlotte School of Ballet. In 2004, Delgadillo began studying full time with Daniel and Rebecca Wiley at Piedmont School of Music and Dance. She has attended summer programs with Hubbard Street Dance Chicago, American Ballet Theatre, Juilliard, San Francisco Conservatory of Dance, and Springboard Danse Montreal. Most recently, Delgadillo had the opportunity to perform with Alvin Ailey American Dance Theater in Alvin Ailey's *Memoria*. Currently she is finishing her degree in dance with the Ailey/Fordham BFA Program where she has performed works by Sidra Bell, Jennifer Muller and Camille A. Brown. Delgadillo joined Hubbard Street 2 in August 2011.



NICHOLAS KORKOS (*San Francisco, CA*) trained predominantly at Alonzo King LINES Ballet School, as well as San Francisco School of the Arts and Purchase College, SUNY. At age 15 Korkos performed in and toured *The Rite of Spring* with LINES. From 2008-2010, Korkos was a member of both Robert Moses' KIN and Kara Davis' Project Agora in San Francisco. During that time he performed in *Il Trovatore* with the San



Francisco Opera. In addition to Davis, Moses and King, Korkos has performed the works of Yannis Adoniou, Sidra Bell, Alex Ketley and Katie Faulkner. Korkos joined Hubbard Street 2 in September 2010.

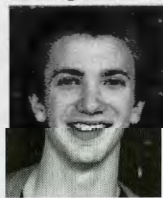
EMILIE LERICHE (*Santa Fe, NM*) began her dance training at the age of eight. In 2007 she moved to the Boston area to study at Walnut Hill School for the Arts. She has attended summer programs at Magnus Midwest (formerly Joffrey Midwest), Complexions Contemporary Ballet, San Francisco Conservatory of Dance and Hubbard Street Dance Chicago. In 2009 she performed alongside the dancers of zoeljuniper in *the devil you know is better than the devil you don't*. Leriche joined Hubbard Street 2 as an apprentice in September 2010 and became an HS2 company member in August 2011.



FELICIA MCBRIDE (*San Antonio, TX*) began her ballet training under the direction of Julie Morton Simpson in San Antonio, Texas. She attended summer programs at Houston Ballet, Chatauqua Ballet, Tulsa Ballet and Ballet Austin. After spending her senior year as a trainee with North Carolina Dance Theater she danced with Ballet Austin 2 for one season. In 2009 McBride joined Dominic Walsh Dance Theater (DWDT) where she performed works by Jiri Kylian, Mats Ek, Mauro Bigonzetti, Vaclav Kunes and Dominic Walsh. After two seasons with DWDT, McBride joined Hubbard Street 2 in August 2011.



JOHNNY MCMILLAN (*Sault Ste. Marie, ON*) began his training in Sault Ste. Marie, Ontario, at age 12. He graduated from Interlochen Arts Academy receiving the young artists' award in dance. He has attended summer programs at the San Francisco Conservatory, Bartholin International Ballet Seminar and Hubbard Street. He has worked with Gleich Dances under the direction of Julia Gleich and was awarded first place at the 2010 American Ballet Competition in both the classical and contemporary divisions.



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He has performed roles in ballets such as Arthur Saint-Léon's *Coppelia*, August Bournonville's *La Sylphide* and Frederick Ashton's *Les Patineurs*; as well as works by Randy Duncan, Patrick Corbin, Kim Robards and Hannah Baumgarten. McMillan joined Hubbard Street 2 as an apprentice in September 2010 and became a company member in August 2011.

JUSTIN RONALD MOCK (*Pittsburgh, PA*) began his dance training at age 17 at the Lincoln Park Performing Arts Charter School. He has participated in summer dance programs at Hubbard Street Dance Chicago, Lou Conte Dance Studio and American Ballet Theatre. He received his B.A. from Point Park University in 2011, where he first became acquainted with Hubbard Street's repertoire while dancing *Bardo* by Toru Shimazaki. Mock joined Hubbard Street 2 as an apprentice in August 2011.



LISSA SMITH (*Miami, FL*) began her dance training in Miami, Florida. She graduated from New World School of the Arts High School and attended the Boston Conservatory. Smith danced in summer programs at Hubbard Street Dance Chicago, Jacob's Pillow, the Juilliard School, Alonzo King LINES Ballet, Martha Graham, the Joffrey Ballet and the Joffrey Midwest Workshop. She has performed works by Martha Graham, José Limon, Gregory Dawson, Hofesh Shecter, Thang Dao, Peter London, Alwin Nikolais and Uri Sands. In 2009, Smith won the "Arts For Life!" dance scholarship presented by Florida's Former First Lady Columba Bush. Smith joined Hubbard Street 2 as an apprentice in August 2011.



ANDREW WRIGHT (*Burlington, ON*) began his dance training at the age of eight. He has attended summer intensives with Hubbard Street Dance Chicago and River North Chicago Dance Company. He also attended Springboard Danse Montréal where he worked with Les Ballets Jazz de Montréal and Batsheva Dance Company performing repertoire



by Aszure Barton and Ohad Naharin. He is currently pursuing his BFA in dance at Point Park University where he received the "Rising Star in Dance" award and has performed works by Gerald Arpino, Trey McIntyre, Toru Shimazaki and Kiesha Lalama. Wright joined Hubbard Street 2 as an apprentice in August 2011 and plans on finishing his degree in December 2011 while performing with the company.

THE CHOREOGRAPHERS

TERENCE MARLING (*Choreographer & Hubbard Street Rehearsal Director*) 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, performing works by George Balanchine, Glen Tetley, Paul Taylor, Jiri Kylián, Ohad Naharin, Kevin O'Day and Dwight Rhoden, as well as many full-length classical ballets. In 2003 Marling was invited to join the National Theatre Mannheim in Germany under the direction of Kevin O'Day, where he participated in the creation of many new works. Marling joined Hubbard Street Dance Chicago in April of 2006 and danced with the company until December of 2009. Marling became Rehearsal Director for Hubbard Street in January of 2010 and co-choreographed *Harold and the Purple Crayon: A Dance Adventure* for Hubbard Street 2 later that year.



ROBYN MINEKO WILLIAMS (*Choreographer*) 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 Hubbard Street Dance Chicago in June 2000. She became a full company member in September 2001. In 2010, she co-choreographed *Harold and the Purple Crayon: A Dance Adventure* for Hubbard Street 2.



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ALVIN AILEY

AMERICAN DANCE THEATER

MAR. 29-APR. 1, 2012



Alvin Ailey, Founder
Judith Jamison, Artistic Director Emerita

Robert Battle, Artistic Director
Masazumi Chaya, Associate Artistic Director

COMPANY MEMBERS

Guillermo Asca
Kirven James Boyd
Hope Boykin
Sean A. Carmon
Sarah Daley
Ghrai DeVore
Antonio Douthit
Belen Estrada

Renaldo Gardner
Vernard J. Gilmore
Jacqueline Green
Daniel Harder
Demetia Hopkins
Michael Jackson, Jr.
Megan Jakel
Yannick Lebrun

Alicia Graf Mack
Michael Francis
McBride
Rachael McLaren
Aisha Mitchell
Akua Noni Parker
Briana Reed
Samuel Lee Roberts

Renee Robinson
Kelly Robotham
Kanji Segawa
Glenn Allen Sims
Linda Celeste Sims
Jermaine Terry
Marcus Jarrell Willis

Matthew Rushing – Guest Artist

Sharon Gersten Luckman, Executive Director

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ABOUT THE COMPANY

Alvin Ailey American Dance Theater grew from a now-fabled performance in March 1958 at the 92nd Street Y in New York City. Led by Alvin Ailey and a group of young African-American modern dancers, that performance changed forever the perception of American dance. The Ailey company has gone on to perform for an estimated 23 million people at theaters in 48 states and 71 countries on six continents -- as well as millions more through television broadcasts. In 2008, a U.S. Congressional resolution designated the Company as "a vital American cultural ambassador to the world" that celebrates the uniqueness of the African-American cultural experience and the preservation and enrichment of the American modern dance heritage. When Mr. Ailey began creating dances, he drew upon his "blood memories" of Texas, the blues, spirituals, and gospel as inspiration, which resulted in the creation of his most popular and critically acclaimed work, *Revelations*. Although he created 79 ballets over his lifetime, Mr. Ailey maintained that his company was not exclusively a repository for his own work. Today, the Company continues Mr. Ailey's mission by presenting important works of the past and commissioning new ones. In all, more than 200 works by over 80 choreographers have been part of the Ailey company's repertory. Before his untimely death in 1989, Alvin Ailey named Judith Jamison as his successor, and over the next 21 years, she brought the Company to unprecedented success. Ms. Jamison, in turn, personally selected Robert Battle to succeed her in 2011. In announcing his appointment as Artistic Director, she stated, "Combining an intimate knowledge of the Ailey company with an independent perspective, Robert Battle is without question the creative force of the future."

*Alvin Ailey American Dance Theater
gratefully acknowledges
The Joan & Sandy Weill
Global Ambassador Fund,
which provides vital support for Ailey's
national and international tours.*

ROBERT BATTLE ARTISTIC DIRECTOR

Robert Battle became Artistic Director of Alvin Ailey American Dance Theater in July 2011, making him only the third person to head the Company since it was founded in 1958. Mr. Battle has a long-standing association with the Ailey organization. A frequent choreographer and artist-in-residence at Ailey since 1999, he has set many of his works on Alvin Ailey American Dance Theater and Ailey II, and at The Ailey School. The Company's current repertory includes his ballets *The Hunt*, *In/Side*, *Love*

Stories (a collaboration with Judith Jamison and Rennie Harris), and *Takademe*. Mr. Battle's journey to the top of the modern dance world began in the Liberty City neighborhood of Miami, Florida. He showed artistic talent early and studied dance at a high school arts magnet program before moving on to Miami's New World School of the Arts, under the direction of Daniel Lewis and Gerri Houlihan, and finally to the dance program at The Juilliard School, under the direction of Benjamin Harkarvy, where he met his mentor Carolyn Adams. Mr. Battle danced with the Parsons Dance Company from 1994 to 2001, and also set his choreography on that company starting in 1998. He then founded his own Battleworks Dance Company, which made its premiere in 2002 in Düsseldorf, Germany as the U.S. representative to the World Dance Alliance's Global Assembly. Battleworks subsequently performed extensively at venues including The Joyce Theater, Dance Theater Workshop, American Dance Festival, and Jacob's Pillow Dance Festival. He has also created new works and restaged his ballets for such companies as Introdans, River North Chicago Dance Company, and Ballet Memphis. He has regularly conducted residencies at universities throughout the United States and gives master classes around the globe. Mr. Battle was honored as one of the "Masters of African-American Choreography" by the Kennedy Center for the Performing Arts in 2005, and he received the prestigious Statue Award from the Princess Grace Foundation-USA in 2007. In July 2010, he was a guest speaker at the United Nations Leaders Programme in Turin, Italy.

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 restaged 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 La Scala Ballet. In 2003, he restaged *The River* for North Carolina Dance Theatre and for Julio Bocca's Ballet Argentina. Most recently, Mr. Chaya restaged *Blues Suite*, *Mary Lou's Mass*, *Three Black Kings*, *Forgotten Time*, *Hymn*, and *Streams* for the Company. As a performer, Mr. 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.

ALVIN AILEY FOUNDER

Alvin Ailey was born on January 5, 1931 in Rogers, Texas. His experiences of life in the rural South would later inspire some of his most memorable works. At age 12, he moved with his mother to Los Angeles, where he was introduced to dance by performances of the Ballet Russe de Monte Carlo and the Katherine Dunham Dance Company. His formal dance training began with an introduction to Lester Horton's classes by his friend, Carmen de Lavallade. Horton, the founder of one of the first racially-integrated dance companies in the United States, became a mentor for Mr. Ailey as he embarked on his professional career. After Horton's death in 1953, Mr. Ailey became director of the Lester Horton Dance Theater and began to choreograph his own works. In 1954, he was invited to dance in the Broadway musical *House of Flowers*. Mr. Ailey studied dance with Martha Graham, Doris Humphrey, Charles Weidman, Hanya Holm, and Karel Shook and also took acting classes with Stella Adler. In 1958, he founded Alvin Ailey American Dance Theater to carry out his vision of a company dedicated to enriching the American modern dance heritage and preserving the uniqueness of the African-American cultural experience. He established the Alvin Ailey American Dance Center (now The Ailey School) in 1969 and formed the Alvin Ailey Repertory Ensemble (now Ailey II) in 1974. Mr. Ailey was a pioneer of programs promoting arts in education, particularly those benefiting underserved communities. Throughout his lifetime, he was awarded numerous honorary

doctoral degrees, NAACP's Spingarn Award, the United Nations Peace Medal, the Dance Magazine Award, the Capezio Award, and the Samuel H. Scripps American Dance Festival Award. In 1988, he received the Kennedy Center Honor in recognition of his extraordinary contribution to American culture. When Mr. Ailey died on December 1, 1989, *The New York Times* said of him, "you didn't need to have known [him] personally to have been touched by his humanity, enthusiasm and exuberance and his courageous stand for multi-racial brotherhood."

JUDITH JAMISON

ARTISTIC DIRECTOR EMERITA

Judith Jamison joined Alvin Ailey American Dance Theater in 1965 and quickly became an international star. Over the next 15 years, Mr. Ailey created some of his most enduring roles for her, most notably the tour-de-force solo *Cry*. During the 1970s and '80s, she appeared as a guest artist with ballet companies all over the world, starred in the hit Broadway musical *Sophisticated Ladies*, and formed her own company, The Jamison Project. She returned to Alvin Ailey American Dance Theater in 1989, when Mr. Ailey asked her to succeed him as Artistic Director. In the 21 years that followed, she brought the Company to unprecedented heights — including two historic engagements in South Africa and a 50-city global tour to celebrate the Company's 50th anniversary. Ms. Jamison is the recipient of numerous awards and honors, among them a primetime Emmy Award, an American Choreography Award, the Kennedy Center Honor, a National Medal of Arts, a "Bessie" Award, the Phoenix Award, and the Handel Medallion. She was also listed in *"TIME 100: The World's Most Influential People"* and honored by First Lady Michelle Obama at the first White House Dance Series event. As a highly regarded choreographer, Ms. Jamison has created many celebrated works, including *Divining* (1984), *Forgotten Time* (1989), *Hymn* (1993), *HERE . . . NOW* (commissioned for the 2002 Cultural Olympiad), *Love Stories* (with additional choreography by Robert Battle and Rennie Harris, 2004), and *Among Us (Private Spaces: Public Places)* (2009). Her autobiography, *Dancing Spirit*, was edited by Jacqueline Kennedy Onassis and published in 1993. In 2004, under Ms. Jamison's artistic directorship, her idea of "a bigger place," the permanent home for the Ailey company, was realized and named after beloved chairman Joan Weill. Ms. Jamison continues to dedicate herself to asserting the prominence of the arts in our culture, and she remains committed to promoting the significance of the Ailey legacy — using dance as a

medium for honoring the past, celebrating the present and fearlessly reaching into the future.

MATTHEW RUSHING REHEARSAL DIRECTOR & GUEST ARTIST

Matthew Rushing was born in Los Angeles, CA. He began his dance training with Kashmir Blake in Inglewood, CA and later continued his training at the Los Angeles County High School for the Arts. He is the recipient of a Spotlight Award and Dance Magazine Award and was named a Presidential Scholar in the Arts. He was a scholarship student at The Ailey School and later became a member of Ailey II, where he danced for a year. During his career, Mr. Rushing has performed as a guest artist for galas in Vail, Colorado, as well as in France, Russia, Canada, Austria, and Italy. He has performed for presidents George H. Bush, Bill Clinton, George W. Bush, and Barack Obama, as well as at the 2010 White House tribute to Judith Jamison. During his time with the Company he has choreographed two ballets: *Acceptance In Surrender* (2005), a collaboration with Hope Boykin and Abdur Rahim-Jackson, and *Uptown* (2009), a tribute to the Harlem Renaissance. Mr. Rushing joined the Company in 1992 and became Rehearsal Director in June 2010.

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 scholarship student at The Ailey School and danced with Ailey II, Ballet Metropolitan de Caracas, Ballet Hispanico, Dance Compass, Shapiro & Smith, and Footprints Dance Project. In 2010, he performed at the White House tribute to Judith Jamison. Mr. Asca joined the Company in 1994.

KIRVEN JAMES 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 scholarship student at The Ailey School. Mr. Boyd has danced with Battleworks Dance Company, The Parsons Dance Company, and Ailey II. He performed at the White House tribute to Judith Jamison in 2010. Mr. Boyd 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 while in Washington, DC she performed with

Lloyd Whitmore's New World Dance Company. 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 Alvin Ailey American Dance Theater. Most recently, she choreographed *Go In Grace* with award-winning singing group Sweet Honey In The Rock for the Company's 50th anniversary season. Ms. Boykin joined the Company in 2000.

SEAN A. CARMON (Beaumont, TX) began his dance training under Bonnie Cokinos with guidance from Lucia Booth and Eva LeBlanc. He was a member of Elisa Monte Dance and is a graduate of the Ailey/Fordham B.F.A. Program in Dance. Mr. Carmon was an original cast member of the 2010 revival of *La Cage Aux Folles* on Broadway and was also a cast member of the Broadway production of *The Phantom of the Opera*. As an assistant to Christopher L. Huggins, he appeared as a guest artist with the International Dance Association in Italy and with the Cape Dance Company in South Africa. Mr. Carmon joined the Company in 2011.

SARAH DALEY (South Elgin, IL) began her training at the Faubourg School of Ballet in Illinois under the direction of Watmora Casey and Tatyana Mazur. She is a 2009 graduate of the Ailey/Fordham B.F.A. Program in Dance. Ms. Daley has trained at institutions such as The Kirov Academy, National Ballet School of Canada, The San Francisco Conservatory of Dance, and intensives such as Ballet Camp Illinois and Ballet Adriatico in Italy. She is a recipient of a Youth American Grand Prix Award and an ARTS Foundation Award. She was a member of Ailey II and joined the Company in 2011.

GHRAI DeVORE (Washington, DC) began her formal dance training at the Chicago Multicultural Dance Center and was a scholarship student at The Ailey School. She has completed summer programs at the Kirov Academy, Ballet Chicago, Deeply Rooted Dance Theater, American Ballet Theatre, and Alonzo King's Lines Ballet. Ms. DeVore was a member of Deeply Rooted Dance Theater 2, Hubbard Street 2, Dance Works Chicago, and Ailey II. She is a recipient of the Danish Queen Ingrid Scholarship of Honor and the Dizzy Feet Foundation Scholarship, and she was a 2010 nominee for the first annual Clive Barnes

Award. Ms. DeVore joined the Company in 2010.

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. Mr. Douthit became a member of Dance Theatre of Harlem in 1999 and 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.

BELEN ESTRADA (Lawrence, MA) began her formal dance training at the Boston Arts Academy, where she graduated as valedictorian. She has been mentored by Earl Mosley and danced with Camille A. Brown & Dancers for three years, during which time she performed at The Joyce Theater, Jacob's Pillow, and the Dancers Responding to AIDS events Dance from the Heart and The Fire Island Dance Festival. Ms. Estrada was an apprentice for Ronald K. Brown/Evidence, A Dance Company, and has performed with Lula Washington Dance Theater, Nathan Trice, and Roger C. Jeffrey. She assisted Matthew Rushing with his ballet *Uptown* for the Ailey company in 2009. Ms. Estrada joined the Company in 2011.

RENALDO GARDNER (Gary, IN) began his dance training with Tony Simpson and is a graduate of Talent Unlimited High School. He attended the Emerson School for Visual and Performing Arts and studied with Larry Brewer and Michael Davis. Mr. Gardner was a scholarship student at The Ailey School, has trained on scholarship at Ballet Chicago and Deeply Rooted Dance Theater, and had an internship at the Martha Graham School of Contemporary Dance. In 2008, he received second place in modern dance from the National Foundation for Advancement in the Arts and received the Dizzy Feet Scholarship in 2009. He was a member of Ailey II and joined the Company in 2011.

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 Theatre with Harriet Ross, Marquita Levy, and Emily Stein. He attended Barat College as a dance scholarship recipient and received first place in the all-city NAACP ACT-SO Competition in Dance in 1993. He studied as a scholarship student at The

Ailey School and was a member of Ailey II. In 2010, he performed at the White House tribute to Judith Jamison. Mr. Gilmore is an active choreographer for the Ailey Dancers Resource Fund and has choreographed for Fire Island Dance Festival 2008 and Jazz Foundation of America Gala 2010; he also produced the Dance of Light Project in January 2010. Mr. Gilmore is a certified Zena Rommett Floor-Barre® instructor. He continues to teach workshops and master classes around the world. Mr. Gilmore joined the Company in 1997.

JACQUELINE GREEN (Baltimore, MD) began her dance training at the Baltimore School for the Arts under the direction of Norma Pera, Deborah Robinson, and Anton Wilson. She is a graduate of the Ailey/Fordham B.F.A. Program in Dance. Ms. Green has attended summer programs at Pennsylvania Regional Ballet, Chautauqua Institution, Earl Mosley's Institute of the Arts, and Jacob's Pillow. She was the recipient of the Martha Hill's Young Professional Award in 2009 and the Dizzy Feet Scholarship in 2010. Ms. Green was a member of Ailey II and joined the Company in 2011.

DANIEL HARDER (Bowie, MD) began dancing at Suitland High School's Center for the Visual and Performing Arts in Maryland. He is a recent graduate of the Ailey/Fordham B.F.A. Program in Dance where he was awarded the Jerome Robbins/Layton Foundation Scholarship and participated in the Holland Dance Festival with the School and as a member of the Francesca Harper Project. After dancing in the European tour of *West Side Story*, Mr. Harder became a member of Ailey II. He joined the Company in 2010.

DEMETIA HOPKINS (Orange, VA) began her dance training at the Orange School of Performing Arts under the direction of her uncle Ricardo Porter and Heather Powell. She has studied with the National Youth Ballet of Virginia, Virginia School of the Arts, the Summer Dance International Course in Burgos, Spain, The Rock School, and Dance Theatre of Harlem School. Ms. Hopkins graduated with honors from the Ailey/Fordham B.F.A. Program in Dance in 2009. She was recently selected as a recipient of a Leonore Annenberg Fellowship in the Arts. Ms. Hopkins was a member of Ailey II and joined the Company in 2010.

MICHAEL JACKSON, JR. (New Orleans, LA) began his dance training at age 14 at the Duke Ellington School of the Arts in Washington, DC under the direction of Charles Augins. He became a member of Dance Theatre of Harlem Dancing through

Barriers Ensemble in 2005. In 2006, he joined Dallas Black Dance Theatre and in 2008 joined Philadanco, where he also worked as Artistic Director of D3. Mr. Jackson joined the Company in 2011.

MEGAN JAKEL (Waterford, MI) trained in ballet and jazz in her hometown. As a senior in high school, she spent a year dancing with the City Ballet of San Diego. In 2005, Ms. Jakel was an apprentice and rehearsal director for the Francesca Harper Project. She graduated with honors in May of 2007 from the Ailey/Fordham B.F.A. Program in Dance. She was a member of Ailey II and joined the Company in 2009.

YANNICK LEBRUN (Cayenne, French Guiana) began training in his native country at the Adaclam School under the guidance of Jeanine Verin. In 2004, he moved to New York City to study at The Ailey School as a scholarship student. Mr. Lebrun has performed with the Francesca Harper Project *Modo Fusion*. He was named one of *Dance Magazine's* "25 to Watch" in 2011. Mr. Lebrun was a member of Ailey II and joined the Company in 2008.

ALICIA GRAF MACK (Columbia, MD) trained at Ballet Royale Institute of Maryland under Donna Pidel and attended summer intensives at the School of American Ballet and American Ballet Theatre. Prior to dancing with Alvin Ailey American Dance Theater from 2005 to 2008, Ms. Mack was a principal dancer with Dance Theatre of Harlem and a member of Complexions Contemporary Ballet. In addition to several galas and festivals, she has been a guest performer with Alonzo King's LINES Ballet and with André 3000 and Beyoncé at Radio City Music Hall. She is the recipient of the Columbia University Medal of Excellence and Smithsonian Magazine's Young Innovator Award. Ms. Mack graduated magna cum laude with honors in history from Columbia University and received an M.A. in nonprofit management from Washington University in St. Louis. She is also a guest writer for several nationally distributed dance publications. Most recently, Ms. Mack served as a Visiting Assistant Professor of Dance at Webster University in St. Louis. Ms. Mack rejoined the Company in 2011.

MICHAEL FRANCIS MCBRIDE (Johnson City, NY) began his training at the Danek School of Performing Arts and later trained at Amber Perkins School of the Arts in Norwich, NY. Mr. McBride attended Earl Mosley's Institute of the Arts for two consecutive summers and was also assistant to Mr. Mosley when he set the piece *Saddle UP!* on the Company in 2007. Mr. McBride

graduated magna cum laude from the Ailey/Fordham B.F.A. Program in Dance in 2010 after he joined the Company in 2009.

RACHAEL McLAREN (Manitoba, Canada) began her formal dance training at the Royal Winnipeg Ballet School. After graduating high school, Ms. McLaren joined the Toronto cast of *Mamma Mia!* She moved to New York to study at The Ailey School as a scholarship student and later joined Ailey II. She joined the Company in 2008.

AISHA MITCHELL (Syracuse, NY) received her primary dance training at the Onondaga Dance Institute, Dance Centre North, and with Anthony Salatino of Syracuse University. She studied at North Carolina Dance Theatre, Lines Ballet School, The Joffrey Ballet School, and The Ailey School as a scholarship student. Ms. Mitchell is a graduate of the Ailey/Fordham B.F.A. Program in Dance and was a member of Ailey II. She was a medalist at the NAACP National ACT-SO competition and recently served as co-choreographer for the Syracuse Opera's *Les Pecheurs de Perles*. Ms. Mitchell joined the Company in 2008.

AKUA NONI PARKER (Kinston, NC) began her ballet training at the age of three and moved to Wilmington, DE at age twelve to continue her professional training at the Academy of the Dance. In 2000, she joined Dance Theatre of Harlem, where she danced lead roles in *Agon*, *Giselle*, and *The Four Temperaments*. Thereafter she danced with Cincinnati Ballet and Ballet San Jose. Ms. Parker has performed around the world and had worked 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 then studied at The Ailey School as a scholarship student. In 1997, Ms. Reed graduated from The Juilliard School and became a member of Ailey II. In 2010, she performed at the White House tribute to Judith Jamison. She is a licensed Gyrotonic instructor. Ms. Reed joined the Company in 1998.

SAMUEL LEE ROBERTS (Quakertown, PA) began his dance training under the direction of Kathleen Johnston and attended The Juilliard School. He performed in the first international show of Radio City Christmas Spectacular in Mexico City and danced with the New York cast from 1999-2004. Mr. Roberts performed during the award ceremony at the 2002 Salt Lake City Winter Olympics, danced with Corbin Dances and Keigwin + Company, and was

a founding member of Battleworks Dance Company. In May of 2006, Mr. Roberts was named *Dance Magazine's* "On the Rise" Dancer. He also performed several roles in Julie Taymor's film *Across the Universe* and the original opera *Grendel*. Mr. Roberts joined the Company in 2009.

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. She performed at the White House State Dinner in 2003 in honor of the President of Kenya, Mwai Kibaki, and at the White House tribute to Judith Jamison in 2010. Ms. Robinson was a member of Ailey II and joined the Company in 1981.

KELLY ROBOTHAM (New York, NY) is a graduate of New World School of the Arts and trained as a scholarship student at The Ailey School and Dance Theater of Harlem. She is also a graduate of The Juilliard School, where she worked with Robert Battle. In 2009, Ms. Robotham was selected from The Juilliard Dance Division to participate in a cultural exchange tour to Costa Rica and soon after became an apprentice with River North Chicago Dance Company. She was a member of Ailey II and joined the Company in 2011.

KANJI SEGAWA (Kanagawa, Japan) began his modern dance training with his mother, Erika Akoh, and studied ballet with Kan and Ju Horiuchi at Unique Ballet Theatre in Tokyo. In 1997, Mr. Segawa came to the U.S. under the Japanese Government Artist Fellowship to train at The Ailey School. Mr. Segawa is a former member of Ailey II from 2000-2002 and Robert Battle's Battleworks Dance Company from 2002-2010. He worked extensively with choreographer Mark Morris from 2004-2011, repeatedly appearing in Mr. Morris's various productions, including as a principal dancer in John Adam's *Nixon in China* at Metropolitan Opera. He has also performed with Jennifer Muller/The Works, Azure Barton's *Azure* and Artists, and Jessica Lang Dance. Mr. Segawa joined the Company in 2011.

GLENN ALLEN SIMS (Long Branch, NJ) began his classical dance training at the Academy of Dance Arts in Red Bank, NJ. He attended The Juilliard School under the artistic guidance of Benjamin Harkavy. In 2004, Mr. Sims was the youngest person to be inducted into the Long Branch High School's Distinguished Alumni Hall of Fame. He has been seen in several

network television programs including *BET Honors*, *Dancing with the Stars* and *The Today Show*. In 2010, Mr. Sims taught as a master teacher in Ravenna, Italy for "Dance Up Ravenna," sponsored by International Dance Association, and performed in the White House tribute to Judith Jamison. He has performed for the King of Morocco and is a certified Zena Rommett Floor-Barre® instructor. In summer 2011, Mr. Sims wrote a featured guest blog for *Dance Magazine*. Mr. Sims 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 LaGuardia High School of the Performing Arts. In 1994, Mrs. Sims was granted an award by the National Foundation for Advancement in the Arts. She has been highlighted in the "Best of 2009" list in *Dance Magazine* and has performed as a guest star on *So You Think You Can Dance*, *Dancing with the Stars*, and *The Today Show*. She has also made guest appearances at the White House tribute to Judith Jamison, Youth America Grand Prix, Vail International Dance Festival, and galas in Budapest and Vienna. Mrs. Sims joined the Company in 1996.

JERMAINE TERRY (Washington, DC) began his dance training in Kissimmee, FL at James Dance Center. He graduated cum laude with a B.F.A. in Dance Performance from the University of South Florida, where he received scholarships for excellence in performance and choreography. Mr. Terry was a scholarship student at The Ailey School and a member of Ailey II, and he has performed with Buglisi Dance Theater, Arch Dance, Dance Iquail, and Philadanco. He joined the Company in 2010.

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 scholarship 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.

The Ailey dancers are supported, in part, by The Judith McDonough Kaminski Dancer Endowment Fund.

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APR. 14-22, 2012

THE PEARL FISHERS

Music by **GEORGES BIZET**

Libretto by **EUGÈNE CORMON & MICHEL CARRÉ**

Premiere: Paris, September 1863

In French with English supertitle translations

Presented in two acts

Two hours, thirty minutes

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DIRECTOR
ANDREW SINCLAIR

CHORUS MASTER
SUZANNE MALLARE
ACTON

CHOREOGRAPHER
JOHN MALASHOCK

PRODUCTION DESIGN
ZANDRA RHODES

LIGHTING DESIGN
KENDALL SMITH

HAIR & MAKEUP DESIGN
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*A co-production of Michigan Opera Theatre and San Diego Opera. Sets executed by San Diego Opera Scenic Studio.
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Cast

In order of vocal appearance

| | |
|---------------|--|
| Zurga..... | Nmon Ford (14, 18, 21)* <i>Performances made possible by a generous gift from Richard Sonenklar</i> Edward Parks (20, 22)* |
| Nadir..... | Noah Stewart (14, 18, 21) Jesus Garcia (20, 22) |
| Leila..... | Leah Partridge (14, 18, 21) Sarah Joy Miller (20, 22) |
| Nourabad..... | Andrew Gray |

Eisenhower Dance Ensemble

Greg Blackmon
Andrew Cribbett
Alicia Cutaia
Alex Hathaway
Rebecca McLindon
Angela Patmon
Will Jordan Peake
Morgan Williams
Iain Young
Emily Zatursky

* Michigan Opera Theatre debut

Michigan Opera Theatre last produced *The Pearl Fishers* in June 2004.



Maureen O'Flynn and Nathan Gunn as Leila and Zurga in MOT's 2004 production.

SYNOPSIS

ACT I

On the beach, the pearl fishermen are preparing for the diving season and choose Zurga to lead them. They await the arrival of the consecrated virgin, who will ward off storms. Zurga's old friend Nadir returns after a long absence, and the two reminisce about their night together at the gates of Candi, where they encountered a beautiful, mysterious woman. Both instantly fell in love with her, but renounced that love in order to preserve their friendship.

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

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

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

ACT II

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

**Opera
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A conversation with Zandra Rhodes

By Mitch Carter

How did you become involved in designing for opera?

When I became a part-time San Diego resident, I began going to the opera there, and a few friends kept telling (San Diego Opera general director) Ian Campbell, "You should use Zandra for costumes." In 2001, I did the costumes for *The Magic Flute*, but not the sets. After, I was asked if I'd like to do the set and costumes for *The Pearl Fishers*. I had enjoyed doing *Magic Flute* so much that I didn't really have to think about it. But I said, "You'll have to have someone help me," because I'd never done sets before. I'd practically never walked onto a stage.

How did you begin designing *The Pearl Fishers*?

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

We decided that the audience perspective would be from the beach looking out to sea, rather than from the sea looking at the beach. I drew a vague idea of the sets and met with (director) Andrew Sinclair. We discussed where we were going and it wasn't quite right. I did a few more sketches and they weren't

quite right. Since the opera takes place in Ceylon, it needs a vaguely Indian feel. I adore that part of the world and while I was off on a trip to judge Miss India, I managed to swing a visit to Sri Lanka.

We went sketching and visiting all the different places. There was a wonderful medieval palace where you climbed up 2,000 stairs to a plateau on the rocks. In the caves on the way up were paintings of the ladies of the court, floating around on the ceilings, and that influenced how I did the rest.

How did you arrive at the colors?

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

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



Would a fan of yours walk into the opera and say, "Oh yes, that's a Rhodes"?

They would. I'm a textile designer, so I worked on the premise that they had to look like textile designs and they had to be imaginary. The people I've most admired have always made things that look like them. If you look at a wonderful Chagall set, or at a David Hockney, they look like the person who did them. It's not a case of how realistically you can draw. We're not looking for realistic palm trees, we're looking for a fantasyland that conveys the sea.

Did the music inform your creative choices?

I played it initially, but really it was my conversations with the director and the people I worked with that were most important. It was only much later, during the fabulous rehearsals, that I really got to start listening to the music. I could probably hum you the music now, but at the time, I couldn't.

Do you change costume designs to suit specific singers?

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





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SWAN LAKE

APRIL 27-29, 2012



BARCELONA BALLET

formerly Corella Ballet

Approximate duration: Two hours, thirty minutes

A co-commission with the Calderón Theatre of Valladolid, the Campoamor Theatre of Oviedo, the Theatre Auditorium of Sant Cugat, and with the collaboration of Caja Segovia.

World Premiere at the Calderón Theatre of Valladolid on February 24, 2010

Music: Piotr I. Tchaikovsky

Choreography based on the original version
by Marius Petipá and Liev Ivanov, revised by Ángel Corella

Set and Costume Design: Benjamin Tyrrell

Lighting Design: Luís Perdiguero

Costume Production: Cornejo

Video Graphic Design: Álvaro Luna

With the Michigan Opera Theatre Orchestra

World Premiere on March 4, 1877, at the Bolshoi Theatre in Moscow. The version by Petipá and Ivanov was premiered on January 27, 1895, at the Mariinsky Theatre in Saint Petersburg. Marius Petipá — Acts I & III, In the castle; Liev Ivanov — Acts II & IV, Lake Scenes.

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These performances by the Barcelona Ballet are supported in part by a generous gift from the Betty, Marvin and Joanne Danto Dance Endowment.

BARCELONA BALLET

ARTISTIC DIRECTOR

Ángel Corella

CONDUCTOR

Yevgeny Voronko

PRINCIPALS

Carmen Corella • Momoko Hirata • Ángel Corella
Aaron Robison • Dayron Vera

FIRST SOLOIST

Kazuko Omori • Fernando Bufalá • Alejandro Virelles

SOLOISTS

Ana Calderón • Cristina Casa • Yuka Iseda
M^a José Sales • Kirill Radev

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Gwénaëlle Poline • Madeline Hollander • Tracy Jones
Carla López • Marta Ludevid • Almudena Maldonado
Isabelle Ménard • Laura Pérez • Julia Roca
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Russell Ducker • Francisco Estevez • Oriol Figuerola
Michael Marinelli • Laurie McSherry-Gray
Miguel Adrian Rodriguez • Pedro Santos Philippe Solano
Carlos Taravillo • James Waddell

Swan Lake

Swan Lake is one of the most representative works of the classical ballet repertoire, not only for its storyline, full of dramatic and lyrical nuances, but also because of the powerful score composed by P.I. Tchaikovsky. This production respects the original choreographic work by Marius Petipa and Liev Ivanov, but has been submitted to a rigorous review by Angel Corella with the intention of updating it for today's audiences.

Barcelona Ballet's production of *Swan Lake* is notable for being created solely in Spain, with new set and costume designs by British scenographer Benjamin Tyrrell. It is the first time that a full length ballet has been produced and danced by a Spanish company in over twenty years.

The Angel Corella Foundation's mission is to promote the art of classical ballet in Spain. A production of this magnitude would not have been possible without the contribution by institutions that support the Foundation. In particular, the Angel Corella Foundation would like to thank the co-commissioning partners, Calderón Theatre of Valladolid, Campoamor Theatre of Oviedo, and Theatre Auditorium of Sant Cugat and Caja Segovia for their collaboration.



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SYNOPSIS

ACT I. In the Garden of the Castle

Prince Siegfried celebrates his birthday surrounded by his friends when his mother, the Queen, arrives to present him with a present: a cross-bow for hunting. While at the party, the Queen reminds Siegfried that it is now time for him to choose a wife. The thought of marriage does not appeal to the young prince. With the intent of getting his mind off of marriage, his friends invite him to embark on a hunt.

ACT II. At the Lake

Siegfried arrives at a nearby forest with his mind set on hunting, when suddenly Odette appears. He stops her and she explains the curse that has been placed on her and her friends by the evil sorcerer, von Rothbart. The curse turns them into swans, only allowing them to return to their human form by night, and can only be broken if a man promises eternal love.

Prince Siegfried, entranced by Odette, requests her attendance at the ball that will be held in the castle the next day. Just as Siegfried is about to declare his eternal love for Odette, freeing her and her friends from the spell, von Rothbart appears.

ACT III. Inside the Castle

Everything is prepared in the ballroom where Siegfried will choose a princess to be his wife.

The Queen enters with her son as the Master of Ceremonies announces the beginning of the ball. Throughout the course of the evening, the princesses serenade the young prince with the traditional dances of their kingdoms. The Queen urges Siegfried to choose his wife, but he refuses, as he can only think of Odette.

At that same moment the Master of Ceremonies announces the arrival of an unfamiliar guest named Baron von Rothbart, accompanied by his daughter, Odile. Baron von Rothbart casts the prince under a spell to make him think that Odile is actually Odette. The prince chooses her to be his wife, a decision warmly welcomed by the Queen.

With nothing holding him back, Prince Siegfried swears eternal love to Odile but, as soon as the promise is made, Baron von Rothbart reveals a vision of Odette to Siegfried. Upon realizing his terrible mistake, he runs out of the castle back to the lake in search of his true love.

ACT IV. At the Lake

On the banks of the lake, the young swans await the return of Odette. When she arrives, they gather to tell her the tragic story of what happened during the ball, as tears roll down their faces. Shortly after, Siegfried arrives and begs for Odette's forgiveness, but they are interrupted by von Rothbart, who comes to take the swans away again.

This time Siegfried and Odette unite to fight against the evil von Rothbart and his curse but, because Siegfried swore his love to Odile, the curse cast over Odette can no longer be broken. Aware of their defeat, both lovers throw themselves into the lake. Their sacrifice destroys von Rothbart and with his death the young swans are released from his spell, and the spirits of Odette and Siegfried are joined in eternal love.

BARCELONA BALLET

Barcelona Ballet (formerly Corella Ballet), founded by American Ballet Theatre's principal dancer, Angel Corella, is the only classical ballet company in Spain. Since its formation in 2008, Barcelona Ballet has received critical acclaim both in Spain and internationally.

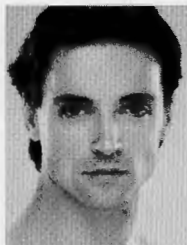
After 12 years as principal dancer with the American Ballet Theatre and a guest of numerous renowned companies around the world, Corella decided to focus on creating a foundation that would promote the art of classical ballet in Spain. Witnessing the number of Spanish dancers working abroad, Corella considered it his responsibility to stop the exodus of native talent. In 2001, Corella created the Angel Corella Foundation, with two principal missions. First, the creation of a world-class ballet company that would provide a place for Spanish dancers to develop their art form, an opportunity that had not been available to them in over 20 years. Second, the creation of a ballet school that would integrate academic and artistic studies, include a full-time residence, and provide financial aid to those in need. With the opening of Barcelona Ballet in 2008, the foundation has since fulfilled its first mission. Plans for the opening of the school are now in their final stages.

In the few years since its establishment, Barcelona Ballet has acquired an impressive repertoire including two full-length works, *La Bayadere* from Natalia Makarova and *Swan Lake*, as well as four mixed repertoire programs featuring works from renowned choreographers. The company has toured to all major theatres in Spain as well as several successful international tours, including New York, Los Angeles, Charleston, New Orleans, Seattle, Santa Barbara, Mexico, Morocco, Italy, France, and Portugal, among others.

DANCERS

Ángel Corella (Artistic Director & Principal Dancer)

Ángel Corella was born in Madrid in 1975. He began his ballet studies in Colmenar Viejo, and later studied in Madrid with Victor Ullate. Trained by Karemia Moreno, in May 1991, Corella was awarded First Prize in the National Ballet Competition of Spain and in December 1994, he won the Grand



Prix and Gold Medal at the Concours International de Danse de Paris, dancing the Pas de Deux from *Don Quixote* and *Le Corsaire*.

Corella joined the American Ballet Theatre as a Soloist in April 1995, and in August 1996, was promoted to Principal Dancer. Corella has also been a guest star with the Royal Ballet (Great Britain), Australian Ballet, La Scala Ballet, Asami Maki Ballet Tokio, Ballet of Chile, Hungarian National Ballet, Ballet of Georgia, Finland Ballet, Puerto Rico Ballet, Bolshoi Ballet, New York City Ballet and Kirov Ballet of Saint Petersburg. Angel Corella's repertoire includes all the principal roles of the leading classical, neoclassical and contemporary ballets.

In May 2000, Corella received the Prix Benois de la Danse for his work in Other Dances by Jerome Robbins, and in November 2002, he was awarded the National Dance Prize of Spain "as an exceptional dancer and representative of a generation which enhances Spanish dance in the most outstanding international companies."

Corella has danced for several leading international figures such as Queen Sofia of Spain and the Infantas Elena and Cristina of Spain; Queen Elizabeth II and Princess Margaret of Great Britain, President George W. Bush and First Lady Laura Bush and President Bill Clinton and First Lady Hillary Rodham Clinton and, recently, for the First Lady Michelle Obama.

In 2001, Angel Corella created the Angel Corella Foundation to promote classical dance in Spain and to offer the opportunity for the finest professional training to all dancers, providing financial aid to those who need it. After six years of work, one of the main projects, the Barcelona Ballet, began in April 2008 at the Royal Place of La Granja (Segovia-Spain).

In 2008, Corella was awarded the Comunidad de Madrid Arts International Medal and Ciudad de Salamanca's Culture Star. In 2009, the Galileo Award Foundation Committee formed by Jack Lang, Irene Papas, Irina Strozzi, Marco Giorgetti and Alfonso de Virgiliis gave him the Galileo 2000 Award for "his exceptional talent." In 2011, Corella received the first Ballet International Award and the Microfono de Oro (Golden Microphone) from the Spanish Press. His foundation was awarded the Barcelona Sports and Culture award.

Carmen Corella (Principal)

Carmen Corella trained at the Victor Ullate School of Dance from 1986 to 1990, before joining Victor Ullate Ballet, where she danced until 1995. In 1998, she appeared as a guest artist with American Ballet Stars Tour of China. She also represented Spain at the Expo/98 in Portugal, dancing *Le Corsaire Pas de Deux* and *La Sylphide Pas de Deux* with her brother, Angel Corella. Corella joined American Ballet Theatre as a member of the corps de ballet in April 1998 and was appointed Soloist in August 2003. In 2008, she co-founded Barcelona Ballet and is Associate Artistic Director and Principal Dancer. Her vast repertoire includes *La Bayadere*, *The Sleeping Beauty*, *Giselle*, *Don Quixote*, *Le Corsaire*, *Swan Lake*, *Manon*, *Coppélia*, *Cinderella*, *The Green Table*, *Dim Lustre*, *Sechs Tänze*, *Push Comes To Shove*, *In The Upper Room*, and *Apollo*, among others.

Momoko Hirata (Principal)

Born in Gunma, Japan, Momoko Hirata started dancing at the age of five. She trained at the Reiko Yamamoto Ballet School and the Royal Ballet School and danced the *pas de deux* from *The Two Pigeons* with the Royal Ballet in 2003. She joined the Birmingham Royal Ballet in 2003 and was promoted to First Artist in 2005 to Soloist in 2008 and then to First Soloist in 2010. In 2011 Momoko joined Barcelona Ballet as a First Soloist and was promoted to Principal in January 2012. Her repertoire includes works from Fredrick Ashton, George Balanchine, David Bintley, Kim Brandstrup, Oliver Hindle, Kenneth Mac Millan, Marius Petipa, Twyla Tharp and Peter Wright. She was also a winner of the 2001 Prix de Lausanne.

Aaron Robison (Principal)

Aaron Robison was born in Coventry, England, and trained with Elise Lumnis in Barcelona at the Institut del Teatre, and at the Royal Ballet School. In 2004, he won the Encouragement Award at the Prix de Lausanne, first place at the Young British Dancer of the Year Competition, and gold medal at the Seoul International Ballet Competition. He joined Birmingham Royal Ballet in 2004 and was promoted to First Artist in 2008. His repertoire includes *The Nutcracker*, *The Sleeping Beauty*, *Swan Lake*, *Coppélia*, *Giselle*, *Pineapple Poll*, *La Fille Mal Gardée*, *Western Symphony*, and *For 4*, among others. He was named Dancer of the Month by *Dancing Times* in 2009, joined Barcelona Ballet as Soloist in 2010, and was promoted to Principal in January 2012.

Dayron Vera (Principal)

Dayron Vera started his training in 1996 at Alfonso Perez Isaac, the Vocational Arts School in Matanzas, Cuba. In 2001, he continued his studies at the Cuban National Ballet School and won the bronze medal at the Ballet Students International Competition in Havana. In 2003, he was awarded the silver medal in the same competition. After graduating, he joined the National Ballet of Cuba under the direction of Alicia Alonso. Vera has been coached by Josefina Méndez, Loipa Araujo, Aurora Bosch, María Elena Llorente, Ramona de Saa, Rosa Elena Alvarez, Marta Iris Fernández and Svetlana Ballester. Vera toured internationally with the National Ballet of Cuba and was promoted to Soloist in 2007 and to Principal two years later. In 2010, he danced with the Victor Ullate Ballet before joining the Barcelona Ballet. His repertoire includes *DGV*, *Swan Lake*, *Clear*, *Raymonda's Suite*, and *Bruch Violin Concerto*, among others.

Kazuko Omori (First Soloist)

Kazuko Omori was born in Fukushima, Japan. She began her dance studies at age four at the Susuki Ballet Academy. At 17, she was accepted to the Royal Ballet School of Flanders in Belgium. She has been coached by Kazuko Suzuki, Toru Shimazaki, Etuko Sumii, Eva Dalis, Maria Metchkarva, Yen Stolk, Anotole Karpuhin, Etienne de Canne, Michele Swennen, Róvert Denvers, Stephen Jeffry, Rashna Homji, Wong Jo-Hong, Tang xiu-yun and Patricia Llington. Omori danced with the Royal Ballet of Flanders for a year before joining the Hong Kong Ballet in 2001. In 2006, she joined Angel Corella's touring group with American Ballet Theatre's stars, and in 2008, she joined Barcelona Ballet as First Soloist. Omori has won many awards, including the silver medal in the All Japan Ballet Competition, a finalist in the Second Japan International Ballet and Modern Dance Competition, and a semi-finalist at the Prix de Lausanne. Her repertoire includes *Sleeping Beauty*, *The Nutcracker*, *Cinderella*, *Turandot*, *Rite of Spring*, *Swan Lake*, *La Bayadère*, and *Firebird*, among others.

Fernando Bufalá (First Soloist)

Fernando Bufalá began training with Nadie Boiseabert at the age of 12. In 2000, he graduated from the Royal Ballet after completing his studies at London Studio Center with Honors. Bufalá danced with the Bejart Ballet Company before joining the English National Ballet

in 2001. In 2004, *Dancing Times* named him the Dancer of the Month. He joined Barcelona Ballet in 2008, was promoted to Soloist in 2009 and First Soloist in 2010. His repertoire includes *Bruch Violin Concerto*, *In The Upper Room*, *Clear*, *Macbeth*, and *Le Bayadère*, among others.

Alejandro Virelles (First Soloist)

Alejandro Virelles started his training at the Vocational Ballet School in Santiago de Cuba and continued his studies in 2000 at the National Ballet School in Havana. While still training he won several important competitions such as the Silver Medal at the Varna International Ballet Competition. In 2004 he joined the National Ballet of Cuba, where he soon became Principal Dancer. In 2012 Alejandro joined the Barcelona Ballet as a First Soloist.

Ana Calderon (Soloist)

Ana Calderon trained at the Royal Conservatory of Dance in Madrid and Carmen Roche Ballet School. In 2004, she was awarded the Grand Prize by the Princess Grace Foundation of Monaco. Her professional career began in 2005 at the Zurich Junior Ballet, where she performed various classical ballets from Heinz Spoerli, including *Don Quixote*, *Swan Lake*, *Coppelia*, *Midsummer Night's Dream*, and *Les Indes Galantes*. In 2006, she joined Zurich Ballet and then danced with Corella & Friends for a year before joining Barcelona Ballet. In 2010, she was promoted to Soloist. Her repertoire includes *Bruch Violin Concerto No. 1*, *La Bayadère*, *String Sextet*, *Le Corsaire*, *Swan Lake*, *Macbeth*, *Who Cares?*, and *DGV*, among others.

Cristina Casa (Soloist)

Cristina Casa started her dance studies at the Africa Guzman School. She graduated with Honors at the Royal Academy of Dance and later joined the school's youth ballet. In 2003, she was invited to participate at the Adelina Genee Competition in Sydney and danced at the Best Dancer ACADE Gala. She also studied at Steps on Broadway and at American Ballet Theatre School. In 2005, she danced in the New York International Ballet Competition, where she obtained a recommendation from the ABT Studio Company Director John Meehan. She won first prize at the Castellón City Awards and was granted a scholarship to study with the Compañía Nacional de Danza. Casa's repertoire includes *Sleeping Beauty*, *Cinderella*, *La Vivanderie*, *Giselle*, *La Bayadère*, and George Balanchine's

Tchaikovsky Pas de Deux, among others. She has danced with Ireland Ballet and English National Ballet, and has also performed with Complexions Contemporary Ballet. In 2008, she joined Barcelona Ballet and was promoted to Soloist in 2009.

María José Sales (Soloist)

María José Sales began her studies at the age of seven at the Valencia Center of Dance with Mari Cruz Alcalá and Inmaculada Gil Lázaro. She won the Honor Prize at the National Contest of the City of Ribarroja (Valencia) and received a professional degree from the English National Ballet School in 1996. She performed in *Swan Lake* at the concert to celebrate Princess Diana and joined English National Ballet in 2001. In 2008, she joined Barcelona Ballet and was promoted to Soloist in 2009. Her roles with the company repertoire include *In The Upper Room*, *Bruch Violin Concerto No. 1*, *Le Bayadère*, *VIII*, and *String Sextet*, among others.

Yuka Iseda (Soloist)

Yuka Iseda was born in Tokyo, Japan, and began her training at l' Ecole de Ballet "PUCK" when she was five. Since 2005 she has worked with several companies such as Dresden Semperoper Ballett, Dutch National Ballet, Norwegian National Ballet, Tulsa Ballet and Ballet Carmen Roche. She was also invited to the festivals in Central America, China and Germany. Her repertoire includes *Cinderella* in *Cinderella*, *Aurora* in *Sleeping Beauty*, *Clara* in *Nutcracker*, and works from George Balanchine, John Neumeier, Uwe Scholz, Natalia Makarova, Anna-Marie Holmes, Ben Stevenson, Christopher Wheeldon, and Amaya Galeote. In 2012 she joined Barcelona Ballet as a soloist.

Kirill Radev (Soloist)

Kirill Radev studied at the Russian Ballet Academy. In 1999, he was made a First Soloist at the Imperial Russian Ballet. He has performed roles in *Walpurgisnacht*, *Dreams of Love*, *Sleeping Beauty*, *The Nutcracker*, *Romeo and Juliet*, *Le Corsaire*, *La Sylphide*, *Swan Lake* and *Giselle*, among others. Radev has participated in numerous international galas and competitions, including the International Ballet Competition of Luxemburg in 2003 and the Dancers' Ballet Competition of Russia. In 2008, he joined Barcelona Ballet as a Soloist.



I PAGLIACCI

MAY 12-20, 2012

By RUGGERO LEONCAVALLO

Premiere: Milan, May 1892

In Italian with English supertitle translations

Presented in two acts

One hour, forty minutes

CONDUCTOR
STEVEN MERCURIO

DIRECTOR
BERNARD UZAN

CHORUS MASTER
SUZANNE MALLARE ACTON

SET DESIGN
CLAUDE GIRARD

COSTUME DESIGN
CYNTHIA SAVAGE

LIGHTING DESIGN
DONALD THOMAS

HAIR & MAKEUP DESIGN
CINDY LUDWIG

ASSISTANT DIRECTOR
REED FISHER

STAGE MANAGER
KEN SALTZMAN

SUPERTITLES
ROBERTO MAURO

Costumes executed by Seattle Opera Costume Shop. Scenery originally created for Opéra de Montréal.

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IDA AND CONRAD H. SMITH ENDOWMENT
FOR MICHIGAN OPERA THEATRE
Opening Night Performance Sponsor



A conversation with Jill Gardner

By Scott Stafford

How did you first get your start in opera?

I've always sung, and I grew up with a strong musical background. Growing up in North Carolina I did many styles of singing; gospels, musical theater—I've always been a big belter. I got my undergraduate degree in piano, and it wasn't until my time in college when I really began to develop a love for opera—I couldn't get enough. What really attracted me to opera was the ability to combine my love for music with dramatic theatricality.

What was it like to be a young performer on the opera scene when you started your career?

Very exciting. It takes a lot of drive and perseverance but, because it is my passion, I was hell bent and it's what I wanted. What's difficult in the beginning is that nothing comes easy—this is a career that very few people are handed. Going through the audition process, I had to remember that rejection is bound to happen, and oftentimes it can be over factors that are completely out of my control. This can be disheartening, but you have to dig deep and have a lot of faith and trust.

Why do you think *Pagliacci* is so appealing to audiences?

It's short, concise, and involves real people in the entertainment industry and the raw emotions these people, who live so closely together, have to deal with. The backbone of this piece has a true surrealist quality indicative of painters like Salvatore Dali or Frida Kahlo, with an inability to distinguish fantasy (*la commedia*) from reality (the real-life drama). The multi-layered quality of the show adds excitement and suspense for the audience, who begin to feel as if they are on stage with the chorus, watching the drama play out. Leoncavallo beautifully captured the dark psychological situations that these characters experience.

Tell us about Nedda. What is she like?

Wild! She's very passionate. Though she comes from nothing, she's drawn to the theatrical world. What's interesting about her relationship with Canio is that, in a way, he saves her from this

life of poverty, and exposes, trains and immerses her into a world that she wouldn't have been able to experience without him. Nedda's youth and passion for life are ultimately what sabotage her relationship with him, and her desire for freedom and uninhibited love leads her to develop a relationship with Silvio. Though she recognizes the dangers in doing so, she's willing to risk it all and truly live a life for love.

How do you prepare to take on this role specifically?

The role requires extremely passionate singing and performance, so it's really important to know how to pace. Having a secure technique is also vital—it's important to utilize a vocal technique that is not going to hurt you, but still deliver. And the key to it all is making the whole process look effortless, working endlessly to live by the demands of the piece—a combination of the vocals and the dramatic motivations. That kind of duality keeps me out of prison! I'm so charged by the thrill

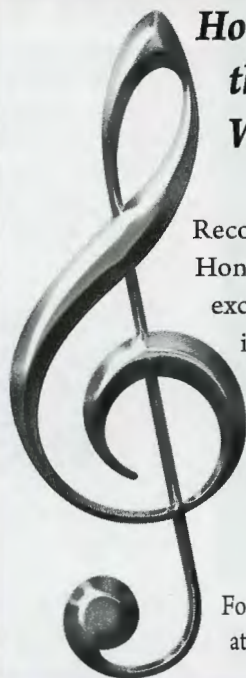


of it. This type of role is not for the faint of heart—an opera singer needs to be equipped to sing with utter understanding and control so that they can let it go and let it fly, committing to the dramatic situation. It needs to be raw.

If you hadn't been involved in singing or theater as your career, what would you be doing?

A NASCAR driver. Danica Patrick is one of my idols!

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Michigan Opera Theatre Children's Chorus

Suzanne Mallare Acton, Director



THE MICHIGAN OPERA THEATRE
CHILDREN'S CHORUS PRESENTS:

H.M.S. PINAFORE

By Sir Arthur Sullivan and W.S. Gilbert

Saturday, March 24, 2012 at 2:30pm

Conductor: Dianna Hochella

Director: David Pulice

Pianist: Joseph Jackson

Synthesizer: Dan Greig

Set Design: Monika Essen

Costume Design: Suzanne Hanna

Lighting Design: Bobby Tacoma

Hair/Makeup Design: Elizabeth Geck

Stage Manager: Nan Luchini

Supertitles: Dee Dorsey



Ralph back to reality, but is scorned by Ralph's supportive messmates. An attack on Deadeye is averted when all snap to attention with the arrival of Captain Corcoran. When the sailors return to their duties, the Captain is left alone with Buttercup. He confesses his concern over his daughter's reluctance to embrace the idea of marriage with the Monarch of the Queen's Navy, Sir Joseph Porter K.C.B., who is on his way to claim her hand. Josephine enters and sings her confession of love, not for Sir Joseph, but for a low-born sailor, Ralph Rackstraw! She tells her father, but he sternly reminds her of her station. Josephine decides that she must follow

Cast

In order of vocal appearance. Understudies listed in parentheses.

Little Buttercup Emily Crombez (Emily Finkelstein)
 Bill Bobstay, the Boatswain's Mate Tyler Bouque
 (Annie Youngs)
 Dick Deadeye Avery Rausch (Antonio Cipriano)
 Ralph Rackstraw Alex Capeneka
 Captain Corcoran Ryan Hurley
 Josephine Bailey Spry (Alaina Matthews)
 The Rt. Hon. Sir Joseph Porter K.C.B. Miles Eichenhorn
 Cousin Hebe Steffi Roche (Cassia Burley)
 Bob Becket, the Carpenter's Mate Antonio Cipriano
 (Lauren Hackett)

her duty and not her heart, as we hear the arrival of Sir Joseph's barge. His elaborate entrance is only enhanced by an entourage of Cousin Hebe, and his sisters, cousins and aunts. When all exit, Ralph professes his love for Josephine. Although she feels the same, she does her duty and puts him in his place. In desperation, Ralph tries to kill himself with a pistol. Josephine confesses her true feelings and the pair plan to elope that night. The sailors are thrilled, except Deadeye. All exit to plan the escape. The Captain and Buttercup continue the action and she tells him that all will be revealed in due time. Sir Joseph approaches Josephine and informs her that "Love levels all ranks." Misinterpreting his words, she no longer feels guilty of her love for Ralph.

| | | |
|-------------------|-------------------|-------------------|
| Chorus of Sailors | Madeleine | Elizabeth Duus |
| Tyler Bouque | Reardon | Gabrielle Feber |
| Chailyn Bryce | Isabel Rocha | Emily Finkelstein |
| Antonio Cipriano | Elizabeth Sheeren | Aurora Haziri |
| Hosey Cusumano | John Vandevent | Brittany Johnson |
| Elena Dsouza | Christina Wallag | Alaina Matthews |
| Kristen Dubicki | Claire Yonkus | Rachel Miltimore |
| Lauren Hackett | Annie Youngs | Olivia Motzer |
| Amie Heitchue | | Steffi Roche |
| Riley Kalt | Chorus of | Isabelle Ross |
| Madelyn Kaplan | Relatives | Stefannie Savoy |
| Ryan Kotlinski | Jamila Ammary | Gabrielle Tiftt |
| Anne Koziara | Isabelle Bepler | Arielle Sturr |
| Teagan Lewis | Cassia Burley | |
| Kaila Madison | Natalie Corrigan | |

Deadeye warns the Captain of the elopement, and they thwart it at the last moment. Sir Joseph is appalled by Ralph's actions, and arrests him. Buttercup intercedes and finally tells the secret she has been hiding — she mixed up Ralph and the Captain at birth! Ralph is really the Captain and can now marry Josephine. The Captain is really Ralph, and can marry his secret love, Buttercup. Sir Joseph reluctantly agrees to marry Cousin Hebe. Three happy couples, on the same day united. Hurrah! Hurrah! Hurray!

STUDENT DRESS REHEARSAL

Friday, March 23, 2012 at 11 a.m.

Tickets purchased in advance: \$10 Student/\$25 Adult

One free adult ticket for every ten students

For more information visit www.motcc.org

Synopsis:

The show opens with the sailors proudly polishing their ship, the H.M.S. Pinafore. They are interrupted by Little Buttercup, the lovable boat woman, who sells them trinkets, laces and sweets for their girlfriends and wives. Buttercup is taken aback when she observes Ralph Rackstraw, one of the lowly sailors, profess his love for the high-born Captain's daughter Josephine. At the end of his heart-felt confession we meet Dick Deadeye, an unfortunate creature with an abrasive personality to match. He attempts to bring

Audition Information

Auditions for the MOTCC's 2012-2013 season will be held at the Detroit Opera House on

May 21: 4-8:30 p.m.

June 9: 12-5 p.m.

June 11: 4-8:30 p.m.

To order student dress tickets or to schedule an audition, contact Megan Warzecha at mwarzecha@motopera.org or visit www.motcc.org.

SUZANNE MALLARE ACTON

Chorus Master, *Pearl Fishers*, *Pagliacci*

As long-term Chorus Master of MOT, Suzanne Acton has received wide critical acclaim for her choral direction involving more than 125 productions in seven languages. Conducting credits include *West Side Story*, *Barber of Seville*, *Music Man*, *Pirates of Penzance*, *The Mikado*, *Daughter of the Regiment*, *Carmen*, *La Traviata* and *Carmina Burana* with *The Medium* for MOT; *My Fair Lady* and *La Traviata* for Dayton Opera; *Merry Widow* and *Madame Butterfly* for Artpark; and *Tosca* for Augusta Opera. As founding Director of the MOT Children's Chorus, Ms. Acton was instrumental in developing the inaugural 2007-08 season.



JILL GARDNER

Nedda, *Pagliacci*

American soprano Jill Gardner makes her company debut this spring. In the current season and beyond, performances include Cio-Cio San in *Madame Butterfly* at Arizona Opera and Tri-Cities Opera, and Beethoven's *Mass in C Major* with the Wichita Symphony. In recent seasons, Ms. Gardner made her Lyric Opera of Chicago debut performing Nedda and covering Mimi in *La Bohème*, her Florida Grand Opera debut as Musetta in *La Bohème*, her Boston Lyric Opera debut as Mimi followed by her role debut as *Tosca*, and her Madison Opera debut as Marguerite in *Faust*.



MARK FLINT

Conductor, *Pearl Fishers*

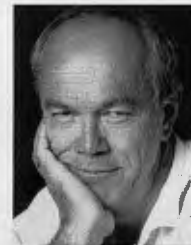
Conductor Mark Flint has led the majority of orchestras in world-renowned opera houses throughout the United States and Canada, including New York City Opera, Opéra de Montréal, Opera Company of Philadelphia, Florida Grand Opera, Opera Theatre of St. Louis, Fort Worth Opera, Arizona Opera and Hawaii Opera Theatre. He conducted the world premiere of Tobias Picker's *Thérèse Raquin* in Montreal, the premiere of Ned Rorem's *Our Town* at Lake George Opera, and in 2007 orchestrated and conducted the world premiere of David DiChiera and Bernard Uzan's *Cyrano*.



CLAUDE GIRARD

Set Designer, *Pagliacci*

Quebec native Claude Girard began his design career in 1967 at Les Grands Ballets Canadiens. He has since designed sets, costumes and lighting for productions including *Die Entführung aus dem Serail*, *La Cenerentola*, *Romeo and Juliet*, *Norma*, *La Bohème*, *Suor Angelica*, *Gianni Schicchi*, and *Madame Butterfly*, among many others, for Opéra de Montréal, Opéra de Nancy in France, Liège, Philadelphia, Portland, Seattle, Tulsa, Detroit, Dayton, Louisville, Hamilton, Winnipeg, Calgary and Vancouver. His sets last appeared at MOT for the 2010 production of *La Bohème*.



NMON FORD

Zurga, *Pearl Fishers* (14, 18, 21)

Panamanian-American baritone Nmon Ford makes his company debut this spring. A featured soloist on the 2010 Grammy Award-winning *Transmigrations* and the three-time 2006 Grammy Award-winning *Songs of Innocence and of Experience*, Mr. Ford has enjoyed many successful major debuts in recent seasons, including with Orchestre National des Pays de la Loire in Mahler's *Lieder eines fahrenden Gesellen*, conducted by John Axelrod. Last season, he appeared at Teatro Comunale di Bologna in the title role of Pier Luigi Pizzi's production of *Don Giovanni*, followed by Escamillo in *Carmen* at the Szegep Open-Air Festival in Hungary.



ANDREW GRAY

Nourabad, *Pearl Fishers*

Australian-American bass-baritone Andrew Gray most recently appeared with the company as Figaro in last fall's *Marriage of Figaro*. He made his professional debut with MOT in 2009's *Nabucco*, and has also performed with the company as Colline in *La Bohème*, Masetto in *Don Giovanni*, Angelotti in *Tosca*, and Mr. Lindquist in *A Little Night Music*. Recent engagements include the Imperial Commissioner in *Madame Butterfly* and the King in *Aida* with Phoenix Opera; and the title role in *Gianni Schicchi* with Oberlin in Italy. This season also marks a return to Phoenix Opera for *Rigoletto*.



JESUS GARCIA

Nadir, *Pearl Fishers* (20, 22)

American tenor Jesus Garcia returns to the company after last performing in *Daughter of the Regiment* in 2005. Specializing in the romantic roles of the Italian and French repertoire, his dynamic stage presence and soaring vocalism have made him one of opera's most sought-after rising stars. Mr. Garcia is the recipient of numerous awards, including a 2003 Tony Award Honor for his work as Rodolfo in Baz Luhrmann's production of *La Bohème* on Broadway. Previous roles include Fenton in *Falstaff* with Houston Grand Opera and Opera Company of Philadelphia, and Ferrando in *Così fan tutte* with Berlin Staatsoper and the Spoleto Festival USA.



GORDON HAWKINS

Tonio, *Pagliacci*

American baritone Gordon Hawkins last appeared with the company in 2006's *Porgy and Bess*. He recently made a triumphant San Francisco Opera debut as Alberich in Francesca Zambello's highly-acclaimed *Ring Cycle*. Considered the leading Alberich in the world, he has also performed the role with Washington National Opera, Teatro de la Maestranza in Seville, and Los Angeles Opera. In the current season and beyond, engagements include Alberich and Telramund in *Lohengrin* at Deutsche Oper Berlin, Alberich in *Siegfried* at Teatro de la Maestranza, and Amonasro in *Aida* at Lyric Opera of Chicago.



LUIS LEDESMASilvio, *Pagliacci*

Mexican baritone Luis Ledesma returns to MOT after his company debut as Germont in 2008's *La Traviata*. His career already includes appearances in several international opera houses around the world, including Teatro alla Scala in Milan and the Liceu in Barcelona. His current season features appearances as Tonio in *Pagliacci* for Ottawa Opera and Germont for Syracuse Opera. Last season included Escamillo in *Carmen* with Arizona, New Jersey and Manitoba Operas and the Orlando Philharmonic; Tonio for San Antonio Opera; Gerard in *Andrea Chenier* for Nashville Opera; and Valentin in *Faust* for Hawaii Opera.

**CINDY LUDWIG**Wig & Makeup Designer, *Pearl Fishers, Pagliacci*

Cindy Ludwig most recently designed last spring's *Rigoletto* for MOT, having previously been with the company for 13 seasons through 2000. She has been involved with over 225 opera productions throughout the Americas since 1987 with more than 28 opera companies, including Baltimore, Cincinnati, Cleveland, Glimmerglass, Miami, Palm Beach, Sarasota and Syracuse. Ms. Ludwig was the wig designer for Ringling Brothers Barnum & Bailey Clown College from 1989 until its closing in 1998, and has also worked in film, television and on Broadway.

**JOHN MALASHOCK**Choreographer, *Pearl Fishers*

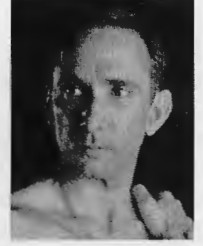
John Malashock is Artistic Director of Malashock Dance, which he founded in San Diego after a distinguished performing career with Twyla Tharp's company in New York. With Tharp, he performed world-wide, appeared in the Academy Award-winning film *Amadeus*, and performed in concerts with Mikhail Baryshnikov. Mr. Malashock's work has been commissioned by La Jolla Playhouse, the Old Globe Theatre, San Diego Opera, and others, and he has garnered four Emmy Awards for his dance films. His choreography for *Pearl Fishers* has been seen in San Francisco, New York and Detroit, among other cities.

**STEVEN MERCURIO**Conductor, *Pagliacci*

Pagliacci marks American maestro Steven Mercurio's seventeenth production with MOT, after last conducting *Rigoletto* in 2011. He has conducted more than forty different operas in six languages in many of the world's leading opera houses, and for five years was Music Director of the Spoleto Festival and Principal Conductor of the Opera Company of Philadelphia. In addition to Maestro Mercurio's operatic repertoire, his symphonic appearances have spanned the world, and he is an acclaimed and sought-after arranger and orchestrator, creating arrangements for a wide array of artists including Andrea Bocelli, Plácido Domingo and Sting.

**MICHAEL MIZERANY**Assistant Choreographer, *Pearl Fishers*

Michael Mizerany last appeared with MOT as a dancer in the 2004 production of *Pearl Fishers*. He is the Associate Artistic Director for Malashock Dance in San Diego and has danced in venues across the nation, including Lincoln Center and the Kennedy Center. Mr. Mizerany has choreographed extensively and his works are in the repertory of such companies as MAD/CO, San Diego Civic Dance Company, Michigan Dance Collective and Malashock Dance. He has also served as a guest artist with such companies as Yorke Dance Project, Francisco Martinez Dance Theater, and Los Angeles Chamber Ballet.

**SARAH JOY MILLER**Leila, *Pearl Fishers* (20, 22)

American soprano Sarah Joy Miller returns to MOT after her company debut as Gilda in last spring's *Rigoletto*. Last year also marked the release of an album of arias she recorded with the Pannon Philharmonic Orchestra conducted by Steven Mercurio in Pecs, Hungary. Recent appearances include Musetta in *La Bohème* at New York's Symphony Space, Micaela in *Carmen* with New York Lyric Opera, and Violetta in *La Traviata* with Long Island Opera. Ms. Miller also performed in concert with Marcello Giordani in celebration of his newly created foundation, and was selected as a featured soloist with the St. Bart's Music Festival.

**ANTONELLO PALOMBI**Canio, *Pagliacci* (12, 16, 19)

Italian tenor Antonello Palombi last performed with the company in 2010's *Tosca*. In the current season and beyond, engagements include Radames in *Aida* and Calaf in *Turandot* at Dallas Opera, Calaf and Foresto in *Attila* at Seattle Opera, and Manrico in *Il Trovatore* at Opera Carolina. Among multiple other engagements abroad, Mr. Palombi performs Verdi's *Requiem* with the RTÉ National Symphony Orchestra in Ireland under Giordano Bellincampi, the title role of *Andrea Chenier* in Cascina, Calaf in *Turandot* in Poznan, and concerts in Tbilisi and Budweis in the Czech Republic.

**EDWARD PARKS**Zurga, *Pearl Fishers* (20, 22)

American baritone Edward Parks makes his company debut this spring. A recent graduate of the Metropolitan Opera's Lindemann Young Artists Program, he made his Met debut as Fiorello in *Barber of Seville*, and has since appeared there in productions of *La Bohème* and *La Fanciulla del West* and toured with the company in Japan. Other recent engagements include Ford in *Falstaff* with the Boston Youth Symphony, Count Almaviva in *Marriage of Figaro* at Opera Theatre of St. Louis, and performances of Schubert's *Winterreise* at the Schubert Club in St. Paul and in Carnegie Hall's Weill Recital Hall.



LEAH PARTRIDGE

Leila, *Pearl Fishers* (14, 18, 21)

Soprano Leah Partridge, a Georgia native, returns to the company after last appearing in the 2007 world premiere of David DiChiera's *Cyrano*. She has received praise worldwide for her compelling stage presence and intelligent interpretations of opera's most beloved characters. Ms. Partridge has recently performed with the Metropolitan Opera as the First Niece in *Peter Grimes*, La Charmeuse in *Thaïs* and Marie in *Daughter of the Regiment*. Additional performances have taken her to the stages of Semper Oper in Dresden, Florida Grand Opera, Michigan Opera Theatre, Atlanta Opera and the Opera Company of Philadelphia.

**JOHN PICKLE**

Canio, *Pagliacci* (18, 20)

American tenor John Pickle makes his company debut this spring. His career encompasses opera, oratorio, recital and concert, and he adapts to a variety of genres. Upcoming engagements include Calaf in *Turandot* with Mobile Opera; Canio with Western Plains Opera; and Tagliapietra Gauro, Ori Dedo, Pietro Orseolo and Giorgio Tradonico in Teatro Grattacielo's *La Nave*. Recent engagements include Cavaradossi in *Tosca*, Erik in *Der fliegende Holländer*, and a Gala Concert for Mobile Opera; and cover for Pollione in *Norma* with Opera Company of Philadelphia.

**PHILIPPE PIERCE**

Beppe, *Pagliacci*

Tenor Philippe Pierce makes his company debut this spring. In the current season and beyond, he sings the role of Gerard/Narrator in Philip Glass' *Les Enfants Terribles* with North Carolina Opera, Gastone in *La Traviata* with Nashville Opera, and Spoletta in *Tosca* with Opera Western Reserve. Recent engagements included Gastone at Dayton Opera, Remendado in *Carmen* with Opera Western Reserve, Normanno in *Lucia di Lammermoor* at Opera Cleveland, and Mercury in *Orpheus in the Underworld* and Goro cover in *Madame Butterfly* at Central City Opera.

**ZANDRA RHODES**

Production Designer, *Pearl Fishers*

Zandra Rhodes has stamped her identity on the international world of fashion with her pink hair, theatrical makeup and art jewelry, and was part of the wave of British designers who put London at the forefront of the international fashion scene in the 1970s. Ms. Rhodes designed her first opera, *Magic Flute*, in 2001 for San Diego Opera, followed by *Pearl Fishers* and *Aida*. She has enjoyed a longstanding private clientele from rock stars to royalty, including Diana, Princess of Wales. In 2003, Ms. Rhodes founded the Fashion and Textile Museum in London.

**ANDREW SINCLAIR**

Stage Director, *Pearl Fishers*

British director Andrew Sinclair has staged numerous productions at the Royal Opera Covent Garden since 1986. He directed a semi-staging of *Der Ring des Nibelungen* at Royal Albert Hall and made his Italian debut with Verdi's *I masnadieri* at Teatro Comunale of Bologna. Mr. Sinclair debuted in the U.S. at San Diego Opera in 2001 with *Lohengrin*, followed by Zandra Rhodes' *Pearl Fishers* in 2004, which was successfully revived for a number of companies including Michigan Opera Theatre. In 2011, he made a very successful debut at Lyric Opera of Chicago with *Lohengrin*.

**KENDALL SMITH**

Lighting Designer, *Pearl Fishers*

Kendall Smith has designed lighting for more than 60 productions with the Michigan Opera Theatre, making his debut in 1988 with *The Ballad of Baby Doe*, and most recently designed lighting for the company's fall 2011 production of *Marriage of Figaro*. His work has been featured in numerous productions by respected opera companies, theaters and festivals, including Florida Grand Opera, the Oregon Shakespeare Festival, Indianapolis Opera, the Weston Playhouse, Geva Theatre and Boston Lyric Opera.

**NOAH STEWART**

Nadir, *Pearl Fishers*

American tenor Noah Stewart last appeared with MOT in 2010 as Rodolfo in *La Bohème*. He has established himself as one of the world's fastest-rising young tenors, making debuts in Bregenz, Johannesburg, Leeds, Lisbon, London, Paris, New York, Chicago and Detroit in repertoire including Cavaradossi in *Tosca*, Don José in *Carmen*, and Pinkerton in *Madame Butterfly*. Mr. Stewart attended the Juilliard School on a full scholarship, the Academy of Vocal Arts, and was an Adler Fellow at the San Francisco Opera. Upcoming engagements include Radames in *Aida* for the Glimmerglass Festival and Don José for Florentine Opera.

**DONALD EDMUND THOMAS**

Lighting Designer, *Pagliacci*

Donald Thomas returns to the company after designing *Rigoletto* last season, and *Marriage of Figaro*, *Il Trovatore*, *Salome* and *Romeo and Juliet* in previous seasons. He also designed the world premiere of David DiChiera's *Cyrano* for MOT and subsequent productions for Opera Company of Philadelphia and Florida Grand Opera, where he also designed *Don Giovanni*. Other recent designs include *Carmen* for Lyric Opera of Kansas City, *Otello* for Palm Beach Opera, and *La Voix Humaine* and *Pagliacci* for Opera Cleveland. Mr. Thomas is a graduate of the Yale School of Drama.



BERNARD UZAN
Stage Director,
Pagliacci

Having most recently directed *Rigoletto* in the spring of 2011, Bernard Uzan's long history with MOT began with his debut as director for *Faust* in 1983. A native of France, his extensive background in the arts includes success as a general director, artistic director, stage director, librettist, designer, actor, novelist, and manager. His productions have graced the stages of 50 opera companies in North America, France, Italy, Switzerland and South America with more than 300 productions. As a librettist and stage director, Mr. Uzan collaborated with composer David DiChiera and conductor Mark Flint on their new production of *Cyrano*.



Eisenhower Dance Ensemble

Now celebrating two decades of dance in Detroit, Eisenhower Dance Ensemble (EDE) was founded by Artistic Director Laurie Eisenhower in the summer of 1991. Along with Ms. Eisenhower's highly acclaimed choreography, EDE has also boasted works by internationally known choreographers such as David Parsons, Stephen Koester, Michael Foley, Kiesha Lalama-White, Mark Dendy, Joel Hall, Eddy Ocampo, Lila York, Colin Connor, José Limón, and Billy Siegenfeld.

With support from the Michigan Council for Arts and Cultural Affairs, the company has also collaborated with Michigan Opera Theatre, the Warren Symphony, the Immigrant Suns, the Rackham Symphony Choir in *Carmina Burana*, and with the Motor City Lyric Opera and Toledo Opera in *Amahl and the Night Visitors*. Through a grant from the National Endowment for the Arts, EDE restaged Lar Lubovitch's *Angel's Feet* during the 2010-2011 season. EDE has produced several full-evening length touring productions. These include *Motown in Motion*, a visual salute to the tunes that made Motown records famous; *Laugh Tracks*, an evening of comedy in dance; Igor Stravinsky's *A Soldier's Tale* with Detroit Chamber Winds & Strings as part of the Great Lakes Chamber Music Festival; and *Dances from the Heart of Rock and Roll*, a heartfelt tribute set to folk and rock music.

In September of 1995, EDE opened the doors to the EDE Center for Dance, and in January of 2008, the Center was relocated to a beautiful new facility on South Street in Rochester. A second EDE Center opened in Birmingham in September 2008. The Centers serve as bases for the company's community outreach and education programs.

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Call 313.237.3408 for further information

Michigan Opera Theatre Orchestra

| | | | | |
|---|---|---|--|--|
| Violin I Charlotte Merkerson, <i>Concertmaster+</i> Laura Leigh Roelofs, <i>Assistant</i> <i>Concertmaster+</i> Velda Kelly+ Bryan Johnston+ Andrew Wu + Beth Kirton + Molly Hughes + Kevin Filewych + Emily Barkakati | Viola John Madison*+ Scott Stefanko+ Kathleen Grimes+ James Greer Julianne Zinn Catherine Franklin | Flute Amanda Sparfeld*+ Laura Larson+ Dennis Carter Scott Graddy Helen Near | Horn Andrew Pelletier*+ Carrie Banfield+ Susan Mutter Tamara Kosinski Denise Root-Pierce Kurt Civilette | Harp Patricia Terry-Ross *+ Timpani Terence Farmer Andrew Buchanan |
| Violin II Victoria Haltom*+ Daniel Stachyra + Henrik Karapetyan+ Anna Weller+ Janet Sullins Elizabeth Rowin Tamara Sherman | Cello Nadine Deleury*+ Diane Bredesen+ Robert Reed+ John Iatzko Sarah Cleveland Stefan Koch | Oboe Sally Pituch+ Nermis Mieses | Trumpets David Ammer*+ Gordon Simmons+ Derek Lockhart Mitchell Wechsler | Percussion John Dorsey*+ David Taylor Daniel Maslanka |
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| | | Bassoon Pawel Wnuk*+ Roger Maki-Schramm Marat Rakhmatullaev | Tuba Fritz Kaenzig Philip Sinder | Detroit Federation of Musicians Local #5 American Federation of Musicians |

Michigan Opera Theatre Chorus

| | | | | |
|--|---|--|---|---|
| Andrea Apel Gregory Ashe Ryan Banar Monique Bates Heidi Bowen Zook Kim Brooks Fred Buchalter Elizabeth Cedroni Laurie DiSabatino Darren DeWit | Gerianne Ditto-Harvey Amy Dixon Amy Dolan-Malaney Isaac Droscha Ken Ebaugh Brandy Ellis Rebecca Engelhard Michael Fowler Kurt Frank Yvonne Friday Conda Green | Rosaline Guastella Quishaun Hill Branden C.S. Hood Richard Jackson, Jr. Tom Kabala Annie Klark Jerrold Lee Stacey Mason Brad Miller Pette Moore Peter Morgan | Elizabeth Nicholson Ron Reinhart Monica Sciaky Ken Shepherd Kyle Stegall Gregory Stinson Lucy Thompson Kyle Truax Mari Voelker Tiffanie Waldron Justin Watson | Tamara Whitty Jeff Wilkinson Thomas Younger Sara Zeglevski The American Guild of Musical Artists is the official union of the Michigan Opera Theatre Chorus |
|--|---|--|---|---|

Michigan Opera Theatre Children's Chorus

| | | | |
|--|---|--|---|
| (May 12, 16, 19) Isabelle Bepler Cassia Burley Antonio Cipriano Elizabeth Duus Emily Finkelstein Lauren Hackett Ryan Hurley Brittany Johnson Riley Kalt Madelyn Kaplan Ryan Kotlinski | Anne Koziara Kaila Madison Alaina Matthews Isabel Rocha Steffi Roche Stefannie Savoy Elizabeth Sheeren Gabrielle Tift John Vandevent Christina Wallag Claire Yonkus | (May 18, 20) Jamila Ammary Tyler Bouque Chailyn Bryce Alex Capeneka Natalie Corrigan Emily Crombez Hosey Cusumano Elena Dsouza Kristen Dubicki Miles Eichenhorn Gabrielle Feber | Aurora Haziri Amie Heitchue Teagan Lewis Rachel Miltimore Olivia Motzer Avery Rausch Madeleine Reardon Isabelle Ross Bailey Spry Arielle Sturr Annie Youngs |
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Now is the time to arrange for speakers and lecturers for your 2012-13 meetings of clubs, sororities, fraternities and other groups that would enjoy hearing from our professional presenters! Offerings feature overviews of our season, Lives of Famous Composers, Women Composers, Folk and Fairy Tales in Opera and Dance, the History of Detroit Theaters, and many more unusual, fun and fascinating topics.

LEARNING AT THE OPERA HOUSE

Create and Perform

Students from age 10 and up can participate in Create and Perform, in which students improvise stories, compose their own music, and perform their production for an audience in our rehearsal studio. This creative workshop takes place from Monday, June 25, through the final performance on Friday, July 6. Older students are welcome if they would like to be part of this program. Instructors are Karen V. DiChiera, Lamar Richardson, and percussionist Christopher Cervinak.

Gilbert & Sullivan Operetta

Each year we present a Gilbert and Sullivan operetta with our students ages 10 to 18. This three-week camp runs from Monday, July 9, to the performance on Friday, July 27. The program is taught by a professional staff that includes singer and stage director Julie Smith, singer and voice teacher Wendy Bloom, and accompanist Joseph Jackson. These fine instructors produce a professional quality production in three weeks with our talented youngsters. Performed in our main stage theater, the production is costumed and fully staged. Auditions for main roles take place after all students are registered for the workshop.



A photograph from last summer's Lens on the City.

Opera Camp & Workshop

Opera Camp is an in-depth program for people anticipating a career in the field of opera. Beginning on Monday, July 23, master classes on historic dance, characterization, acting, improvisation and make-up will culminate in an evening recital and final scenes performed on Sunday, August 5. Taught by contralto Candace de Lattre and visiting professors.

Lens on the City

Lens on the City is an intergenerational program for families, friends and youngsters to have the opportunity to photograph new Detroit destinations

chosen every summer by Karen DiChiera (Director of MOT Community Programs) and Karen Najher (Historic Preservationist) along with photographer Ara Howrani. These adventures take place the mornings of July 30, 31 and August 1. Our very own photo exhibit will take place on Sunday, August 5, during the final performance of Opera Camp and Workshop. Participating photographers are invited to attend the performance for free.

For more information on any of these opportunities, visit www.michiganopera.org and click on "Learning," or call (313) 237-3429.

Dance News from the Detroit Opera House

Carol Halsted, Director

Master Classes

Learn from professional dancers when they come to the Detroit Opera House. Master Classes are an excellent opportunity for dancers of any level to learn from the professionals they see on stage. Classes are FREE with a ticket to the corresponding performance; otherwise, each class is \$25. Classes take place in the Margo V. Cohen Center for Dance or the Chrysler Black Box Theater in the Ford Center for Arts and Learning. Advance registration is required; to register, send your name and contact information to dance@motopera.org or call (313) 237-3251.

Hubbard Street 2
Friday, March 2
Intermediate/Advanced Ballet Class
6-7:30 p.m.
Ages 14 and up
\$25 (this class is not free with a ticket)
Saturday, March 3
Family Workshop, 12:30 to 1:30 p.m.
(free with ticket)

Alvin Ailey
Saturday, March 31
Intermediate/Advanced Modern Class
11 a.m. to 12:30 p.m.
Ages 14 and up

Corella Ballet
Saturday, April 28
Intermediate/Advanced Ballet Class
11 a.m. to 12:30 p.m.
Ages 14 and up

Get Involved!

Do you love dance and have a desire to support the arts by volunteering? Become a member of the Detroit Opera House Dance Council. This group is in need of highly motivated dance lovers who are willing to host gatherings, develop new fundraising ideas and, most of all, enjoy dance in Detroit. For more information, contact Cheryl McIlhon at mcilhon@comcast.net.

Dance Film Series

Dance lovers come together for dance films, food, drink, and discussion on Tuesday evenings. All dance films take place at the Detroit Opera House in the Ford Center for Arts and Learning. A \$10 donation is payable at the door, and refreshments are provided. No reservations required. For more information, call (313) 237-3426. All films begin at 7 p.m.

March 20: "Comedy in Dance"
featuring selections from Sharp, Robbins, and Ballet Trocadero

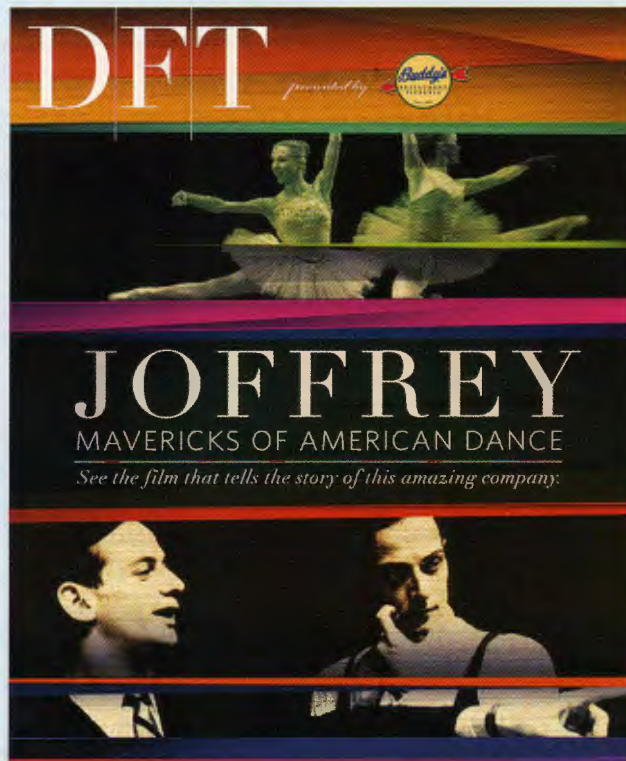
April 17: "An Evening of Viennese Dances"
with old Vienna dances from Balanchine to Roland Petit

May 15: "Alice's Adventures in Wonderland"
Enjoy the presentation of the full ballet by the Royal Ballet of England

Year-Round Dance Classes

Ballet Renaissance makes the Detroit Opera House home, offering year-round classes for students ages 4-adult, Monday through Friday from 5-8 p.m. For more information or to register, call (313) 469-0694 or visit www.balletren.org.

Inner City Dance Scope also calls the Detroit Opera House home, offering year-round classes including ballet, jazz, tap, modern, pointe, hip hop, and other styles. Classes take place



The Detroit premiere takes place at the Detroit Film Theatre on April 12 and 14, 2012 (dia.org/dft). For information about events scheduled by the Detroit Friends of Joffrey, call (313) 237-3426.

on Saturdays from 10 a.m. – 3 p.m. for both children and adults, ages 2½ and up. For more information or to register, call (313) 926-6654 or visit www.innercitydancescope.webs.com.

Auditions

The Ailey School
Monday, April 1, at 11 a.m.
For: Certificate Program, Independent Study Program, Summer Intensive Program
Information: www.theaileyschool.edu

For information on auditions, contact Kim Smith at dance@motopera.org or 313-237-3251.



Ensuring the Future

Imagine a gift that outlives you—that touches future generations in your absence—to experience and enjoy the world of opera.

That's the goal of the Avanti Society, Michigan Opera Theatre's Planned Gift Recognition Program.

The Avanti Society represents a designated group of friends of Michigan Opera Theatre who have made plans to include the organization in their estate plans—whether by will, trust, insurance, or life income arrangement. Membership in the Avanti Society is open to all.

Members of the Avanti Society receive a beautifully designed lapel pin, recognition at the annual Avanti Evening and invitations to special events and performances, and are listed as members in our program books throughout each season.

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The growth of Michigan Opera Theatre's permanent Endowment Fund ensures the growth and future vitality of one of the region's greatest cultural assets. You are invited to create your own legacy—your Avanti—through Michigan Opera Theatre.

You may use the attached confidential reply card to indicate your gift, or contact Kim-Lan Trinh at (313) 237-3408 to discuss gift options that may benefit you, your heirs and Michigan Opera Theatre.

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Michigan Opera Theatre extends appreciation to the many donors who contributed so generously to the three phases of the Detroit Opera House fundraising initiative from 1989 to 2004. Following is a cumulative listing of gifts of \$5,000 and above to *The Capital Campaign to Restore the Detroit*

Opera House (1989 – 1998), The New Century Fund Campaign (1999 – 2001) and The Crowning Achievement Campaign (2002 – 2004).

We also thank the many donors who contributed gifts below \$5,000 for their commitment and belief in the Detroit Opera House project.

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In his own words

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From the moment I started singing opera under the tutelage of Dr. David DiChiera, it was as though I had started an operatic bank account with very high interest.

I cannot allow Michigan Opera Theatre to be financially drained. I do my best to prevent this.

—Dr. Jonathan Swift



Since 1996, Dr. Swift has been a staunch supporter of MOT, participating in capital as well as annual campaigns for opera and dance, and all major fundraisers and special events. He is a member of the General Director's Circle and the Avanti Society, MOT's group of friends who have made arrangements to include MOT in their estate plans.

"Thank you, Jonathan, for your kind words!" —David DiChiera

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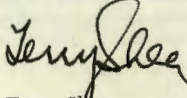
Greetings from the MOT Volunteer Association!

I am delighted to send you my warmest greetings as we begin our Spring Season.

Opera as an art form and the Michigan Opera Theatre are very important to me. MOT productions are truly world class and the organization has a culture and tradition of excellence in all it does. Presenting one of the most diverse opera and dance series in the country requires the collaboration of many, especially those who help out behind the scenes, and I would like to recognize some of our key volunteer groups: the hosts of our opening night dinners, cast parties and soirées; the committees that create our hallmark BravoBravo! event; our resident historians who conduct Opera House tours; our extraordinary corps of ushers; and our MOTVA Board members. To each of you who supports us through generous gifts of time and resources, my most sincere thanks.

If you are not yet a volunteer, I hope that you will consider joining us. Your tax-deductible membership entitles you to participate in our individual volunteer groups. For membership information, please consult the MOTVA webpage at www.michiganopera.org under "support us," or call Christina Wagner at (313) 237-3236.

I hope that you enjoy the 2011-12 season. I look forward to working with you and thank you for your interest and involvement in the Michigan Opera Theatre Volunteer Association.



Terry Shea
President
MOTVA



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Love, Fate & Fortune Opera Ball



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Ball co-chairs Juliette Okotie-Eboh, Marlene Boll, Joanne Danto, Patti Rhodes-Prowse, and Shelley Tauber with David DiChiera

Annual Trustees Meeting



Kent Jidov, Jeremy Zeltzer, Lee Barthel



Lee & Floy Barthel with Barbara Kratchman



Ron Michalak, Jason Warzecha, Barbara Frankel, Gloria & Fred Clark



Allan Nachman

General Information

PHOTOGRAPHY, RECORDING & COMMUNICATIONS DEVICES

Photography or recording during any performance is strictly prohibited. You are welcome to take photographs in the lobby before or after a performance and during intermission. As a courtesy to our guests, please switch all electronic devices to silent mode and refrain from using them during the performance.

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 the 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 on the third floor (Madison Street entrance) – press "3R" on the elevator to reach this facility. Gentlemen's restrooms are located under the Grand Staircase and also on the third floor (Broadway Street side) – press "3" on the elevator to reach this facility. 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 at 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, who 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

We encourage all our guests to take advantage of the Detroit Opera House Parking Center, located next to the Detroit Opera House. Pre-paid parking is available for all guests and can be purchased with tickets online or through the Detroit Opera House ticket office. This 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. Call (313) 237-7464 for more information.

ACCESSIBILITY

Accessible seating locations for patrons in wheelchairs are located in all price ranges on the orchestra level. When purchasing 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 hold a piece of personal identification while you are using the device. Please contact the ticket office at (313) 237-7464 should you desire special consideration.

CHILDREN

Children are welcome; however, all guests are required to hold a ticket, regardless of age. In all cases, babes in arms are not permitted.

SERVICES

Concessions stands are located on all levels. Please note that food and drinks are not permitted in the auditorium at any time. Coat Check is located at the Guest Services desk in the Vincent Lobby (Madison Street side). Please note that the Detroit Opera House does not accept responsibility for any personal articles that are not checked at the coat check.

CONCEALED WEAPONS

Be advised that, for purposes of Michigan Compiled Laws, Section 28.425o(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 pistol on the premises.

RENTAL INFORMATION

The Detroit Opera House is available for rent by your organization. Please call (313) 961-3500, and ask to speak with the Director of Booking & Events Management.

TICKET INFORMATION

The Detroit Opera House ticket office hours are Monday-Friday, 10 a.m. to 5:30 p.m. On performance days hours are 10 a.m. through the first intermission of the performance, except weekends, when the ticket office will open two hours prior to curtain time. Tickets are available online at www.MichiganOpera.org. Tickets for all public events at the Detroit Opera House are also available through all TicketMaster outlets, by phone at (800) 745-3000, or at www.TicketMaster.com.

DETROIT OPERA HOUSE TOURS

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ALVIN AILEY AMERICAN DANCE THEATER

Thursday, March 29, 2012

HOME

(2011)

Choreography by Rennie Harris
Assistant Choreographer: Nina Flagg
Music by Dennis Ferrer, Raphael Xavier
Costumes by Jon Taylor
Lighting by Stephen Arnold

Matthew Rushing*, Renee Robinson, Linda Celeste Sims, Hope Boykin,
Akua Noni Parker, Alicia Graf Mack, Kelly Robotham, Belen Estrada, Guillermo Asca,
Glenn Allen Sims, Antonio Douthit, Kirven James Boyd,
Renaldo Gardner, Michael Jackson, Jr.

* Guest Artist

Bristol-Myers Squibb is proud to support this new work which was inspired by the
"Fight HIV Your Way" initiative.

Lorenzo Rennie Harris was born and raised in an African-American community in North Philadelphia. In 1992, he founded Rennie Harris Puremovement, a hip-hop dance theater company dedicated to preserving and disseminating hip-hop culture. Voted one of the most influential people in the last one hundred years of Philadelphia history, Mr. Harris has received several accolades, including the Herb Alpert Award in the Arts, the Governor's Arts Award, a United States Artist Fellowship, and an honorary doctorate from Bates College. *The London Times* wrote of Mr. Harris that he is "the Basquiat of the U.S. contemporary dance scene." Most recently, Rennie Harris Puremovement was chosen by DanceMotion USA as one of four companies to serve as citizen diplomats, and they will tour Egypt, Israel, Palestinian territories and Jordan in 2012. This season, Ailey's repertory features both Mr. Harris' *Love Stories* (a collaboration with Judith Jamison and Robert Battle) and *Home*.

"Underground Is My Home" written and performed by Dennis Ferrer. Published by Sferic Music (BMI) Administered by Bug. Courtesy of BPM King's Street Sounds/Nite Groove by arrangement with Bug. All rights reserved. Used by permission. "I See...Do You" composed by Raphael Xavier. Performed by Raphael Xavier, with D. Sabela Grimes.

-INTERMISSION-

TAKADEME

(1999)

Choreography by Robert Battle
Music by Sheila Chandra
Costume by Missoni
Costume recreated by Jon Taylor
Lighting by Burke Wilmore

Linda Celeste Sims

Generous support for this Company premiere was provided by
The Pamela D. Zilly & John H. Schaefer New Works Endowment Fund
and the Kansas City Friends of Alvin Ailey through the generosity of
the Muriel McBrien Kauffman Foundation and individual donors.

"Speaking in Tongues II" performed by Sheila Chandra. Courtesy of Real World Records Ltd.

-PAUSE-

THE HUNT

(2001)

Choreography by Robert Battle
Assistant to the choreographer: Erika Pujikic
Music by Les Tambours du Bronx
Costumes by Mia McSwain
Lighting by Burke Wilmore

Jermaine Terry, Antonio Douthit, Kirven James Boyd,
Yannick Lebrun, Glenn Allen Sims, Marcus Jarrell Willis

Generous support for this Company premiere was provided by
The Pamela D. Zilly & John H. Schaefer New Works Endowment Fund
and Linda Stocknoff.

"Jungle Jazz" by L. Blomme, performed by Les Tambours du Bronx. "Les Boulets Se Rebiffent" by A. Dipace, J.Y. Lefloch, Y. Nisgand, B. Pingon, and J.M. Tramoy, performed by Les Tambours du Bronx. "Black Bull" by L. Le Mapihan, performed by Les Tambours du Bronx. Music from the recording *Silence* (1999). Used with permission by Right Bank Music, Inc.

-INTERMISSION-

IN/SIDE
(2008)

Choreography by Robert Battle
Music performed by Nina Simone
Lighting by Burke Wilmore

Samuel Lee Roberts

"Wild Is The Wind" words by Ned Washington, music by Dimitri Tiomkin © 1957, renewed 1985 Patti Washington Music (ASCAP), Catharine Hinen Music (ASCAP), Chappell & Co., Inc. (ASCAP), Anne Rachel Music Corporation (ASCAP) and Volta Music Corp (ASCAP). Catharine Hinen Music is administered exclusively for use by Joma Music Group, Inc. Used by permission. All rights reserved.

-PAUSE-

REVELATIONS
(1960)

Choreography by Alvin Ailey
Music: Traditional
Décor and costumes by Ves Harper
Costumes for "Rocka My Soul" redesigned by Barbara Forbes
Lighting by Nicola Cernovitch

PILGRIM OF SORROW

- I Been 'Buked**..... The Company
Music arranged by Hall Johnson*
- Didn't My Lord Deliver Daniel**..... Michael Francis McBride, Hope Boykin,
Music arranged by James Miller+ Jacqueline Green
- Fix Me, Jesus**..... Alicia Graf Mack, Jermaine Terry
Music arranged by Hall Johnson*

TAKE ME TO THE WATER

- Processional/Honor, Honor**..... Daniel Harder, Megan Jakel, Michael Jackson, Jr.,
Music adapted and arranged by Howard A. Roberts Marcus Jarrell Willis
- Wade in the Water**..... Linda Celeste Sims, Glenn Allen Sims, Renee Robinson
Music adapted and arranged by Howard A. Roberts
"Wade in the Water" sequence by Ella Jenkins
"A Man Went Down to the River" is an original composition by Ella Jenkins

- I Wanna Be Ready**..... Kirven James Boyd
Music arranged by James Miller+

MOVE, MEMBERS, MOVE

- Sinner Man**..... Marcus Jarrell Willis, Antonio Douthit, Vernard J. Gilmore
Music adapted and arranged by Howard A. Roberts
- The Day is Past and Gone**..... The Company
Music arranged by Howard A. Roberts and Brother John Sellers
- You May Run On**..... The Company
Music arranged by Howard A. Roberts and Brother John Sellers
- Rocka My Soul in the Bosom of Abraham**..... The Company
Music adapted and arranged by Howard A. Roberts

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All performances of *Revelations* are permanently endowed by a generous gift from Donald L. Jonas in celebration of the birthday of his wife Barbara and her deep commitment to Alvin Ailey American Dance Theater.

ALVIN AILEY AMERICAN DANCE THEATER

Friday, March 30, 2012

HOME (2011)

Choreography by Rennie Harris
Assistant Choreographer: Nina Flagg
Music by Dennis Ferrer, Raphael Xavier
Costumes by Jon Taylor
Lighting by Stephen Arnold

Matthew Rushing*, Renee Robinson, Linda Celeste Sims, Hope Boykin,
Akua Noni Parker, Alicia Graf Mack, Kelly Robotham, Belen Estrada, Guillermo Asca,
Glenn Allen Sims, Antonio Douthit, Kirven James Boyd,
Renaldo Gardner, Michael Jackson, Jr.

* Guest Artist

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Choreography by Robert Battle
Music by Sheila Chandra
Costume by Missoni
Costume recreated by Jon Taylor
Lighting by Burke Wilmore

Yannick Lebrun

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and the Kansas City Friends of Alvin Ailey through the generosity of
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"Speaking in Tongues II" performed by Sheila Chandra. Courtesy of Real World Records Ltd.

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Assistant to the choreographer: Erika Pujikic
Music by Les Tambours du Bronx
Costumes by Mia McSwain
Lighting by Burke Wilmore

Renaldo Gardner, Daniel Harder, Samuel Lee Roberts,
Vernard J. Gilmore, Michael Francis McBride, Kanji Segawa

Generous support for this Company premiere was provided by
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and Linda Stockhoff.

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(2008)

Choreography by Robert Battle
Music performed by Nina Simone
Lighting by Burke Wilmore

Kirven James Boyd

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REVELATIONS
(1960)

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Music: Traditional
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Music arranged by James Miller+ Jacqueline Green
- Fix Me, Jesus**..... Alicia Graf Mack, Yannick Lebrun
Music arranged by Hall Johnson*

TAKE ME TO THE WATER

- Processional/Honor, Honor**..... Kanji Segawa, Belen Estrada,
Michael Francis McBride, Samuel Lee Roberts
Music adapted and arranged by Howard A. Roberts
- Wade in the Water**..... Ghrai DeVore, Glenn Allen Sims, Renee Robinson
Music adapted and arranged by Howard A. Roberts
"Wade in the Water" sequence by Ella Jenkins
"A Man Went Down to the River" is an original composition by Ella Jenkins

- I Wanna Be Ready**..... Matthew Rushing^
Music arranged by James Miller+

MOVE, MEMBERS, MOVE

- Sinner Man**..... Daniel Harder, Antonio Douthit, Vernard J. Gilmore
Music adapted and arranged by Howard A. Roberts
- The Day is Past and Gone**..... The Company
Music arranged by Howard A. Roberts and Brother John Sellers
- You May Run On**..... The Company
Music arranged by Howard A. Roberts and Brother John Sellers
- Rocka My Soul in the Bosom of Abraham**..... The Company
Music adapted and arranged by Howard A. Roberts

^ Guest Artist

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MINUS 16

(1999)

Choreography by Ohad Naharin
Restaged by Danielle Agami
Music by Various Artists
Costumes by Ohad Naharin
Lighting by Avi Yona Bueno (Bambi)

Rachael McLaren, Ghrai DeVore, Demetia Hopkins, Megan Jakel, Sarah Daley,
Linda Celeste Sims, Aisha Mitchell, Jacqueline Green, Briana Reed, Belen Estrada,
Antonio Douthit, Michael Jackson, Jr., Marcus Jarrell Willis, Kirven James Boyd,
Samuel Lee Roberts, Yannick Lebrun, Kanji Segawa, Daniel Harder, Guillermo Asca,
Seao A. Carmon

Leadership support for this Company premiere was provided by **American Express**.
Generous support was also provided by NFPAC Alternate Routes.

Minus 16 is based on excerpts from *Mabul* (1992), *Anaphaza* (1993), *Zachacha* (1998), and *Three* (2005). The duet set to "Nisi Dominus, R.608 – IV, "Cum dederit" (Andante)" by Vivaldi was originally created for Mari Kajiwarra.

Ohad Naharin is one of the world's preeminent contemporary choreographers and has been the recipient of several major awards. Born in 1952 in Kibbutz Mizra, Mr. Naharin trained at Batsheva Dance Company, The School of American Ballet, The Juilliard School, and Maurice Béjart's Ballet du XXe Siècle in Brussels, among others. After living in New York from 1978-1990, he returned to Israel in 1990 when he was appointed Artistic Director of Batsheva Dance Company. Mr. Naharin has since choreographed over 20 works exclusively for Batsheva, and he has restaged many of those works for companies around the world. He has also pioneered "Gaga," a movement language that emphasizes exploration of sensation with improvisational techniques. Mr. Naharin dedicates the Ailey performances of *Minus 16* to his late wife Mari Kajiwarra (1951-2001), who was a dancer with the Ailey company from 1970-1984.

"It Must Be True" performed by The John Buzon Trio. Written by Gus Arnheim, Harry Barris and Gordon Clifford. Used by permission with EMI Mills Music Inc. "Hava Nagila" ©1963, ren. 1991 Surf Beat Music. All rights reserved. Written and arranged by Dick Dale under license from Surf Beat Music (ASCAP). "Echad Mi Yode'a" Lyrics and Music Traditional. Arranged by The Tractor's Revenge (Green, Belleh, Leibovitch). Published by The Tractor's Revenge (Green, Belleh, Leibovitch). "Nisi Dominus, R.608 – IV, "Cum dederit" (Andante)" by Vivaldi performed by James Bowman, The Academy of Ancient Music and Christopher Hogwood. "Over The Rainbow" by E.Y. YIP, Harburg and Harold Arlen. Used by permission of EMI Feist Catalog Inc. One Hundred Percent (100%) ASCAP. "Hooray For Hollywood" (Richard Whiting and Johnny Mercer) ©1937 (Renewed) WB Music Corp. (ASCAP) All rights reserved. Used by permission. Written by John Mercer and Richard Whiting. Used by permission with Warner/Chappell Music. "Sway" by Pablo Beltran Ruiz, Luis Demetrio, Traconis Molina, and Norman Gimbel. Words West LLC d/b/a Butterfield Music (BMI). All rights reserved.

-INTERMISSION-

REVELATIONS

(1960)

Choreography by Alvin Ailey
Music: Traditional
Décor and costumes by Ves Harper
Costumes for "Rocka My Soul" redesigned by Barbara Forbes
Lighting by Nicola Cernovitch

PILGRIM OF SORROW

I Been 'Buked..... The Company
Music arranged by Hall Johnson*

Didn't My Lord Deliver Daniel..... Kanji Segawa, Megan Jakel, Aisha Mitchell
Music arranged by James Miller+

Fix Me, Jesus..... Linda Celeste Sims, Glenn Allen Sims
Music arranged by Hall Johnson*

TAKE ME TO THE WATER

Processional/Honor, Honor..... Renaldo Gardner, Kelly Robotham, Sean A. Carmon,
Jermaine Terry
Music adapted and arranged by Howard A. Roberts

Wade in the Water..... Rachael McLaren, Matthew Rushing^, Briana Reed
Music adapted and arranged by Howard A. Roberts
"Wade in the Water" sequence by Ella Jenkins
"A Man Went Down to the River" is an original composition by Ella Jenkins

I Wanna Be Ready..... Vernard J. Gilmore
Music arranged by James Miller+

MOVE, MEMBERS, MOVE

Sinner Man..... Samuel Lee Roberts, Jermaine Terry, Michael Francis McBride
Music adapted and arranged by Howard A. Roberts

The Day is Past and Gone..... The Company
Music arranged by Howard A. Roberts and Brother John Sellers

You May Run On..... The Company
Music arranged by Howard A. Roberts and Brother John Sellers

Rocka My Soul in the Bosom of Abraham..... The Company
Music adapted and arranged by Howard A. Roberts

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ALVIN AILEY AMERICAN DANCE THEATER

Saturday, March 31, 2012, at 2:30 p.m.

ARDEN COURT (1981)

Choreography by Paul Taylor
Music by William Boyce
Restaged by Cathy McCann Buck
Set and costumes by Gene Moore
Lighting by Jennifer Tipton

(First performed by the Paul Taylor Dance Company in 1981)

Hope Boykin, Yannick Lebrun, Michael Francis McBride,
Samuel Lee Roberts, Ghrai DeVore, Jermaine Terry,
Sarah Daley, Sean A. Carmon, Michael Jackson, Jr.

Generous support for this Company premiere was provided by
Harlan B. Levine, M.D. and Natasha I. Leibel, M.D. and
The Ellen Jewett & Richard L. Kauffman New Works Endowment Fund.

Original production by the Paul Taylor Dance Company was made possible by
contributions from the National Endowment for the Arts, the Mobil Foundation, Inc.,
and the New York State Council on the Arts.

Dance maker **Paul Taylor** is the last living member of the pantheon that created America's indigenous art of modern dance. He continues to win acclaim for the vibrancy, relevance and power of his new works as well as his classics, while offering cogent observations on life's complexities and society's thorniest issues. His ever-growing collection of works, now numbering 135, is performed by the Paul Taylor Dance Company, Taylor 2, and dance companies throughout the world. The Paul Taylor Dance Company has performed continuously around the globe since Mr. Taylor established it in 1954.

Excerpts from *Symphonies Nos. 1, 3, 5, 7, 8* by William Boyce, edited by Max Goberman, by arrangement with Doblinger U.S.A. for the publisher and copyright owner.

HOME (2011)

Choreography by Rennie Harris
Assistant Choreographer: Nina Flagg
Music by Dennis Ferrer, Raphael Xavier
Costumes by Jon Taylor
Lighting by Stephen Arnold

Daniel Harder, Briana Reed, Ghrai DeVore, Aisha Mitchell, Sarah Daley,
Jacqueline Green, Demetia Hopkins, Rachael McLaren, Samuel Lee Roberts,
Sean A. Carmon, Yannick Lebrun, Marcus Jarrell Willis,
Vernard J. Gilmore, Jermaine Terry

Bristol-Myers Squibb is proud to support this new work which was inspired by the
"Fight HIV Your Way" initiative.

Lorenzo Rennie Harris was born and raised in an African-American community in North Philadelphia. In 1992, he founded Rennie Harris Puremovement, a hip-hop dance theater company dedicated to preserving and disseminating hip-hop culture. Voted one of the most influential people in the last one hundred years of Philadelphia history, Mr. Harris has received several accolades, including the Herb Alpert Award in the Arts, the Governor's Arts Award, a United States Artist Fellowship, and an honorary doctorate from Bates College. *The London Times* wrote of Mr. Harris that he is "the Basquiat of the U.S. contemporary dance scene." Most recently, Rennie Harris Puremovement was chosen by DanceMotion USA as one of four companies to serve as citizen diplomats, and they will tour Egypt, Israel, Palestinian territories and Jordan in 2012. This season, Ailey's repertory features both Mr. Harris' *Love Stories* (a collaboration with Judith Jamison and Robert Battle) and *Home*.

"Underground Is My Home" written and performed by Dennis Ferrer. Published by Sfire Music (BMI) Administered by Bug. Courtesy of BPM King's Street Sounds/Nite Groove by arrangement with Bug. All rights reserved. Used by permission. "I See...Do You" composed by Raphael Xavier. Performed by Raphael Xavier, with D. Sabela Grimes.

-INTERMISSION-

-INTERMISSION-

JOURNEY
(1958)

Choreography by Joyce Trisler
Restaged by Diane Grumet
Music by Charles Ives
Costumes by Malcolm McCormick
Lighting by Nicola Cernovitch

Demetia Hopkins

Generous support for this new production was provided by
The Kansas City Friends of Alvin Ailey - Sara & Bill Morgan New
Works Endowment Fund and The Jeanne Greenberg Rohatyn
& Nicolas Rohatyn New Works Endowment Fund.

This work has also been made possible, in part, by the New York State Council on the
Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

Joyce Trisler joined the Lester Horton Dance Theatre at the age of 15, where she met
and performed with Alvin Ailey. Following her move to New York, she spent five
years as a leading dancer with Doris Humphrey's Juilliard Dance Theatre before per-
forming with Alvin Ailey American Dance Theater until 1964. Ms. Trisler staged nu-
merous operas and Broadway shows, including Joseph Papp's New York Shakespeare
Festival productions. In 1974, she formed the Joyce Trisler Danscompany and created
several acclaimed works, including *Dance for Six*, *Rite of Spring*, and *Four Temperu-
ments*. Shortly after her untimely death in 1979, Alvin Ailey created his tribute ballet
Memoria and dedicated it to "the joy...the beauty...the creativity...and the wild spirit
of my friend Joyce Trisler."

"The Unanswered Question" by Charles Ives. Used by permission of Peer International Corpora-
tion.

-PAUSE-

REVELATIONS
(1960)

Choreography by Alvin Ailey
Music: Traditional
Décor and costumes by Ves Harper
Costumes for "Rocka My Soul" redesigned by Barbara Forbes
Lighting by Nicola Cernovitch

PILGRIM OF SORROW

I Been 'Buked..... The Company
Music arranged by Hall Johnson*

Didn't My Lord Deliver Daniel..... Marcus Jarrell Willis, Ghrai DeVore,
Music arranged by James Miller+ Sarah Daley

Fix Me, Jesus..... Aisha Mitchell, Jermaine Terry
Music arranged by Hall Johnson*

TAKE ME TO THE WATER

Processional/Honor, Honor..... Daniel Harder, Megan Jakel, Sean A. Carmon,
Music adapted and arranged by Howard A. Roberts Michael Jackson, Jr.

Wade in the Water..... Belen Estrada, Renaldo Gardner, Briana Reed
Music adapted and arranged by Howard A. Roberts
"Wade in the Water" sequence by Ella Jenkins
"A Man Went Down to the River" is an original composition by Ella Jenkins

I Wanna Be Ready..... Yannick Lebrun
Music arranged by James Miller+

MOVE, MEMBERS, MOVE

Sinner Man..... Michael Jackson, Jr., Sean A. Carmon, Kanji Segawa
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Music arranged by Howard A. Roberts and Brother John Sellers

You May Run On..... The Company
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Rocka My Soul in the Bosom of Abraham..... The Company
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ALVIN AILEY AMERICAN DANCE THEATER

Sunday, April 1, 2012, at 2:30 p.m.

ARDEN COURT (1981)

Choreography by Paul Taylor
Music by William Boyce
Restaged by Cathy McCann Buck
Set and costumes by Gene Moore
Lighting by Jennifer Tipton
(First performed by the Paul Taylor Dance Company in 1981)

Vernard J. Gilmore, Yannick Lebrun, Megan Jakel,
Daniel Harder, Demetia Hopkins, Renaldo Gardner,
Kelly Robotham, Kanji Segawa, Michael Jackson, Jr.

Generous support for this Company premiere was provided by
Harlan B. Levine, M.D. and Natasha I. Leibel, M.D. and
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JOURNEY

(1958)

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Restaged by Diane Grumet
Music by Charles Ives
Costumes by Malcolm McCormick
Lighting by Nicola Cernovitch

Alicia Graf Mack

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