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BRAVO

Fall 2012

THE BARBER OF SEVILLE

October 13-21, 2012

**NEW YORK CITY BALLET
MOVES**

October 27-28, 2012

JULIUS CAESAR

November 10-18, 2012

BALLETMET COLUMBUS

THE NUTCRACKER

November 23-25, 2012

TOO HOT TO HANDEL

December 1, 2012

DETROIT
OPERA
HOUSE

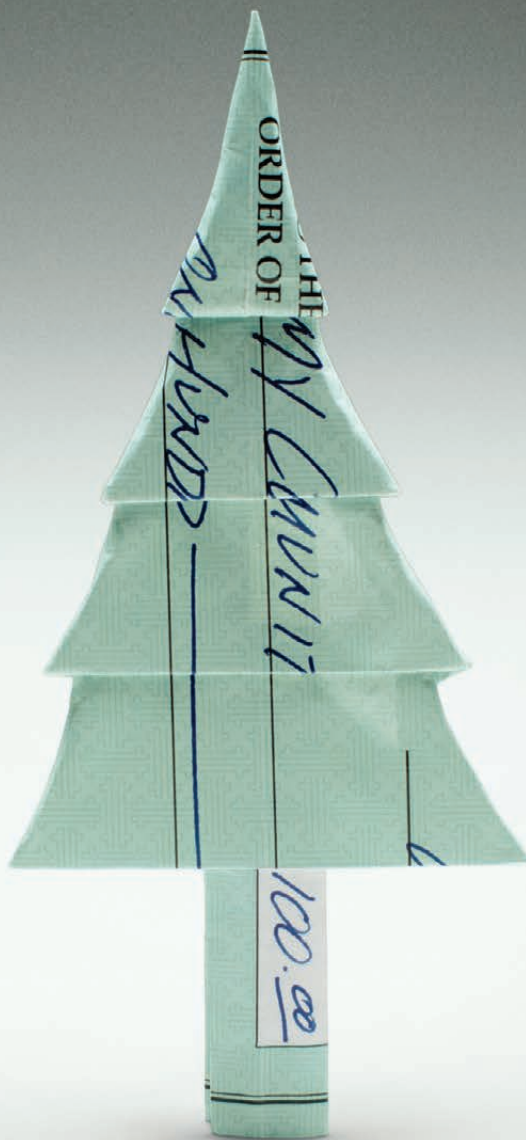
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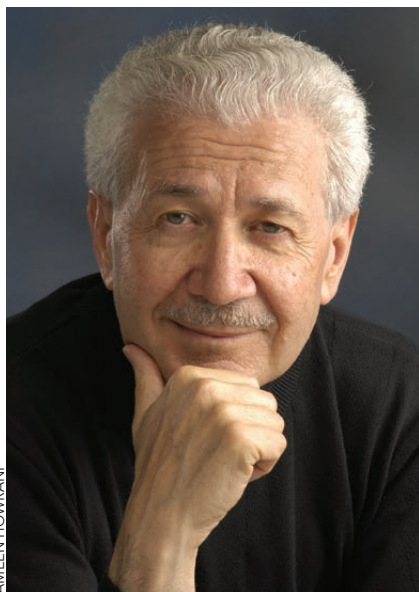
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Welcome to Michigan Opera Theatre's 42nd fall season



AMEEN HOWRANI

Welcome to “Drama in the D,” a fall season that includes an opera classic, our first baroque opera, an impressive dance debut, and holiday family favorites.

Our season opens with Rossini’s quintessential Italian comic opera, *The Barber of Seville*, and we welcome a number of artists who debut with us in this production. Russian baritone Rodion Pogosssov, who recently debuted as Figaro at the Metropolitan Opera, and American baritone Eugene Chan, will both sing that role, and two lovely American mezzo-sopranos, Elizabeth DeShong and Deborah Domanski, play Rosina. American tenor René Barbera and Mexican tenor Eleazar Rodriguez both join the company as Count Almaviva.

In November, I’m particularly thrilled to present the company’s first baroque opera, Handel’s *Julius Caesar*. Written in 1724, the opera is regarded as the composer’s finest, and details Caesar’s conquest of Egypt and seduction by Cleopatra – fine drama, indeed. You are truly in for a treat as we welcome two of the world’s finest countertenors as Caesar (originally written for a *castrato*). American David Daniels sang for us in recital before the opening of the Opera House, so we’re happy that he now makes his company debut on our magnificent stage. He alternates with the talented Canadian countertenor David Trudgen. American soprano Lisette Oropesa debuts as Cleopatra, along with lovely Canadian soprano Andriana Chuchman, who returns for her third season with us.

As Detroit’s home of dance, we bring you our 17th season of “Dance in the D.” I’m so grateful to Marlene Boll, Joanne Danto and Nora Moroun, who made very generous gifts in support of this season. An exciting company debut comes in October, when New York City Ballet MOVES appears for the first time on our stage. NYCB, one of the foremost dance companies in the world, will present dynamic works from its vast repertory by a selection of their principals, soloists and members of the ballet corps.

Our annual holiday tradition continues Thanksgiving weekend with the return of BalletMet Columbus’ *The Nutcracker*. The classic family favorite includes company dancers along with students from local dance studios performing to Tchaikovsky’s score, played live by our very own orchestra. *Too Hot To Handel*, another holiday tradition, comes in December, with our orchestra and Rackham Symphony Choir. This jazz-gospel *Messiah* is, of course, too hot to miss.

I must take a moment to thank all of you – patrons, foundations, corporations – who contributed to our Preserve the Legacy campaign this past spring. Through the efforts of many, including our dedicated staff and board of directors, and your incredible generosity, the company was able to restructure a large portion of its debt, putting us on the path to financial sustainability. This stable financial footing will allow us to continue presenting the world-class drama and dance on our stage that you’ve come to expect.

As always, we are grateful for the continued support of our fall opera season sponsor, Ford Motor Company, along with the individual donors and volunteers whose gifts of time and investment allow us to keep the drama on the stage.

Thank you for visiting, and enjoy this dramatic fall season!

Enriching our community deserves more than a standing ovation.



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Dear Friends,

This year has been momentous for Michigan Opera Theatre. As many of you know, for years the company has struggled with excessive bank debt due to the collapse of the national and local economy. By the fall of 2011 we faced the real possibility of bankruptcy. However, in December 2011, we reached agreement with our lenders under which we were able to obtain a substantial reduction in debt provided we paid the banks \$11 million by June 30, 2012. To seize this opportunity, we launched Preserve the Legacy, the most important capital campaign in MOT's history.

As the result of an intensive effort, we were able to raise \$7 million from our donor base in four months. With these funds in hand we negotiated a new small lease from Northern Trust Company and paid off our former lenders. We were able to reduce our debt by \$13 million and make MOT sustainable for the foreseeable future!

In this edition of *Bravo* you will find a list of those donors who contributed to the Preserve the Legacy Campaign; their generosity saved MOT from bankruptcy and preserved for all of us the legacy of artistic and cultural achievement that David DiChiera and our founders began more than 40 years ago.

On behalf of MOT's Board of Directors and Trustees, I extend to all who participated in the campaign our deepest appreciation! The balance of this letter highlights several groups whose efforts to stabilize the company over the last few years deserve special mention.

First, I applaud the employees of MOT. For the past several years our employees have worked tirelessly to keep the company operating at the highest artistic level despite our financial challenges. Almost every employee endured salary reductions, some as much as 30%, and many agreed to work only part-time to help us stay within budget. Despite these hardships we experienced very little turnover. The commitment and loyalty of these ladies and gentlemen has been extraordinary.

Second, I thank the many foundations who recognized the importance of the campaign; their names are reflected in this issue. Among these generous organizations, the



William M. Davidson Foundation stood out by making a large lead gift at a critical time, energizing and inspiring all of those who were leading this fundraising to try harder. Ethan Davidson, a member of boards of directors of both MOT and the Davidson Foundation, was instrumental in this effort.

Third, I want to thank our Board of Directors. As you look through the names on the donor list, you will see that many made significant gifts and virtually all participated. They understood the urgency of our situation and the importance of making an exceptional commitment.

Fourth, I want to thank the members of the Finance Committee of the Board of Directors, and in particular

Sandy Duncan, Joe Angileri and David DiChiera. These gentlemen attended virtually every planning session and provided invaluable guidance during stressful periods of negotiations and decision-making.

Finally, I thank our patrons. During the closing series of opera and dance performances this spring, we reached out to our audiences with two generous matching gift propositions. Patrons responded in an extraordinary fashion: we received over 1,900 gifts, validating the community-wide interest in what we do and what this organization means to Detroit.

As the result of these efforts, MOT's future is bright. Our balance sheet is now vastly improved and our cash flow after debt service is positive, making the company a sustainable, impactful organization for the foreseeable future. Of course, ongoing support of foundations, corporations, and individual donors and patrons will be vital to our future. Accordingly, we will continue to solicit your help in the months and years ahead.

Next spring we will applaud our success with a celebratory gala, an event that will be filled with fun, great music, and the joy of knowing that our Opera has been saved and our future is assured.

With warm appreciation, I remain, yours truly,

A handwritten signature in dark ink, which appears to read "R. Jamison Williams". The signature is fluid and cursive, with a long, sweeping tail on the last letter.

R. Jamison Williams

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GIOACHINO ROSSINI
OCTOBER 13-21, 2012

THE BARBER OF SEVILLE



MUSIC
Gioacchino Rossini

LIBRETTO
Cesare Sterbini

WORLD PREMIERE
Rome, February 1816

In Italian with
English supertitle translations
Presented in two acts
Two hours, forty-five minutes

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STAGE MANAGER
Ken Saltzman

SUPERTITLES
Roberto Mauro

Sets originally designed for
Opéra de Montréal.



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Cast

In order of vocal appearance

| | |
|--------------------------------|---|
| Fiorello/Sergeant | Timothy Bruno† Joyce Cohn Young Artist |
| Count Almaviva | René Barbera (13, 17, 20)* Eleazar Rodriguez (19, 21)* |
| Figaro | Rodion Pogossov (13, 17, 20)* Eugene Chan (19, 21)* |
| Dr. Bartolo | Thomas Hammons |
| Rosina | Elizabeth DeShong (13, 17, 20)* Deborah Domanski (19, 21)* |
| Berta | Lenora Green* |
| Basilio | Tom Corbeil* |
| Ambrogio | Fred Buchalter |
| Notary | Jeffrey Wilkinson* |

* Michigan Opera Theatre debut

† Barbara Gibson Young Artist Apprentice Program

Michigan Opera Theatre last produced *The Barber of Seville* in November 2006.

SYNOPSIS

ACT I

Count Almaviva, with his servant Fiorello and some musicians, comes incognito to serenade Rosina, ward of Dr. Bartolo. Bartolo keeps Rosina confined to his house, with the intention of marrying her himself and acquiring her dowry. Since there is no response, Almaviva pays off the musicians, deciding to wait till daylight in hopes of seeing Rosina. The barber Figaro appears and describes his busy life. He promises to help Almaviva for a suitable reward. The count sings a serenade, giving himself the romantic pseudonym “Lindoro” and assuring Rosina of his love. Figaro suggests the count force his way into Bartolo’s house under pretext of being a soldier billeted there. The count anticipates love fulfilled, the barber monetary reward.

Reflecting on the voice that has captivated her heart, Rosina resolves to be united with its owner. Bartolo enters, followed by the music master Don Basilio, who warns him that a rival for Rosina’s hand, Count Almaviva, is in Seville. Bartolo thinks he had better marry his ward at once, and Basilio advises using slander to get rid of Almaviva. Figaro overhears, warns Rosina, and promises to carry a letter from her to Lindoro. The suspicious Bartolo tries to get Rosina to admit she has written to her suitor, warning she should not trifle with so important a person as himself. Almaviva bursts in, disguised as a drunken soldier, and passes Rosina a note, which she hides. A row ensues when Bartolo claims exemption from billeting orders. As a crowd forms outside, police try to take the troublemaker into custody, but he confides his identity to the sergeant, who frees him. Wondering at the stupefied Bartolo, the others express excitement and confusion.

ACT II

Bartolo suspects the intruder was a spy for Almaviva, who arrives again, this time disguised as “Don Alonso,” a music teacher substituting for the ill Basilio. The newcomer says he is staying at the same inn as Almaviva, and has found a letter from Rosina. He offers to tell Rosina that Almaviva is playing her false. Reassured, Bartolo allows Alonso to give Rosina her singing lesson. When Figaro arrives to shave Bartolo, the doctor cannot decide which one to trust alone—the clumsy Figaro in his pantry or Rosina with her teacher. He is doubly tricked. Figaro purloins the key to the balcony shutters, while Alonso, recognized by Rosina, proposes to her. As the shaving is about to begin, Basilio himself appears, but a bribe from the count persuades him to play sick and leave. Figaro shaves Bartolo, distracting him while the lovers plan elopement, but Bartolo overhears the word “disguise” and sends for Basilio. After all have left, the maid Berta wanders in to complain she is working in a madhouse.

A while later, Bartolo welcomes Basilio and learns that there is no Alonso. The doctor sends his crony to fetch a lawyer at once so he can marry his ward that very evening. Calling Rosina, he flashes her note, saying Lindoro deceived her by giving it up and plans to win her for his master, Almaviva. Wanting vengeance, Rosina agrees to marry Bartolo at once, adding that Figaro and Almaviva plan to enter by way of the balcony. Bartolo sends her to her room, saying he will fetch the police, as a storm bursts outside. When it subsides, Figaro and Almaviva come in the window, only to be spurned by the angry Rosina, who accuses Lindoro of wooing her for Almaviva. When Lindoro reveals his identity, Rosina is delighted, but Figaro urges them to hurry. Ready to escape, they find their ladder has been taken from the balcony. Basilio, entering with a lawyer, is sent off with another bribe from the count, who joins Rosina in signing the marriage contract. Bartolo surprises them but is mollified to learn he can keep Rosina’s dowry, and all ends happily.

—Courtesy of Opera News



Anatomy of a Costume

Does Dr. Bartolo really put his spats on before his trousers? Can a barber do his barbering in pinstripes? Why does Rosina wear ostrich feathers, and why are Almaviva's pants shiny?

Bravo stopped by the Lee and Floy Barthel Costume Shop to ask Suzanne Hanna these questions and others. During her 25 years in the profession, she's been involved with several *Barbers*, so it didn't take her long to decide which fabrics, patterns, cuts and colors would suit this fall's production of *The Barber of Seville*.



ROSINA

"Rosina is young but not so innocent; pink is too obvious. She doesn't dress for anyone; she dresses for herself. Since she's feisty and schemes just like the men, I didn't make her too girly.

She wakes up in the morning, puts on this beautiful Japanese kimono, and goes out on the balcony to be serenaded.

I thought these blues would be really pretty on our two Rosinas and Almaviva is in blue so it draws that connection. Almaviva is in blue so it draws that connection.

We wanted a kind of Charleston feel — I added the fringe so it could move a lot but still be reasonable for daytime wear. She does end up getting married in this, something she hadn't planned for when she was dressing for her music lesson."



ALMAVIVA

"In the 20s, college men wore breeches and rode their bicycles everywhere. But Oxford didn't allow breeches in class so the students put these wide-leg trousers on over their breeches.

The first time we see him he's masquerading as a student and serenading Rosina from beneath her balcony. His Oxford trousers have silver threads through them. This gives them enough sparkle and texture to make it clear to the audience that he's 'the guy.' He's not some schmo; he's the count. He's Count Almaviva. Why can't she figure that out? He's got fancy pants!"



FIGARO

"If you need it he can get it. 'Oh, you need some concert tickets? I got a guy.' He's an I-got-a-guy guy.

It takes a confident guy to wear purple. It's not a color your average nine-to-fiver would pick for his suit. Figaro's always working the scam; he's a little slicker than the rest of the world. The purple gives him a kind of flare that shows how much he enjoys life."



BARTOLO

"Dr. Bartolo is a step behind everybody else. He thinks he's right on top of it but he's a day late and a dollar short. I start him out in a dressing gown. The concept is that he's getting dressed when he has to rush out on to the balcony to see what the commotion is.

Only certain men can do it, but as you can see, he's already got on his socks and spats and his sock guards and his underwear is showing.

His final look is this green pinstriped suit, which is reminiscent of ten years earlier, not totally

20s because he isn't totally 20s. Bold fabrics for Bartolo, always. He does not have a finesse about him.

Green, like Bartolo, is just a little off. You buy a navy suit, you buy a black suit, you might buy a gray suit, and you might buy a brown suit. But who buys a green suit?"



BASILIO

"Basilio, the priest, is Bartolo's lackey. I gave him green trim to show he's attached to Bartolo. It's not necessarily a color a priest would wear but it helps make clear whose bidding he does."



BERTA

"Your basic deco pretty little maid."



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Artistic Administrator for
New York City Ballet MOVES

Jean-Pierre Frohlich

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Robert Fairchild

Sterling Hyltin

Maria Kowroski

Tiler Peck

Andrew Veyette

Daniel Ulbricht

Soloists

Chase Finlay

Anthony Huxley

Ask la Cour

Corps de Ballet

Ashly Isaacs

Lauren King

Lauren Lovette

Brittany Pollack

David Prottas

Taylor Stanley

THE MUSICIANS

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Cameron Grant, Piano

Alan Moverman, Piano

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Peter Martins

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REPERTORY NOTES

DUO CONCERTANT

Stravinsky dedicated *Duo Concertant* to Samuel Dushkin, a well-known violinist he met in 1931. The composer premiered the work with Dushkin in Berlin in 1932, and the pair gave recitals together across Europe for the next several years. Balanchine first heard the piece performed by Stravinsky and Dushkin soon after it was composed, but not until years later, when he was planning the 1972 Stravinsky Festival, did he decide to choreograph it.

HALLELUJAH JUNCTION

Peter Martins' *Hallelujah Junction* is set to a score of the same name by John Adams. The music was written for two pianos, and named after a small truck stop near the California-Nevada border. Adams said of the piece, "It was a case of a good title needing a piece, so I obliged by composing this work for two pianos." The work centers on delayed repetition between the two pianos, creating an effect of echoing sonorities. There is a constant shift of pulse and meter, but the main rhythms are based on the rhythms of the word "Hal-le-LU-jah." The ballet, originally created for the Royal Danish Ballet, features a principal couple in white, a male principal in black, and a small corps de ballet.

HERMAN SCHMERMAN

William Forsythe choreographed *Herman Scherman*, his second work for NYCB, as part of the 1992 Diamond Project. Originally choreographed for five dancers, Forsythe added a pas de deux to the ballet in 1993. When NYCB revived the work in 1999, Forsythe decided to only present the pas de deux. NYCB has performed the pas de deux as a stand alone work ever since.

POLYPHONIA

Polyphonia was the fourth work Christopher Wheeldon created for New York City Ballet, and his first after retiring from dancing with the Company and being named NYCB's first-ever Artist in Residence in 2000. A work for eight dancers, *Polyphonia* is set to ten piano pieces by the composer György Ligeti, who developed micropolyphony, a type of musical texture involving the use of sustained dissonant chords that shift slowly over time.

ZAKOUSKI

Peter Martins chose works by four Russian composers for this ballet, which he created in 1992. The title, *Zakouski*, means hors d'oeuvres in Russian, and the ballet does indeed give appetizing little tastes of the composers, who are each represented by a piece for piano and violin.

CHOREOGRAPHERS

GEORGE BALANCHINE transformed the world of ballet. He is widely regarded as the most influential choreographer of the 20th century, and he co-founded two of ballet's most important institutions: New York City Ballet and the School of American Ballet. Balanchine was born in St. Petersburg, Russia, in 1904, studied at the Imperial Ballet School in St. Petersburg, and danced with the Maryinsky Theatre Ballet Company, where he began choreographing short works. In the summer of 1924, Balanchine left the newly formed Soviet Union for Europe, where he was invited by impresario Serge Diaghilev to join the Ballets Russes. For that company, Balanchine choreographed his first important ballets: *Apollo* (1928) and *Prodigal Son* (1929). After Ballets Russes was dissolved following Diaghilev's death in 1929, Balanchine spent his next few years on a variety of projects in Europe and then formed his own company, Les Ballets 1933, in Paris. Following a performance of Les Ballets 1933 at the Savoy Theater in London, he met American arts connoisseur Lincoln Kirstein, who later persuaded him to come to the United States. In 1934, the pair founded the School of American Ballet, which remains in operation to this day, training students for companies around the world. Balanchine's first ballet in the U.S., *Serenade*, set to music by Tchaikovsky, was created for SAB students and premiered on June 9, 1934, on the grounds of the Warburg estate in White Plains. Balanchine and Kirstein founded several short-lived ballet companies before forming Ballet Society in 1946, which was renamed New York City Ballet in 1948. Balanchine served as the Company's ballet master from that year until his death in 1983, building it into one of the most important performing arts institutions in the world, and a cornerstone of the cultural life of New York City. He choreographed 425 works over the course of 60-plus years, and his musical choices ranged from Tchaikovsky (one of his favorite composers) to Stravinsky (his compatriot and friend) to Gershwin (who embodied the choreographer's love of America). Many of Balanchine's works are considered masterpieces and are performed by ballet companies all over the world.

WILLIAM FORSYTHE was born in New York City in 1949 and initially trained in Florida with Nolan Dingman and Christa Long. Forsythe danced with the Joffrey Ballet and later the Stuttgart Ballet, where he was appointed Resident Choreographer in 1976. Over the next seven years, he created new works for the Stuttgart ensemble and ballet companies in Munich, The Hague, London, Basel, Berlin, Frankfurt am Main, Paris, New York, and San Francisco. In 1984, he began a 20-year tenure as director of the Ballet Frankfurt. After the closure of the Ballet Frankfurt in 2004,

Forsythe established a new, more independent ensemble, The Forsythe Company, which is based in Dresden and Frankfurt am Main and maintains an extensive international touring schedule. Forsythe's most recent works are developed and performed exclusively by The Forsythe Company, while his earlier pieces are prominently featured in the repertoire of virtually every major ballet company in the world, including The Kirov Ballet, The New York City Ballet, The San Francisco Ballet, The National Ballet of Canada, England's Royal Ballet, and The Paris Opera Ballet.

PETER MARTINS was born in Denmark and has spent more than 40 years with New York City Ballet as a dancer, choreographer, and Ballet Master in Chief. After appearing for three years as a guest artist, Mr. Martins joined the Company as a Principal Dancer in 1970. During his career as a dancer, from which he retired in 1983, he performed in a tremendous variety of ballets in the repertoire, and originated roles in many works by George Balanchine and Jerome Robbins, among others. From 1983 to 1989, he and Jerome Robbins served as co-Ballet Masters in Chief of the New York City Ballet and, in 1990, Mr. Martins assumed sole directorship of the Company. Under his leadership New York City Ballet has added significantly to its repertoire, while maintaining the integrity of its core works, the 20th-century masterpieces by Balanchine and Robbins. Mr. Martins has also choreographed numerous ballets, mainly for NYCB. He began his career as a choreographer in 1977 with *Calcium Light Night* and has since created more than 80 ballets, many of them set to scores by contemporary American composers. Mr. Martins is also Artistic Director and Chairman of the Faculty at the School of American Ballet and Founder and Artistic Director of the New York Choreographic Institute.

CHRISTOPHER WHEELDON was born in Yeovil, Somerset, England, and attended The Royal Ballet School. In 1991 he joined The Royal Ballet and that same year won the Gold Medal at the Prix de Lausanne competition. In 1993 Wheeldon joined New York City Ballet, and his first ballet for this Company was *Slavonic Dances* for the 1997 Diamond Project. In spring 2000, he retired from dancing and during the 2000-2001 season served as the Company's first-ever Artist in Residence before being named its first Resident Choreographer, a position he held until 2008. In 2007, Wheeldon founded Morphoses/The Wheeldon Company, serving as the Company's Artistic Director until early 2010. Among his notable works for NYCB are *After the Rain*, *An American in Paris*, *Carnival of the Animals*, *Carousel (A Dance)*, *Liturgy*, *Mercurial Manoeuvres*, *Morphoses*, *The Nightingale and the Rose*, and *Polyphonia*. In addition, Wheeldon has created works

for the Bolshoi Ballet, Pennsylvania Ballet, The Royal Ballet, and San Francisco Ballet. Outside of the ballet world, Wheeldon choreographed *Dance of the Hours* for The Metropolitan Opera's *La Gioconda*, as well as ballet sequences for the 2000 film *Center Stage*, directed by Nicholas Hytner. In 2002, he and Hytner collaborated on *The Sweet Smell of Success* for Broadway. Most recently, he choreographed for The Metropolitan Opera's production of *Carmen*. Among Wheeldon's honors are Lincoln Center's Martin E. Segal Award, the London Critics' Circle Award, the Olivier Award, and the Dance Magazine Award.

COMPOSERS

JOHN ADAMS is one of America's most admired and frequently performed composers. His works have received numerous awards, among them the 1994 Royal Philharmonic Society Award for his Chamber Symphony and the 1995 Grawemeyer Award for his Violin Concerto. In 2003, he was awarded the Pulitzer Prize for music for his commemoration of the events of September 11, 2001, *On the Transmigration of Souls*, commissioned by the New York Philharmonic. Mr. Adams was born in Worcester, Massachusetts, in 1947. After graduating from Harvard University in 1971, he moved to California, where he taught and conducted at the San Francisco Conservatory of Music for ten years. His innovative concerts led to his appointment first as contemporary music adviser to the San Francisco Symphony and then as the orchestra's composer-in-residence from 1979 to 1985, the period in which his reputation became established with the success of such works as *Harmonium* and *Harmonielehre*. In 1985, Mr. Adams began a collaboration with the poet Alice Goodman and stage director Peter Sellars that resulted in two widely performed and praised operas, *Nixon in China* and *The Death of Klinghoffer*. Additional collaborations with Mr. Sellars include *I Was Looking At The Ceiling And Then I Saw the Sky*, a "song play" with libretto by the poet June Jordan; *El Niño*, which premiered in Paris in December 2000; and *Doctor Atomic*, commissioned by San Francisco Opera and first performed in 2005. Mr. Adams' latest opera, *A Flowering Tree*, premiered in Vienna in 2006. Large-scale festivals of Mr. Adams' work have been presented at Lincoln Center and in London, Rotterdam, and Stockholm. Mr. Adams has served as music director of the Cabrillo Festival, the creative chair of the Saint Paul Chamber Orchestra, and the composer-in-residence at Carnegie Hall.

GYÖRGY LIGETI was born on May 28, 1923, in Transylvania, Romania. The son of Hungarian parents, he studied and taught music in Hungary until 1956, when he fled

to Vienna. He subsequently met avant-garde composers such as Karlheinz Stockhausen and began to find his compositional path. After a brief interest in electronic music, Ligeti gained international recognition for his avant-garde pieces for instrumentalists and vocalists; these works dealt principally with shifting masses of sound and tone colors. Several of his compositions, including *Atmosphères* (1961), were used in the film 2001: A Space Odyssey (1968). The opera *Le Grand Macabre* (1978, revised 1997) has been widely performed in Europe and most recently by the New York Philharmonic in May 2010. He died in Vienna, Austria on June 12, 2006.

SERGEI PROKOFIEV encountered many political changes during his lifetime, as Tsarist Russia gave way to Stalinist Soviet Union, which profoundly affected his circumstances and his compositions. He was born in 1891 in Sontsovka, Russia, began composing at the age of five, and from age 13 studied at the St. Petersburg Conservatory. While still a young man, he established a successful career as a pianist, and his first well-received works were those he composed to challenge his own considerable abilities on the piano. Following the Russian Revolution, he emigrated to the U.S., but he was disappointed by his reception there and made his way to Europe, settling in Paris after marrying singer Lina Llubera in 1923. After achieving only mixed success in the West, Prokofiev convinced himself that Russia, despite its dramatic break with its heritage, would be supportive of one of its own, and he returned to the Soviet Union in 1936, bringing his wife and two sons with him. From then until his death, Prokofiev struggled with the constraints and cultural hostility that nearly all Soviet artists faced during that era. Most of his compositions were written with the political climate in mind, but even still, several of his works were banned from performance in 1948, when the government passed a resolution condemning nearly all Soviet composers. However, Prokofiev still managed to create imaginative, beautiful compositions such as the *Symphony No. 5*, *Peter and the Wolf*, and the ballets *Romeo and Juliet* and *Cinderella*, which, along with the many sonatas and concertos of his younger days, comprise a significant and influential body of work. After the 1948 condemnation, Prokofiev's health failed, and the final years of his life were not happy ones. Ironically, he died on March 5, 1953—the same day as Stalin. Ten years later, the condemnation of his works was officially rescinded, and he was "posthumously vindicated."

SERGEI RACHMANINOFF was the last truly great composer in the Russian Romantic tradition, and one of the era's most

formidable pianists. He began studying piano as a child with his mother, then later honed his skills as both a pianist and composer first at the St. Petersburg Conservatory and later at the Moscow Conservatory. Early setbacks in the young composer's career, including the poor reception of his *Symphony No. 1* in 1895, left Rachmaninoff in a period of self doubt, but just a few years later, the success of his *Piano Concerto No. 2* assured his fame as a composer. The following decade proved a productive time for Rachmaninoff, resulting in such masterpieces as the *Symphony No. 2*, the tone poem "Isle of the Dead," and the *Piano Concerto No. 3*. Rachmaninoff left Russia following the Revolution in 1917. He toured Europe and America extensively, sometimes as a conductor, but it was his astounding abilities as a pianist that won him his greatest glory. Rachmaninoff recorded much of his own music, including the four piano concertos and what is perhaps his most beloved work, the *Rhapsody on a Theme of Paganini*. Rachmaninoff died in Beverly Hills on March 8, 1943, just weeks after becoming an American citizen.

IGOR STRAVINSKY, one of the leading composers of the twentieth century, has had a tremendous impact on the world of classical music. Over the course of his career, he composed in a remarkable variety of styles, incorporating Russian and French traditions, neo-classicism, 12-tone principles, jazz—anything that intrigued and inspired him. Stravinsky was born outside of St. Petersburg in 1882, and while he later became first a French, then a U.S. citizen, he often turned to his Russian roots for his compositions, drawing on folk melodies and rhythms. Early in his career, he came to the attention of Serge Diaghilev, the impresario behind the Ballets Russes. Diaghilev commissioned several scores from Stravinsky that have gone on to become classics of both the ballet stage and the concert hall: *The Firebird* (1910), *Petrushka* (1911), and *The Rite of Spring* (1913). As his music evolved over the course of his life, he became more interested in economical, pared-down compositions, and his work is recognizable by its clarity of sound, rhythmic drive, and appealing austerity. Stravinsky died in New York, in 1971. In Stravinsky's obituary in *The New York Times*, George Balanchine said of his friend and fellow Russian, "I feel he is still with us. He has left us the treasures of his genius, which will live with us forever."

PETER ILYITCH TSCHAIKOVSKY is considered the great Russian composer of the Romantic era, and his contributions to ballet are without equal. He was born on May 7, 1840, in Kamsko-Votkinsk, Russia. While he was a gifted piano student as a boy, he did not begin to study music seriously

until the age of 21. In 1866, Tchaikovsky moved to Moscow, where he accepted a teaching position in a new conservatory and composed his First Symphony (1868), which was warmly received. In the 1870s, despite setbacks in his personal life, Tchaikovsky composed some of his greatest works: the ballet *Swan Lake*, the opera *Eugene Onegin*, the Violin Concerto, and the Fourth Symphony. His fame grew with the success of such works as the Fifth Symphony (1888), the opera *The Queen of Spades* (1890), and *The Sleeping Beauty* (1890). He toured extensively, and in 1891 (the same year he composed *The Nutcracker*), he conducted at the opening night of Carnegie Hall in New York. On November 6, 1893, Tchaikovsky died, in St. Petersburg, only nine days after conducting the premiere of his Symphony No. 6 (*Pathétique*). Eight thousand mourners attended his funeral.

THOM WILLEMS was born in 1955 in the Netherlands. He studied electronic and instrumental composition at the Koninklijke Conservatorium of music in Den Haag. Up to now, his work as a composer has been mainly focused on electronic music for the stage. He is a very frequent collaborator with William Forsythe and together they have created more than 25 ballets. Willems has composed music for other choreographers, including Daniel Ezralow, Daniel Larrieu, Marcia Haydee and Kristina de Chatel. He has also created music for films and TV. His work forms part of the repertoire of Frankfurt Ballet, San Francisco Ballet, Ballet de l'Opéra de Paris, New York City Ballet, Hubbard Street Dance Company, National Ballet of Canada, and many others.

ABOUT NEW YORK CITY BALLET

New York City Ballet is one of the foremost dance companies in the world, with a roster of spectacular dancers and an unparalleled repertoire. The Company was founded in 1948 by George Balanchine and Lincoln Kirstein, and it quickly became world-renowned for its athletic, contemporary style and its compelling ballets. Jerome Robbins joined NYCB the following year and, with Balanchine, helped to build the astounding repertoire and firmly establish the Company in New York.

New York City Ballet owes its existence to Lincoln Kirstein, who envisioned an American ballet where young dancers could be trained and schooled under the guidance of the greatest ballet masters. When he met George Balanchine in London in 1933, Kirstein knew he had found the right person for his dream. Balanchine traveled to America at Kirstein's invitation, and in 1934 the two men opened the School of American Ballet, where Balanchine trained dancers in an

innovative style and technique that matched his idea of a new, unmannered classicism.

In 1946 Kirstein and Balanchine formed Ballet Society and presented their new company at the City Center of Music and Drama in New York. After seeing a Ballet Society performance, the chairman of the City Center finance committee invited Balanchine and Kirstein's fledgling company to officially join the performing arts center. On October 11, 1948, New York City Ballet was born with a performance that featured Balanchine's *Concerto Barocco*, *Orpheus*, and *Symphony in C*.

Balanchine served as Ballet Master of New York City Ballet from its inception until his death, in 1983, choreographing countless works and creating a company of dancers known for their linear purity, sharpness of attack, and overall speed and musicality. In 1964 NYCB moved into its current home at Lincoln Center's David H. Koch Theater (formerly the New York State Theater), where it currently is on stage 23 weeks of the year. Each December, the Company presents George Balanchine's *The Nutcracker*, which has been performed every year since its premiere, in 1954. In 1966, New York City Ballet performed at the opening ceremony

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for the Saratoga Performing Arts Center, in upstate New York; the Company has had a residency there every summer since. NYCB also tours regularly, both in the U.S. and abroad.

Following Balanchine's death, in 1983, Jerome Robbins and Peter Martins were named Co-Ballet Masters in Chief, and since 1990 Mr. Martins has assumed sole responsibility for the Company's operations. Like Balanchine, Mr. Martins believes that choreographic exploration is what sustains the Company and the art form itself, and NYCB continues to present new work through such initiatives as the Diamond Project as an ongoing part of its performance seasons. Widely acknowledged for its enduring contributions to dance, NYCB is committed to promoting creative excellence and nurturing a new generation of dancers and choreographers.

THE DANCERS

Ask la Cour

Born Copenhagen, Denmark
Joined NYCB 2002 Principal 2005

Megan Fairchild

Born Salt Lake City, Utah
Joined NYCB 2002 Principal 2005

Robert Fairchild

Born Salt Lake City, Utah
Joined NYCB 2006 Principal 2009

Chase Finlay

Born Fairfield, Connecticut
Joined NYCB 2009 Soloist 2011

Anthony Huxley

Born Walnut Creek, California
Joined NYCB 2007 Soloist 2011

Sterling Hytlin

Born Amarillo, Texas
Joined NYCB 2003 Principal 2007

Ashly Isaacs

Born Fort Lauderdale, Florida
Joined NYCB 2010

Lauren King

Born Massapequa Park, New York
Joined NYCB 2004

Maria Kowroski

Born Grand Rapids, Michigan
Joined NYCB 1995 Principal 1999

Lauren Lovette

Born Thousand Oaks, California
Joined NYCB 2010

Tiler Peck

Born Bakersfield, California
Joined NYCB 2005 Principal 2009

Brittany Pollack

Born Woodcliff Lake, New Jersey
Joined NYCB 2007

David Prottas

Born Boston, Massachusetts
Joined NYCB 2007

Taylor Stanley

Born Philadelphia, Pennsylvania
Joined NYCB 2010

Daniel Ulbricht

Born St. Petersburg, Florida
Joined NYCB 2001 Principal 2007

Andrew Veyette

Born Denver, Colorado
Joined NYCB 2000 Principal 2007



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Perryn Leech, Managing Director.

Cast

In order of vocal appearance

| | |
|-----------------------------|---|
| Julius Caesar | David Daniels (10, 14, 17)* David Trudgen (16, 18)* |
| Curio | Timothy Bruno† <i>Joyce Cohn Young Artist</i> |
| Cornelia | Allyson McHardy* |
| Sesto Pompeo | Emily Fons* |
| Achille | Christopher Temporelli* |
| Cleopatra | Lisette Oropesa (10, 14, 17)* Andriana Chuchman (16, 18) |
| Nireno | Eric Jurenas* |
| Tolomeo | Anthony Roth Costanzo* |
| Violin Soloist | Laura Leigh Roelofs |

* *Michigan Opera Theatre debut*

† *Barbara Gibson Young Artist Apprentice Program*

SYNOPSIS

ACT I

Egypt, Julius Caesar has defeated the forces of his political rival and former son-in-law, Pompeio, and arrives on the banks of the Nile in triumph. Cornelia, Pompeio's second wife, begs for clemency for her husband, but Caesar says it will be granted only if the man comes to him in person. Scarcely has he said this than Achille, the Egyptian military leader, brings in a casket containing Pompeio's head — a gift from Tolomeo, the co-ruler, with Cleopatra, of Egypt. Caesar takes the gesture badly and leaves to remonstrate with Tolomeo. Cornelia faints, reviving in the arms of her son, Sesto. Curio, Caesar's aide, who wants to marry Cornelia, offers to help her avenge her husband's death, but she spurns him. She bemoans her sorrowful state, for which death offers no relief. Sesto resolves to strike down his father's murderer.

Cleopatra learns from her retinue of Pompeio's murder. Realizing that her brother Tolomeo arranged this in hopes of currying favor with Caesar, she decides she must see the Roman emperor herself to muster support for her position as queen. Tolomeo scoffs at her, but she is determined to use her charms on Caesar. Achille enters with the news that Caesar was angered by the murder of Pompeio, adding that he would gladly do away with Caesar in return for Cornelia's hand. Tolomeo welcomes the idea of being rid of the Roman conqueror.

In his camp, Caesar muses on the fragility of life and fame as he stands before the urn containing Pompeio's remains. Curio introduces "Lidia" — actually Cleopatra in disguise as one of her ladies-in-waiting. As she tells of her tribulations at the hands of the tyrant Tolomeo, Caesar is amazed by her beauty. He excuses himself, leaving Cleopatra to hide as the grieving Cornelia appears and takes up her husband's sword. Sesto stops her, saying that he will avenge Pompeio. Cleopatra

steps forth and offers the services of her adviser Nireno, who will lead the way to the guilty Tolomeo.

Tolomeo guardedly receives Caesar at his palace. He plans to have him ambushed, but Caesar suspects treachery. When Achille introduces Cornelia, Tolomeo himself is smitten by her beauty, though he pretends to Achille that the latter may still hope to marry her. Sesto tries unsuccessfully to challenge Tolomeo to combat. When Cornelia scorns Achille's wooing, he sends Egyptian soldiers to arrest Sesto. As she bemoans this latest misfortune, Sesto bids her a dejected farewell.

In her palace, Cleopatra tells Nireno to lure Caesar to her rooms by promising news of "Lidia." She withdraws, and Caesar arrives in search of her. He is distracted by the sound of beautiful music, and when Cleopatra appears, singing the praises of Cupid's darts, Caesar is enchanted.

In the harem garden of Tolomeo's palace, Achille continues to plead with the adamant Cornelia. When he leaves, Tolomeo also tries to court her, with the same results. Sesto enters, bent on avenging his father's death.

In Cleopatra's quarters, meanwhile, her idyll with Caesar is disturbed by sounds of conspirators approaching. Revealing her identity, she urges him to flee, but he goes to face his enemies as she prays for his safety.

In Tolomeo's harem, the king sits surrounded by his favorites, Cornelia among them. Sesto rushes in and attempts to stab Tolomeo, but he is subdued by Achille, who announces that his soldiers attacked Caesar, who jumped from a palace window into the sea and is undoubtedly dead. Achille now asks for the promised reward of Cornelia's hand in marriage and is sharply turned down by Tolomeo. Sesto tries to kill himself but is dissuaded by his mother; he repeats his determination not to rest until the tyrant who murdered his father is punished.

ACT II

By the shores of the Mediterranean, sounds of battle denote the clash between Tolomeo's and Cleopatra's armies. Victorious, Tolomeo orders the still-defiant Cleopatra led off in chains. Caesar, having barely survived the fray, pulls himself from the water and prays for news of his beloved. As he leaves, Sesto enters, guided by Nireno, in search of Tolomeo; instead he finds the wounded Achille. To avenge himself on Tolomeo for abducting Cornelia, Achille hands Sesto a seal that will give him command over a hundred armed men in a nearby cave. As Achille dies, Caesar appears and demands the seal, declaring he will save both Cornelia and Cleopatra or die in the attempt.

Guarded by soldiers in Tolomeo's camp, Cleopatra fears that Caesar is dead, shattering her last hopes. She is astonished when he appears and embraces her. As he leads his soldiers off to the conquest, she compares her joy to that of a person rescued from a shipwreck.

In the harem, Tolomeo continues to court Cornelia, but Sesto discovers them and kills him. Cornelia blesses her avenging son.

Caesar and Cleopatra enter Alexandria in triumph. Cornelia presents trophies of the slain Tolomeo to Caesar, who passes them on to Cleopatra, saying he will support her rule. As the two declare their love, the people welcome the return of peace.

— *Courtesy of Opera News*

A conversation with David Daniels

The renowned countertenor talks about the Atlanta Braves, Barbra Streisand, and Baroque opera.

Describe a countertenor.

A male alto is the easiest way to describe it. I sing the operatic repertoire that was written for the *castrato* who sang during Handel's time in the 18th century.

They were the Michael Jacksons of that era. Women were not allowed to sing in churches, but they still needed to have those high voices. The boys were castrated before puberty to keep their high treble voices and they would grow into these big barrel-chested men, and have the strength of a man vocally, yet the high voice of a female. Obviously castration doesn't happen anymore, thank goodness.

How did you get your start in singing?

There wasn't a time I was not singing. My parents were voice teachers, and I was always listening to opera. I was a very weird child. I was listening to opera and Barbra Streisand, what can you say?

How does one become a countertenor?

I was a boy soprano growing up. When my voice changed at 14, I just never really lost the ability to sing in that treble.

I was struggling; singing as a tenor never felt right. Around the house, in the car, in the shower, sometimes entertaining at parties, I would sing in my countertenor voice because it was always the most natural for me. Finally my teacher, George Shirley, and I made the decision that this was my most natural voice and this is what I should pursue.

I really didn't know what to expect because at that time there was no precedent for countertenors at the university; all I knew was that it made



me happy. For the first time in a long time I loved singing. I was just hoping doors would open and fortunately they did. The places where I sing are the places I always dreamed and hoped for, I just never thought it would be as a countertenor.

Is your repertoire limited as a countertenor?

Operatically, mostly what I sing is 18th century so in that sense, yes, I'm limited. But I've never felt that way because Handel's operas are so unique and so different. Even when you repeat an opera like *Julius Caesar* you always find something new, and as you get older as a performer, things change. There's a maturity that I bring to this character that I would not have brought 15 years ago.

What makes a baroque opera different from what audiences are used to seeing?

It was the 18th century, which preceded Mozart and Verdi and Puccini, which audiences are more familiar with, so it's the style of music for one. But what

audiences will find with Handel is that he's such an amazing dramatist and his characters and the relationships between them are so clearly defined. The heartfelt emotions of these characters, whether it be anger or love or lust, come across in the music so clearly.

What should audiences know about this opera? What should they be watching for?

The highlight to me in any of Handel's operas is the music, and then the characters; it's good against evil. Watch how Cleopatra manipulates Caesar. The scene where she seduces Caesar is very 1940s "MGM musical." It's a really fantastic, genius scene.


The thing that I always say about Handel is, because of his connection with true human emotion, it translates well into modern times. And because there are no preconceptions of how a Handel opera should be performed, it's not like *Don Giovanni* or *La Bohème*, which have been seen thousands of times. I think audiences come with a much more open mind to this repertoire.

What do you do when you're not singing?

My outlet from music and this career is sports, one hundred percent. I played basketball in high school, and used to play pickup in Ann Arbor. Now I watch more, basketball, football, baseball. The main reason I moved to Atlanta is because I'm a huge Atlanta Braves fan. So I see them play as much as possible.

If you hadn't been a singer what would you have done?

I have no idea. I was a weird child, I didn't dream about anything else but what I'm doing right now.



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FALL ARTS CELEBRATION

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Daniel Mendelsohn
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Contemporary Japanese Jewelry**
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 October 4-November 2

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BALLETMET
COLUMBUS

THE NUTCRACKER

NOVEMBER 23-25, 2012



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ballet
met
COLUMBUS

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EXECUTIVE DIRECTOR
Cheri Mitchell

Ballet Mistress:
Rebecca Rodriguez-Hodory

Ballet Master: Hisham Ouardien

Conceived and created by
Gerard Charles and Robert Post

Choreography by Gerard Charles

Music composed by
Peter Ilyitch Tchaikovsky

Scenery for Act I designed by Peter Horne

Scenery for Act II designed by Dan Gray

Costumes designed by Rebecca Baygents
Turk, Aimee Greer, Lynn Holbrook

Lighting designed by David Grill

Children's choreography staged by Daryl
Kamer, Dmitri Suslov, Darielle Eberhard

Narrated by Roger Moore

Accompanied by the Michigan Opera
Theatre Orchestra

Conducted by Peter Stafford Wilson

COMPANY DANCERS:

Adrienne Benz, Attila Bongar,
Jessica Brown, Roberto Cisneros,
Olivia Clark, Andres Estevez,
Austin M.G. Finley, Emily Gotschall,
Deonte Hansel, Bethany Lee,
Samantha Lewis, Annie Mallonee,
Courtney Muscroft, Jimmy Orrante,
Marissa Parmenter, Ty Parmenter,
Benjamin Rabe, Kerri Riccardi,
Jackson Prescott Sarver,
Gabriel Gaffney Smith, Zoica Tovar,
Jorge Andrés Villarini, David Ward,
Ashley Wegmann, Carrie West

COMPANY TRAINEES:

Meredith Harrill, Erika Junod,
Martino Hamilton Sauter,
Heather Thomas, Sarah Wilson

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the Union of professional singers and
dancers who create America's Operatic,
Choral, and Dance Heritage.*

SYNOPSIS

ACT I

It is Christmas Eve, a night of magic, when anything can happen. The newly fallen snow glistens on the rooftops and excitement is in the air. Herr Drosselmeyer, a very old friend of the Stahlbaum family, passes by their house and leaves an early present for the family. Inside the Stahlbaum house Clara and Fritz wait as their family makes sure everything is ready for that evening's grand party. The guests arrive and the fun begins. Of course, there is lots of dancing and many presents.

When Herr Drosselmeyer, who is also Clara's Godfather, comes to the house, magical things always happen. Every year he creates delightful toys unlike anything else in the world. This year he has some very special surprises for Clara and her family. Although Clara loves the lifelike Spanish doll, and Fritz the exciting Chinese doll, they cannot be left for the children to play with. Instead Drosselmeyer has another very special and unusual gift, a remarkable nutcracker that he gives to Clara. Angered that he too cannot crack nuts with his teeth, Fritz regrettably breaks the nutcracker. Drosselmeyer is quick to repair the nutcracker for Clara, but Fritz is still looking for trouble and finds a rat with which to tease Clara.

Once all the guests leave the party, the Stahlbaums go to bed. Clara is awakened by a strange sound. Worried that her nutcracker is alone downstairs, she goes to find him and falls asleep on the couch. Suddenly mice surround her. Drosselmeyer is acting very strangely and her nightmare continues as the whole house transforms around her. A menacing Mouse King orders his minions to steal the nutcracker from Clara. The Spanish and Chinese dolls come to help her but the marauding mice carry them off. Just when Clara thinks all is lost, her nutcracker suddenly comes to life and temporarily scares the mice away. A huge battle between the toy soldiers and the mice follows. The Mouse King is about to defeat the nutcracker, but Clara saves the day. She discovers that by defeating the Mouse King, she has freed the Prince who had been trapped in the nutcracker, and she understands that Drosselmeyer had a purpose in all the strange things he had done that night. Clara and her Prince pass through a wondrous snowy land as they begin their journey together to his home in the land of the Sugar Plum Fairy.

ACT II

News that the young Prince is finally returning home reaches the Land of the Sugar Plum Fairy, where people from all corners of the world – and the world of the imagination – come to greet Clara and her Prince. After hearing the story of Clara rescuing the Prince, the Sugar Plum Fairy arranges a grand celebration in Clara's honor filled with many wondrous surprises, including being reunited with the Spanish doll. "This must be what it's like," Clara thinks, "to be inside one of Godfather's inventions."

Sadly, the night comes to an end. Even though Clara wants to stay, it is time to leave this enchanted land. Like a wonderful dream, this magical night will stay with her forever.

Complete Ballet Notes are available at www.balletmet.org.

ABOUT THE COMPANY

BALLETMET COLUMBUS, known for its versatility and innovative repertory, ranks among the nation's largest dance companies, and its Dance Academy ranks among the five largest professional dance-training centers. Since its inception in 1978, BalletMet has added 152 company premieres to its repertoire and produced 124 world premieres. It has also developed DanceReach, a series of educational and outreach programs that serve 35,000 people annually, as well as a scholarship program that provides full tuition for talented minority and underserved youth.

WHO'S WHO

Gerard Charles (Choreographer) was born in Folkestone, England, trained at the Royal Ballet School in London and danced professionally in Europe and North America. Upon retiring from the stage, he was Ballet Master for BalletMet and Les Grands Ballets Canadiens before returning to BalletMet as Associate Artistic Director. In 2001 he was named BalletMet Artistic Director, a position he held until joining the Joffrey Ballet in Chicago in July 2012.

Cheri Mitchell (Executive Director) was named Executive Director in 2001, having served as BalletMet's Director of Marketing and Communications. Prior to joining BalletMet, she was Managing Director of Contemporary American Theatre Company in Columbus.

Peter Stafford Wilson (Conductor) joined the Columbus Symphony in 1990 and has served as Associate Conductor since 1993. Mr. Wilson also serves as Music Director for the Springfield Symphony Orchestra and the Westerville Symphony at Otterbein University and Principal Conductor for the Tulsa Ballet. Mr. Wilson's guest conducting invitations have come from the orchestras of Charlotte, Dallas, Detroit, Phoenix, Seattle and Syracuse among others. Internationally, he has appeared in China, Europe, and South America.

Robert Post has earned national renown with his one-man shows that showcase his acute sense of the absurd and unparalleled skills of physical presentation. A Columbus native, Mr. Post has created more than 30 works, including Robert Post-In Performance, an award-winning special aired on PBS, and has toured 45 states in the U.S., Canada, Mexico and Japan.

Roger Moore (Narrator), born in Clapham, London, attended the Royal Academy of Dramatic Art. While he starred on stage and screen, the height of his career came in 1972 when he was cast as James Bond, a series he continued for seven films. He was appointed a UNICEF Goodwill Ambassador in 1999. Recently, Moore has voiced several animated characters in films and has appeared in London's West End and on Broadway. He received a star on the Hollywood Walk of Fame in 2007.

Rebecca Rodriguez-Hodory (Ballet Mistress) danced with BalletMet for nine years, and was named Ballet Mistress full-time in 2004. She attended the Philippine High School for the Arts and The Fabella-Elejar Dance Studios before joining the San Francisco Ballet School. She has danced with Manila Metropolis Ballet, Dallas Ballet, Cincinnati Ballet and as a guest with Ballet Philippines and Philippine Ballet Theater.

Hisham Omardien (Ballet Master) danced with BalletMet for seven years and is in his fifth season as Ballet Master. Born in Worcester, South Africa, he trained at the Julia Hickman Academy of Dance and the University of Cape Town Ballet School. He danced with the Cape Town City Ballet and State Theatre Ballet and is a two-time recipient of the South African Balletomaines Award. Mr. Omardien also received the 2004 Violetta Boff Memorial Award.

Rebecca Baygents Turk (Costume Designer) is a professional costume designer and artisan with an extensive background in directing costume production. She has designed costumes for companies across the country and spent over a year as an Artist-in-Residence/Costume Designer with the New York City Ballet.

Lynn Holbrook (Costume Designer) serves as Costume Shop Manager for the Department of Film, Television and Theatre at Notre Dame University. Ms. Holbrook served as Assistant Costumer at Wright State University and for eight seasons as BalletMet's Costume Shop Manager. Her other costuming credits include numerous university, professional and regional theatres.

David Grill (Lighting Designer) has designed lighting for Theater, Dance, Opera, Television, Architectural Projects, and Industrials taking him from the Great Wall of China to the Great Stage of Radio City Music Hall. He has been featured in numerous publications including *Lighting Dimensions* and *TCI* and is an Adjunct Assistant Professor and Co-Chairman of the Design/Technology Department at Purchase College, State University of New York.

Dan Gray (Scenic Designer) is the Resident Scenic Designer, Associate Professor and Head of the Design/Tech program at The Ohio State University Department of Theatre. He has worked as a theatre professional for 20 years. He designs productions for many Central Ohio companies including BalletMet, Opera Columbus, The Columbus Symphony and the Columbus Zoo.

Peter Horne (Scenic Designer) served as Assistant Designer at Stratford Shakespearean Festival, The Shaw Festival, Seattle Repertory Theatre, On and Off Broadway and more. He taught at Montreal's National Theatre

School, and served as Technical Director and Production Director with Houston Grand Opera, Canadian Opera Company, Glyndebourne Festival and Touring Opera.

Adrienne Benz (Dancer), a New Jersey native, is in her tenth season with BalletMet. She has studied with the American Ballet Theatre in addition to performing in numerous festivals internationally. Ms. Benz was a recipient of a Princess Grace Award (2006) and the Violetta Boff Award (2009). She was also named one of Dance Magazine's Top 25 to Watch in 2010.

Attila Bongar (Dancer), is in his first season with BalletMet. He received his training with the Hungarian Dance Academy. He has danced for the Hungarian National Ballet and the Carolina Ballet and also attended the Eurovision Ballet Competition in France. Mr. Bongar has received numerous grants from prestigious arts institutions.

Jessica Brown (Dancer), from Kansas City, is returning for her eighth season with BalletMet. Ms. Brown trained at American Dance Center and the University of Missouri Kansas City. She was also given opportunities to study with Boston Ballet and Milwaukee Ballet. In 2010, she enjoyed performing at the Moscow International Contemporary Dance Festival with BalletMet.

Roberto Cisneros (Dancer), started his ballet training at the Academy of Ballet in San Francisco. He has danced with Smuin Ballet and the Sacramento Ballet. Mr. Cisneros was given the Young Artist Award for the "Best Young Performer in Live Theater" and in 2011 was named one of Dance Magazine's Top 25 to Watch.

Olivia Clark (Dancer), Bellville, Ohio native, received her training with BalletMet and is now in her 15th season with the company. She has danced with Festival Ballet of Rhode Island, Nashville Ballet and has also toured internationally. In 2010, Ms. Clark was a recipient of the Violetta Boff Award. She is married to Ballet Master, Hisham Omardien.

Andres Estevez (Dancer), began his training in Havana, Cuba, and later joined Ballet Nacional de Cuba. He has also danced with Ballet Clasico de la Havana, Miami City Ballet, and Orlando Ballet. He was named a recipient of the

2010 Violetta Boff Award. Mr. Estevez has been with BalletMet since 2009.

Austin M.G. Finley (Dancer), Clearwater, Florida native, is in his fifth season with BalletMet. He has studied with Miami City Ballet, Chautauqua Institute, Pittsburgh Ballet Theatre, and School of American Ballet. In 2006, he competed in the Youth American Grand Prix where he was awarded a full scholarship. Mr. Finley has also enjoyed touring internationally as a guest artist.

Emily Gotschall (Dancer), is returning to BalletMet for her eighth season. A native of Columbus, she received her training at the BalletMet Dance Academy in the Pre Professional Program. She has also danced for the Dayton Ballet and the Terpsicorps Theatre of Dance in Asheville, NC.

Deonte Hansel (Dancer), was born in Detroit, Michigan and joins BalletMet for his first season. Deonte received his training from the Gwinnett Ballet Theater, the Rock School, and Houston Ballet. He has danced for the Louisville Ballet Company, Atlanta Ballet, Orlando Ballet, and the Milwaukee Ballet Company.

Bethany Lee (Dancer), from Charlotte, N.C., returns to BalletMet for her eighth season. She trained at the Houston Ballet where she became a part of Houston Ballet II. Ms. Lee has enjoyed working with choreographers Stanton Welch and Claudio Munoz. In 2010, she toured with BalletMet to Russia to perform at the Moscow International Contemporary Dance Festival.

Samantha Lewis (Dancer), joins BalletMet for her fifth season. A Columbus native, Ms. Lewis began her training at BalletMet. As a student, she was a recipient of the Daryl Kamer, Lucy Porter and Nancy Strause scholarships. Ms. Lewis has studied with the American Ballet Theatre and the Chautauqua Ballet.

Annie Mallonee (Dancer), from Placerville, Calif., is in her ninth season with BalletMet. Prior to joining the company, she trained with BalletMet where she received the Lucy Porter Scholarship. She also studied on scholarship at Idyllwild Arts Academy where she graduated and was named Outstanding Dancer in 2003.

Courtney Muscroft (Dancer), Columbus, Ohio, native, is in her fourth season with BalletMet. She has trained with Columbus Youth Ballet, Canada's National Ballet School, Pacific Northwest Ballet, Miami City Ballet, and School of American Ballet. Ms. Muscroft has also danced with New York City Ballet. She was named one of Dance Magazine's "25 to Watch" in 2012.

Jimmy Orrante (Dancer), from Los Angeles, is in his 18th season with BalletMet. He received the 2005 Princess Grace Choreography Award as well as the 2011 Special Project Award. In 2009, he choreographed his first full length ballet, *The Great Gatsby*. He has performed with Memphis Ballet, Nevada Dance Theatre, Los Angeles Chamber Ballet, Dance Kaleidoscope, Northern Ballet Theatre and Dance St. Louis.

Marissa Parmenter (Dancer), from Duxbury, Massachusetts, received her training from The Boston Ballet School and Ballet Theater of Boston. She has danced for Festival Ballet Providence, Les Grands Ballets Canadiens de Montreal, and Dominic Walsh Dance Theater. She has also toured in the UK and Germany. Marissa is married to company member Ty Parmenter.

Ty Parmenter (Dancer) grew up in Cape Neddick, Maine, and trained at Canada's National Ballet School. He has performed with Les Grands Ballets Canadiens de Montreal, Mozart Summer Festival in Germany, Hubbard Street 2, and Dominic Walsh Dance Theater in Houston. This is Mr. Parmenter's second season with BalletMet.

Benjamin Rabe (Dancer), received his training from the Ballet Westmoreland Academy and the Pittsburgh Ballet Theatre School. He also spent 3 seasons with Rochester City Ballet. In 2012, Mr. Rabe was invited to compete in the Boston International Ballet Competition. He is very excited to begin his first season with BalletMet.

Kerri Riccardi (Dancer), a New York native, is in her fourth season at BalletMet after spending one season as a trainee. Ms. Riccardi received her training from Ballet Academy East as well as the School of American Ballet. She has spent her summers studying with Boston Ballet, American Ballet Theatre and San Francisco Ballet.

Jackson Prescott Sarver (Dancer), is in his ninth season with BalletMet. His training began at Nan Klinger's Excellence in Dance while he was also performing with the Cuyahoga Valley Youth Ballet. Mr. Sarver studied at the University of North Carolina School of the Arts and graduated with a BFA in 2008.

Gabriel Gaffney Smith (Dancer), from Saugerties, New York, began dancing at the Saugerties Ballet Center. After studying in the Pittsburgh Ballet Theatre School Graduate Program, he joined the company in 2005. Mr. Smith has also performed with River North Jazz Company in Chicago and Hisatomi Yoshiko Ballet in Japan. This is his fifth season with BalletMet.

Zoica Tovar (Dancer), began her training at the Cuban National Ballet School. She was later accepted at Ballet Clasico de la Havana and has also danced with the Orlando Ballet. In 2009, she received the Sun of Florida award by the City of Orlando for her artistic achievements. This is her fourth season with BalletMet.

Jorge Andrés Villarini (Dancer), from San Juan, Puerto Rico, received his BFA in Dance from Marymount Manhattan College. He studied on full scholarship at the Jacqueline Kennedy Onassis School of American Ballet Theatre. He has danced with Westchester Ballet, Ballet Brío de Bayamón and the Marymount Manhattan College Dance Company. This is his second season with BalletMet Columbus.

David Ward (Dancer), born in Lewisham, England, joins BalletMet for his third season. Mr. Ward trained at the English National Ballet School, and danced with Northern Ballet Theatre. Mr. Ward has toured across mainland China, Hong Kong, Macao and Thailand, and has also danced for Prince Edward.

Ashley Wegmann (Dancer), New Jersey native, received her training from the National Ballet of New Jersey and the Princeton Ballet School. She joined the Pittsburgh Ballet Theatre in 2007. Ms. Wegmann has received Merit Scholarships from Audre Estey and Dodie Petit as well as the National Foundation for Advancement in the Arts recognition. This is her first season with BalletMet.

Carrie West (Dancer), from California, received her training with the Sacramento Ballet, San Francisco Ballet School, School of American Ballet, and Houston Ballet Academy. She danced with the Sacramento Ballet before joining BalletMet in 1998. Ms. West holds a BA from Capital University and was the recipient of the 2004 Violetta Boff Award.

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Stage Manager

Malia Arguello

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Vernie Ward*

Assistant Carpenter

Matt Schreiter*

Head Flyman

Bobby Stevens*

Head Props

Jennifer Bullen*

Head Electrician

Judy Barto*

Costume Shop Manager

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Asst. Costume Shop Manager

Erin Rollins

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NOVEMBER 30, 2012
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Suzanne Mallare Acton, *Conductor*

FEATURING

Alfreda Burke, *soprano*
Rodrick Dixon, *tenor*
Karen Marie Richardson, *alto*
Rackham Symphony Choir

Too Hot To Handel Orchestra
with the Too Hot Trio: Marion Hayden,
Dave Taylor and Alvin Waddles

Lighting design by Kendall Smith

Stage Manager: Ellen Peck

Original concept by Marin Alsop
Co-arranged and orchestrated
by Bob Christianson & Gary Anderson

Too Hot To Handel is a co-production of
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TOO HOT TO HANDEL

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

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

PART I

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

Intermission

PART II

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

** with David Vaughn, bass-baritone



THE KRESGE FOUNDATION



This activity is supported by the
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RACKHAM SYMPHONY CHOIR

The eleventh anniversary of Too Hot To Handel, Rackham Symphony Choir's signature piece, exemplifies Rackham's mission of bringing both classical and contemporary choral masterpieces — sometimes with a twist — to appreciative audiences throughout southeast Michigan. Under the visionary leadership of Suzanne Mallare Acton, both the repertoire and educational outreach have expanded, including the High School Vocal Internship Program. RSC has a rich musical heritage, performing with many of the world's most celebrated artists, from conductors Thomas Schippers and Antal Dorati to singers Luciano Pavarotti and Joan Sutherland. RSC was awarded Michigan's 2008 Governor's Arts Award.

This season RSC collaborates with the Friends of the Detroit Film Theatre to present Richard Einhorn's *Voices of Light*. Visit www.rackhamchoir.org.

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Jay & Sheila Becker
Philip & Carol Campbell
Dennis & Marg Glaza
Karl & Polly Lehman
Dennis & Amy Malaney
Larry Payne Duggan's Ltd
Melvin M. & Janice A. Poger
Brenda Redding
Andrew Rothman
Ralle Rothman

Suzanne Mallare Acton

From opera to contemporary jazz, conductor Suzanne Mallare Acton is recognized for her versatility and dynamic style. As a leader in the Michigan arts scene, Ms. Acton is known for her bold repertoire and ventures into multimedia programming. As artistic and music director of Rackham Symphony Choir, she has presented *Carmina Burana* with the Eisenhower Dance Ensemble at the Macomb Center for the Performing Arts, *African Sanctus* with the English composer David Fanshawe, and the Detroit premiere of *Voices of Light*, a work for soloists, orchestra, choir and the historic silent film "The Passion of Joan of Arc" with composer Richard Einhorn.



Alfreda Burke

Soprano Alfreda Burke's vocal artistry has been described as "voluptuous, creamy and luxuriant" by the *Chicago Tribune*, and she has appeared in concert throughout North America and Europe. Ms. Burke made her Carnegie and Orchestra Hall debuts in Strauss' *Elektra* with the Chicago Symphony Orchestra led by Daniel Barenboim. Highlighted performances include the Chicago Symphony at Ravinia under Erich Kunzel, Cincinnati Pops Symphony Orchestra under John Morris Russell, Detroit Opera House and Rackham Symphony Choir under Suzanne Acton, and Milwaukee Symphony Orchestra.



Rodrick Dixon

In 2011, tenor Rodrick Dixon appeared at the Ravinia Festival, the May Festival, the Cincinnati Symphony presentation of *Classical Roots and Pops*, the premiere of the PBS special *Hallelujah Broadway*, and made his debut as the Duke in Cincinnati Opera's production of *Rigoletto*. Recent PBS specials include the Washington Opera Gala at Constitution Hall and the Mark Twain Awards honoring Whoopi Goldberg at the Kennedy Center. Annually, Mr. Dixon has performed *Too Hot To Handel* at the Detroit Opera House; he also appeared in *Daughter of the Regiment* at Michigan Opera Theatre.



Karen Marie Richardson

Alto Karen Marie Richardson's voice has been described by Edgechicago.com as "a gift from God" and "her ability to express every facet of rejection through the subtlety of her musicality as 'simply gorgeous.'" Ms. Richardson's 2012 appearance in *Too Hot To Handel* in Detroit will be her fourth in as many years. Her background includes theatre, music, and voice-over work including the Luster's Silk Smooth Touch radio campaign. Among her recent stage appearances are Ragtime the Musical at Drury Lane Oakbrook featuring Quentin Earl Darrington, and *The Mistress Cycle* at Chicago's Auditorium Theatre.



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Poltorak
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Beth Adams
Fran Bachmann
Barbara Becker
Karshibia Davidson
Kathleen Duffy
Emily Eichenhorn
Louise Fisher *
Susan A. Fox
Yvonne Friday
Kimberly Henderson
Victoria Isabell

Wendy Keebler
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Andrea Mills
Patricia Minnick
Nancy Nelson
Lydia Nita
Sarah Piper
Amy Saari*
Regina Steiger
Patricia Stewart
Linda Van Buren
Lori Weatherwax
Barbara Wilson
Kate Williams

TENOR

Michael Boettcher
Tony Camilletti
Patrick Clampitt
Joseph Dluzniewski

Jeff Fritz
Isaac Garrigues-
Cortelyou**
Donald Gay
Chris Jones
Jeff Krueger *
Jim Moore
Clifton Shaw
Bill Steiner
Stephen Stewart
Brett Thompson
Harry Williams, Jr.

BASS

Dominik Belavy**
Simone Bonino
Tim Cholyway
Darren DeWitt*
Tim Doty *
Charles Dove
Drew Gale

Gary Hasley
Arthur Jones
Gary Lindell
Steven P. Pejuan
Laverne Schenk
Alan Sebastian
Bud Uhl
Arthur White
Will Yeats

* *Section leader*

** *Recipient of Rackham
High School Intern
Award 2012-13*

****Student Member of
Rackham*

TOO HOT TO HANDEL ORCHESTRA

VIOLIN I

Charlotte Merckerson
Bryan Johnston
Andrew Wu
Beth Kirton
Molly Hughes

VIOLIN II

Victoria Haltom
Daniel Stachyra
Henrik Karapetyan
Anna Weller
Kevin Filewych

VIOLA

John Madison
Scott Stefanko
James Greer
Julianne Zinn

CELLO

Nadine Deleury
Diane Bredesen
John Iatzko

BASS

Derek Weller

SAXOPHONE

Chris Collins
Russell Mallare
Russ Miller
Jose Mallare
Mark Berger

HORN

Andrew Pelletier
Susan Mutter
Tamara Kosinski

TRUMPET

David Ammer
Gordon Simmons
Walter White

TROMBONE

Vincent Chandler
Maury Okun
Greg Near

TIMPANI

Andrew Buckanan

PERCUSSION

John Dorsey

DRUM SET

David Taylor

PIANO

Alvin Waddles

ORGAN

Fred R. Hughes, Jr.

BASS

Marion Hayden

ELECTRIC GUITAR

Alan Ayoub

ELECTRIC BASS

James Simonson

SUZANNE MALLARE ACTON

Conductor, *Barber of Seville*;
Chorus Master, *Barber of Seville*

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.



HOWARD ARMAN

Conductor, *Julius Caesar*

Conducting for the company for the first time, Howard Arman is an English conductor whose repertoire encompasses opera, and major symphonic and choral work spanning four centuries. He is the recipient of the 1996 Handel Music Prize of the Handel Festival, Halle, where he has conducted numerous works of George Frideric Handel. Mr. Arman has been the Principal Conductor of the Theater and Philharmonie Thüringen and currently serves as General Music Director for the Luzerner Theater. In 2012, he conducted the first period-instrument performance at the Finnish National Opera, Handel's *Julius Caesar*.



RENÉ BARBERA

Almaviva, *Barber of Seville* (13, 17, 20)

Tenor René Barbera, a Texas native and graduate of Lyric Opera of Chicago's Ryan Opera Center, makes his company debut this fall. At Plácido Domingo's Operalia 2011 in Moscow, he was awarded First Prizes for Opera and for Zarzuela, and the Audience Prize, the first artist to receive all three awards since the competition began. In 2011, Mr. Barbera triumphed as Tonio in *Daughter of the Regiment* for Opera Theatre of St. Louis. In the current season, Mr. Barbera makes a company and role debut as Elvino in *La Sonnambula* with Washington Concert Opera, and a return to Lyric Opera of Chicago as Ernesto in *Don Pasquale*.



TIMOTHY BRUNO

Fiorello, Sergeant, *Barber of Seville*;
Curio, *Julius Caesar*

American bass Timothy J. Bruno debuted with the company in last fall's *Marriage of Figaro*. Hailed as "outstanding" and "hilarious" by Concerto.net, Mr. Bruno debuted with six companies last season, including Cincinnati Opera, Toledo Opera and Opera Saratoga. Roles covered and performed include Sparafucile in *Rigoletto*, Timur in *Turandot*, Collatinus in *The Rape of Lucretia*, and covering Eric Owens as the Storyteller in John Adams' *Flowering Tree*. Upcoming engagements include Don Basilio in *Barber of Seville* with Lawrence Brownlee as Almaviva at Opera Western Reserve, and Masetto in *Don Giovanni* with Toledo Opera.



EUGENE CHAN

Figaro, *Barber of Seville* (19, 21)

American baritone Eugene Chan, making his company debut, has been hailed by critics for "a voice as handsome as his countenance" (*San Francisco Classical Voice*), and has had many successes in opera and concert halls throughout the United States, Europe and Asia. The San Francisco native has performed with companies including the San Francisco Opera, Teatro Comunale di Bologna, Opera Theater of St. Louis, Theater Basel, and the Shanghai National Grand Theater in repertoire that includes the title roles of *Don Giovanni* and *Eugene Onegin*, Count Almaviva in *Marriage of Figaro*, and Danilo in *Merry Widow*.



ANDRIANA CHUCHMAN

Cleopatra, *Julius Caesar* (16, 18)

Canadian soprano Andriana Chuchman most recently appeared with the company in last fall's *Carmina Burana*, *The Medium* and *Marriage of Figaro*. Last season, she made her debuts at the Canadian Opera Company as Olympia in *Tales of Hoffmann* and the Detroit Symphony in performances of the Brahms Requiem, and returned to the Toronto Symphony for performances of Mahler's Symphony No. 8, and the Edmonton Opera as Yum-Yum in *The Mikado*. This past summer Ms. Chuchman appeared at the Bard Music Festival; this season she debuts at the Washington National Opera and returns to the Winnipeg Symphony Orchestra.



TOM CORBEIL

Basilio, *Barber of Seville*

An incredibly versatile artist, Tom Corbeil makes his MOT debut this fall. He spent last season performing Lurch in the national tour of *The Addams Family*. Operatic highlights include Leporello in *Don Giovanni* with Florida Grand and Fort Worth Operas, Colline in *La Bohème* with Eugene Opera and Opera Omaha, Basilio in *Marriage of Figaro* at Florida Grand Opera, Faraone in *Mose in Egitto* with Chicago Opera Theater, the English Clerk in *Death in Venice* at Canadian Opera Company, and his New York debut with Gotham Chamber Opera singing Enrico in Haydn's *Lisola disabitata*.



MARIO CORRADI

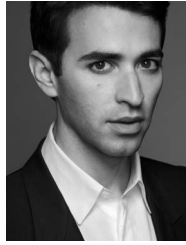
Stage Director, *Barber of Seville*

Mario Corradi made his MOT debut in 1996 staging *Carmen* and most recently directed the fall 2011 production of *Marriage of Figaro* for the company. He began his theatrical career with the Yale University Theatre but, as he could not get rid of his Italian accent, he moved from acting to directing. Beginning with his debut in Palermo in 1982 with Cimarosa's *Il Matrimonio Segreto*, Mr. Corradi has worked on all continents except Australia and has added more than 50 titles to his repertoire. Since 1995, he has returned to MOT nearly every year and hopes to continue to do so.



ANTHONY ROTH COSTANZO
 Tolomeo, *Julius Caesar*

Countertenor Anthony Roth Costanzo debuts with the company this fall, and has recently made acclaimed debuts at the Metropolitan Opera, where he appeared in the international HD broadcast of *The Enchanted Island*, and with Canadian Opera, New York City Opera, Seattle Opera, Glimmerglass Festival, Boston Lyric Opera, and Opera Company of Philadelphia. A graduate of Princeton University, he received his Masters of Music at the Manhattan School of Music, and his many awards include First Prize at the 2012 Operalia competition, a 2010 George London Foundation Award, and a 2010 Richard Tucker Career Grant.



DAVID DANIELS
 Caesar, *Julius Caesar* (10, 14, 17)

David Daniels makes his company debut this fall. Known for his superlative artistry, magnetic stage presence and a voice of singular warmth and surpassing beauty, Mr. Daniels has redefined his voice category for the modern public. The American countertenor has appeared with the world's major opera companies and on its main concert and recital stages, and made history as the first countertenor to give a solo recital in the main auditorium of Carnegie Hall. The Chicago *Tribune* called him "today's gold standard among countertenors." Gramophone magazine named him one of its "Top Ten Trailblazers."



ELIZABETH DESHONG
 Rosina, *Barber of Seville* (13, 17, 20)

Elizabeth DeShong debuts with MOT this fall. In the current season, Ms. DeShong returns to Lyric Opera of Chicago where she will sing Hansel in *Hansel and Gretel*, a role she performed to great success at the Glyndebourne Festival in 2010. She will be heard with the Cleveland Orchestra in performances of Peter Lieberson's *Neruda Songs* and Beethoven's *Symphony No. 9*. Ms. DeShong opened the previous season as Maffio Orsini in *Lucrezia Borgia* for San Francisco Opera and returned to the Metropolitan Opera where she was heard as Hermia in the new production of *The Enchanted Island*.



DEBORAH DOMANSKI
 Rosina, *Barber of Seville* (19, 21)

American soprano Deborah Domanski debuts with the company this fall. *The New York Times'* Anthony Tommasini praised her "luscious sound and lyrical refinement" in her performances of *Radamisto* with Santa Fe Opera. Recent highlights include leading roles for Austin Lyric Opera, Opera Southwest, Opera Hong Kong, New Orleans Opera, Amarillo Opera, Tulsa Opera, and Pittsburgh Opera. Ms. Domanski has made solo appearances with American Symphony Orchestra, Los Angeles Philharmonic, Hong Kong Philharmonic, Utah Symphony, and Asheville Symphony. Next year brings her first contract with the Metropolitan Opera.



EMILY FONSS
 Sesto Pompeo, *Julius Caesar*

Wisconsin native Emily Fons makes her company debut this fall. Recently appearing as Nicklausse in *Tales of Hoffman* at Lyric Opera of Chicago, she is fast emerging as an important lyric mezzo-soprano. In the spring Ms. Fons debuted with Chicago Opera Theater as Masha in *Moscow, Cheryomuski*, followed by a personal success as Megacle in Vivaldi's *L'olimpiade* with Garsington Opera. Future engagements include debuts in leading roles with Santa Fe and Dallas Operas, and a return to Lyric Opera of Chicago. Ms. Fons was a 2010 semi-finalist in the Metropolitan Opera National Council Auditions.



LENORA GREEN
 Berta, *Barber of Seville*

Making her company debut this fall, American soprano Lenora Green has performed throughout the U.S. and Europe in roles including Donna Anna, Suor Angelica and Eurydice (Offenbach). She also performed in *Postcard from Morocco*, *Dialogues of the Carmelites*, and created the role of Joanne in *Love Theories* by Linda Lister. In 2009 Ms. Green was the recipient of the Metropolitan Opera National Council Encouragement Award, and has taken top honors in the National Association of Teachers of Singing, the William Knight Competition, and the Music Teachers National Association Young Artist Program.



ADAM GREENE
 Lighting Designer, *Julius Caesar*

Adam H. Greene debuts with the company this fall. Recent projects include *La Traviata* for Lyric Opera Virginia's inaugural production, *Il Trovatore* for New Jersey Association of Verisimo Opera, *Insectinside* for Grounded Aerial, and *Winter in the Woods* for Desert Sin. New York credits include *Embedded for the Public*; *A Masked Ball*, *Tosca*, *Aida*, and *Rigoletto* for the New Jersey Association of Verisimo Opera; the Moon Festival 2010 at Rose Hall at Lincoln Center; and *Beau Brummel* and *Cooking for Kings* for 59E59. Mr. Greene also designed for the U.S. tour of *Embedded*, and the National WWII Museum's *Let Freedom Swing*.



THOMAS HAMMONS
 Bartolo, *Barber of Seville*

American bass-baritone Thomas Hammons most recently appeared with the company in *Elixir of Love* in 1998. Acclaimed throughout the United States, Canada and Europe for the depth and richness of his portrayals and the strength and beauty of his singing, Mr. Hammons has an active repertoire of over 40 roles and is equally at home in the classic basso buffo repertoire and in the world of music theater. In the current season and beyond, engagements include Bartolo at New Orleans Opera, Bartolo in *Marriage of Figaro* with Dayton Opera, Benoit/Alcindoro in *La Bohème* with Canadian Opera Company, and Sacristan in *Tosca* with Portland Opera.



SUZANNE M. HANNACostume Designer, *Barber of Seville*

Detroit native Suzanne M. Hanna has designed costumes professionally for opera and theatre for over 25 years, and has been the costume director for Michigan Opera Theatre for over a decade. She has also managed costume shops and built costumes for theatre, opera and films.

Ms. Hanna's award-winning designs have been presented on stage for companies including MOT, Motor City Lyric Opera, Performance Network, and Oakland University. Some favorite design projects are *HMS Pinafore* for MOTCC, *Angels in America* for New Studio Theatre, and *Amahl and the Night Visitors* for MCLO.

**CHRISTINE JONES**Set Designer, *Julius Caesar*

Christine Jones won a Tony Award in 2010 for scene designs for *American Idiot*, a musical based on the punk rock band Green Day's concept album of the same title. Previously, she drew a Tony nomination for her designs for the groundbreaking musical *Spring Awakening*; both shows were staged by Michael Mayer. Other Broadway credits include the scene designs for *Everyday Rapture*, also directed by Mayer and starring Sherie Renee Scott; and *The Green Bird*, directed by Julie Taymor, for which Ms. Jones received a Drama Desk nomination.

**ERIC JURENAS**Nireno, *Julius Caesar*

American countertenor Eric Jurenas makes his company debut this fall. Quickly making a name for himself on both the opera and concert scene, he made the daunting switch to the opposite side of the vocal spectrum after a brief stint as a baritone in his first year of university studies. Mr. Jurenas has worked with several groups as a featured soloist, including American Bach Soloists, Colorado Bach Ensemble, Kentucky Bach Choir, Bel Canto Chorus of Milwaukee, UC Davis Ensembles, and St. Andrews Arts Council. He recently performed a successful run in the title role of Cincinnati College-Conservatory of Music's production of Handel's *Serse*.

**CINDY LUDWIG**Hair & Makeup Designer, *Barber of Seville*, *Julius Caesar*

Cindy Ludwig most recently designed last spring's *Pearl Fishers* and *Pagliacci* for the company, having previously been with MOT for 13 seasons through 2000, and returning for 2011's *Rigoletto*. 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.

**ALLYSON MCHARDY**Cornelia, *Julius Caesar*

Making her company debut, Canadian mezzo-soprano Allyson McHardy has an extensive repertoire encompassing roles from Handel to Mozart. Highlights of this season include performances with Vancouver's Early Music Festival, the Toronto Symphony, and Symphony Nova Scotia, and her debut as St. Catherine in Honegger's *Jeanne d'Arc au Bûcher* with the Orchestre Symphonique de Montréal. Recent appearances include debuts in *La Clemenza di Tito* at the Opéra National de Paris and *Amadis de Gaule* at the Opéra Comique. Her recordings include the JUNO and ADISQ nominated *La Conversione di Clodoveo, Rè di Francia* by Caldara.

**GUY NEVEU**Set Designer, *Barber of Seville*

Montreal-based scenographer Guy Neveu has created scenography for the leading professional theatres in Montréal, numerous television productions and museum installations. His designs for Opéra de Montréal include *Così fan tutte* and *Barber of Seville*. Working in collaboration with NAC French Theatre artistic directors Jean Herbiet and André Brassard, Mr. Neveu created designs for, among others, *Le plus heureux des trois*, *Andromaque*, *Tartuffe* and *Oncle Vanya*. He studied at the National Theatre School in Montreal and the École des beaux arts de Montréal, and is a recipient of the Prix Gascon-Roux.

**LISETTE OROPESA**Cleopatra, *Julius Caesar* (10, 14, 17)

American soprano Lisette Oropesa makes her company and role debut this fall as Cleopatra. In the current season, she returns to the Metropolitan Opera as Gilda in Michael Mayer's new production of *Rigoletto* and will be heard as the Woodbird in Robert Lepage's production of *Siegfried*. Further appearances include a return to Arizona Opera in the title role of *Lucia di Lammermoor* and her company debut at Santa Fe Opera as Susanna in *Marriage of Figaro*. Last season, Ms. Oropesa made her company and role debut with San Francisco Opera in *Xerxes*, and was heard as Miranda in *The Enchanted Island* at the Metropolitan Opera.

**RODION POGOSSOV**Figaro, *Barber of Seville* (13, 17, 20)

Born in Moscow, baritone Rodion Pogossoff makes his company debut this fall. He made his Carnegie Hall debut with the Metropolitan Opera Chamber Ensemble singing Stravinsky's *Renard* under the inimitable baton of James Levine. The forthcoming season will see Mr. Pogossoff sing Figaro in *Barber of Seville* at the Metropolitan Opera and the Teatro Municipal de Santiago. In 2013 he will sing *Posa* in Don Carlo at the Hamburgische Staatsoper and Onegin at Opera na Zamku w Szczecinie, Poland. Recent engagements include *Barber of Seville* at the Hamburgische Staatsoper and Canadian Opera Company.



ROBERT PRÉVOST

Set Designer, *Barber of Seville*

French-Canadian designer Robert Prévost created over 200 sets and thousands of costumes during his 30-year career. He participated in over 75 productions at the Théâtre du Nouveau Monde, as well as some 30 shows at the Théâtre du Rideau Vert. Mr. Prévost worked at the Stratford Festival and designed sets and costumes for the Opéra de Montréal, Grands Ballets Canadiens, and Royal Winnipeg Ballet. His talent has served both the classic and Quebec repertoires. In 1977, Mr. Prévost became a sculptor and created the metal gates and monumental doors of St. Joseph's Oratory in Montreal.



ELEAZAR RODRIGUEZ

Almaviva, *Barber of Seville* (19, 21)

Mexican tenor Eleazar Rodriguez debuts with the company this fall. He joined the ensemble at the State Theatre Karlsruhe in the 2011-12 season singing roles such as Iopas in a new production of Berlioz's *Les Troyens* by David Hermann, as well as recital programs with pianist John Parr. This season Mr. Rodriguez returns to Karlsruhe to sing Tonio in Donizetti's *Daughter of the Regiment*, Tamino in Mozart's *Magic Flute*, and Leonato in a revival of Handel's *Alessandro*. He will also perform as tenor soloist in Benjamin Britten's *Les Illuminations* with the Badische Staatskapelle Karlsruhe under Music Director Justin Brown.



LAURA LEIGH ROELOFS

Violin Soloist, *Julius Caesar*

Laura Leigh Roelofs is Associate Professor of Violin at Wayne State University, and Director of String Project@Wayne, a laboratory school for string teaching and learning. She maintains an active schedule of solo and chamber music recitals, and in recent years has performed in venues throughout southeastern Michigan, as well as in Virginia, California and Timisoara, Romania. Since 2005, Ms. Roelofs has served as Assistant Concertmaster of the Michigan Opera Theatre Orchestra. Before coming to Detroit, she performed for fourteen seasons as Associate Concertmaster of the Richmond Symphony Orchestra.



JAMES SCHUETTE

Costume Designer, *Julius Caesar*

James Schuette's recent work includes set or costume designs for *Of Thee I Sing* directed by Tina Landau at Papermill Playhouse, Frank Galati's *Oedipus Complex* for Oregon Shakespeare Festival, *Nixon in China* directed by James Robinson for Opera Theatre of St. Louis, *Intimations for Saxophone* directed by Anne Bogart for Arena Stage, and Doug Varone's *Deconstructing English*. His work has been seen at Glimmerglass, Seattle, Houston Grand, Minnesota, New York City and Santa Fe Operas. Upcoming projects include *Rigoletto* and *Marriage of Figaro* at Opera Colorado, and *After the Quake* at Steppenwolf.



MICHAEL SHELL

Stage Director, *Julius Caesar*

Michael Shell returns to the company after appearing in and assistant directing *Daughter of the Regiment* in 2005. Mr. Shell has directed for Atlanta, Central City, Pittsburgh, Piedmont, and Virginia Operas; Opera Tampa; Opera Omaha; Opera North; Opera Theater of the Rockies; Lyric Opera of Virginia; the A.J. Fletcher Opera Institute; Opera Theatre of St. Louis; and Wexford Festival Opera; as well as numerous assistant directing credits. He was the 2009 honoree of the OTSL Charles MacKay Career Development Fund. Future engagements include *Falstaff* for the University of Oklahoma.



KENDALL SMITH

Lighting Designer, *Barber of Seville*

Kendall Smith has designed lighting for more than 60 productions with Michigan Opera Theatre, making his debut in 1988 with *The Ballad of Baby Doe*. Mr. Smith most recently designed lighting for the company's productions of *Carmina Burana* and *The Medium*, and *Pearl Fishers* last season. 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.



CHRISTOPHER TEMPORELLI

Achille, *Julius Caesar*

Christopher Temporelli debuts with the company this fall. Last season included singing as Colline in *La Bohème* in his debut with Dayton Opera, appearing as the Judge in Glass' *Orphée* in a return to Virginia Opera, and his return to the roster of New York City Opera. In the 2010-11 season he returned to Syracuse Opera to sing Commendatore in *Don Giovanni*, sang Basilio in *Barber of Seville* with Opera Memphis and Mississippi Opera, appeared as soloist in Beethoven's Symphony No. 9 with the National Arts Centre Orchestra under conductor Pinchas Zukerman, and in Mozart's Requiem in a return to the New Choral Society.



DAVID TRUDGEN

Caesar, *Julius Caesar* (16, 18)

Canadian countertenor David Trudgen makes his company debut this fall. He recently debuted for Chicago Opera Theater as Medoro in *Orlando*, appeared in scenes from *L'incoronazione di Poppea* at the Kennedy Center, made his Wexford Festival and Opera Theatre of St. Louis debuts in *The Golden Ticket*, sang Nerone in *Agrippina* for Boston Lyric Opera, and Dardano in *Amadigi di Gaula* for Central City Opera. Highlights of his current season include Arcano in *Teseo* for Chicago Opera Theatre and the world premiere of *Alice in Wonderland* for Opera Theatre of St. Louis.





**Imperial Tsesarevich
Easter Egg, 1912**
lapis lazuli, gold, diamond,
tragedy

House of Fabergé
Russian, 1842–1918

FABERGÉ

THE RISE & FALL

THE COLLECTION OF THE VIRGINIA MUSEUM OF FINE ARTS

October 14, 2012 - January 21, 2013
DETROIT INSTITUTE OF ARTS

Discover the story behind the renowned House of Fabergé, the luxury brand created by preeminent artist and jeweler Karl Fabergé. The exhibition features more than 200 precious objects from the Virginia Museum of Fine Arts and traces Fabergé's rise to fame, highlighting his business savvy, artistic innovations and privileged relationship with the Russian aristocracy. Despite the firm's abrupt end in 1918, the name Fabergé continues to hold a place in the popular imagination. | dia.org



The exhibition is organized by the Virginia Museum of Fine Arts, in collaboration with the Detroit Institute of Arts. In Detroit, the exhibition is supported by the City of Detroit. Educational programming is provided by the GM Foundation. Karl Fabergé, Henrik Wigström, workmaster, *Imperial Tsesarevich Easter Egg*, 1912, egg: lapis lazuli, gold, diamond; frame: diamond, gold, platinum or silver, lapis lazuli, watercolor, ivory. VMFA. Bequest of Lillian Thomas Pratt (photo: K. Wetzell. © Virginia Museum of Fine Arts).

Michigan Opera Theatre Orchestra

Violin I

Charlotte Merckerson,
Concertmaster+
Laura Leigh Roelofs,
Assistant
Concertmaster+
Bryan Johnston+

Andrew Wu +
Beth Kirton +
Molly Hughes +
Kevin Filewych +
Janet Sullins

Violin II

Victoria Haltom*+
Daniel Stachyra +
Henrik Karapetyan+
Anna Weller+
Emily Barkakati+
Tea Prokes

Viola

John Madison*+
Scott Stefanko+
Kathleen Grimes+
Barbara Zmich+
James Greer

Cello

Nadine Deleury*+
Diane Bredesen+
Sarah Cleveland+
Stefan Koch
Andrew McIntosh

Bass

Derek Weller*+
Clark Suttle+

Flute

Amanda Sparfeld*+
Laura Larson+
Dennis Carter

Oboe

Nermis Mieses*+
Sally Pituch+

Clarinet

Brian Bowman*+
J. William King+

Bassoon

Pawel Wnuk*+
Roger Maki-Schramm

Horn

Andrew Pelletier*+
Carrie Banfield+
Alan Taplin

Trumpets

David Ammer*+
Gordon Simmons+

Trombone

Greg Near+

Timpani

Andrew Buchanan*+

Percussion

John Dorsey*+

Harp

Patricia Terry-Ross*+

Harpsichord/

Forté Piano/Keyboard
Jean Schneider

Guitar

Alan Ayoub

Viola da Gamba

Debra Lonergan

* Principal

+ Michigan Opera
Theatre Core
Orchestra

Detroit Federation of
Musicians Local #5
American Federation of
Musicians

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Fred Buchalter
Michael Fowler
Kurt Frank

Joshua Glassman
Branden C.S. Hood
Richard Jackson, Jr.
Jerrold Lee

Adrian Leskiw
Tony Lynch
David Moan
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The principal Michigan Opera Theatre Children's Chorus, and introducing the new MOTCC Preparatory Chorus.

2012-2013 Performance Schedule

❖ A Winter Fantasy Holiday Concert & Fundraiser

Sunday, December 9, 2-5 p.m.
Detroit Opera House

Ring in the season with beautiful music sung by the MOTCC. Included in this program will be the debut performance of the new MOTCC Preparatory Chorus, a younger ensemble ranging from ages 8 to 11 years old. Tickets include entrance to the concert and silent auction and strolling hors d'oeuvres.

Tickets are \$28 for adults 18 and up, \$15 for children, and free for children 4 and under. Tickets are available at the box office or at michiganopera.org.

We are grateful to the following founding sponsors who helped make the Preparatory Chorus possible:

The Eichenhorn Family
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❖ The Nutcracker

Saturday, November 24 at 2:30 p.m.
Detroit Opera House

❖ Christmas in Ida

Friday, November 30 at 7 p.m.
Historic St. Joseph Catholic Church
For more information visit christmasinida.com



❖ The Happy Prince

MOTCC Children's Opera
by Malcolm Williamson
Detroit Opera House

Sunday, April 28, 2013 at 2:30 p.m.
Tickets available online at
www.michiganopera.org

Student Show: Friday, April 26, 2013 at 11 a.m.
To reserve tickets email mwarzecha@motopera.org

Supported by the Worthington Family Foundation.

When fall arrives, we think not only of the changing weather, football and the Michigan Opera Theatre season; we also think of school. But school and learning are not the exclusive activities of young people and college students. Autumn, winter and spring are the times for everyone to take advantage of opportunities to learn, and the Department of Community Programs has wonderful speakers and performers for your clubs, meetings and social gatherings. From Broadway revues with our professional singers to becoming acquainted with the stories of our opera and dance offerings, we can offer you and your friends great experiences!

Other offerings from our department include learning about architecture of the buildings and theaters of Detroit, and visiting places for our photography class, Lens on The City. Unusual topics to learn about are Women Composers in History, Fairy Tales, and the Joyful World of Operetta!

Our touring programs can travel all over the state. Tours can include performances for adults, mixed audiences or school children. Programs for young people and children are designed to fit into the core curriculum in school districts, and include social studies, English and literature, as well as acting and voice workshops.

Would you like to learn right in the Detroit Opera House? During fall and winter, we offer Opera Workshop, Voice Lessons, Vocal Health and beginning piano and music composition classes. By studying in the same building where costumes are made and rehearsals take place, you can become aware of what happens behind the scenes! You might even bump into some of the chorus members or even stars of the operas and dance.

Please look online at www.michiganopera.org and click on "learning." Contact Dolores Tobis, Community Programs Marketing Manager, at dtobis@motopera.org or by phone at (313) 237-3429 to explore what offerings could be just right for you!



For your generosity, please take some credit.

Help ensure the future of the Michigan Opera Theatre by contributing to our endowment fund at the Community Foundation for Southeast Michigan. State law entitles you to a tax credit of 50 percent of the amount you contribute, subject to certain limits. Just write a check payable to the Community Foundation for Southeast Michigan, indicate the Michigan Opera Theatre endowment fund in the "subject" line, and mail by December 31 to:

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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.

New York City Ballet MOVES

Saturday, October 27

Intermediate/Advanced Ballet Class

11 a.m. to 12:30 p.m.

Ages 14 and up

BalletMet Columbus The Nutcracker

Saturday, November 24

Beginner/Intermediate Ballet

11 a.m. to 12:30 p.m.

Ages 11-14

Eisenhower Dance Ensemble

Saturday, January 19, 2013

Intermediate/Advanced Modern 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.

Upcoming events hosted by the Dance Council include the opening night dinner and afterglow for New York City Ballet MOVES on Saturday, October 27; matinee activities during *The Nutcracker* on November 24 and 25; and the Red, Hot and Blue Afterglow



with Eisenhower Dance Ensemble on Saturday, January 19. Join us!

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.

October 16: "A Mystical Journey in Dance" featuring ballet from around the world

November 13: "Le Corsaire" performed by American Ballet Theatre

January 22, 2013: "An Evening with Bob Fosse"

2012 Summer of Dance Reflection

The Detroit Opera House and Dance Theatre of Harlem were happy to start a new partnership in 2012. The companies joined together to expand the presence and opportunities of dance in metro-Detroit. The Opera House hosted a very successful DTH Summer Intensive which gave more than 40 dancers from across the country the opportunity to learn

from a group of extremely talented teachers, both affiliates of DTH and local professionals. These students were chosen from hundreds of dancers who had auditioned earlier in the year. After an intense three weeks of dancing and learning, the students performed original pieces in ballet, jazz, modern, African, and creative movement. The students were pushed to their limits, introduced to new styles, and inspired to grow as artists.

Year-Round Dance Classes

Ballet Renaissance makes the Detroit Opera House home, offering year-round classes for students ages 4-adult, Monday through Thursday 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 on Fridays from 6-8 p.m. and 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.

For information on auditions, special programs, or master class registration, 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.

AN AVANTI FOR TOMORROW

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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Barbara Gibson Williams' commitment to Michigan Opera Theatre has endured throughout the years with a focus on artistic talent. In 2002, a generous endowment gift established the Barbara Gibson Young Artist Apprentice Program, supporting the company's commitment to training and preparing the opera stars of tomorrow. Now, a decade later, she has made another extraordinary gift which supports the participation of significant principal artists in our opera seasons. This natural progression of commitment follows a brief but meteoric career as a brilliant coloratura soprano that began at age 19. With a Columbia Artists contract with RCA and frequent national radio appearances on the "Voice of Firestone" and the "Bell Telephone Hour," Barbara went on to perform major roles with the San Francisco and Cincinnati Operas, followed by European concert tours. Upon her return, she surprised the musical world with her decision to retire from the stage in order to raise her young family in Detroit with her husband Dr. Sam Williams, founder of Williams International. In 1965, David DiChiera, who had committed himself to establishing an opera company in Detroit, persuaded her to perform the mad scene from Lucia di Lammermoor in eight performances throughout the Metropolitan Detroit area. Barbara became a founding board member of the fledgling company, providing constant artistic advice.

"Throughout these many years I have been fortunate to have such a dear friend with whom I could share my artistic aspirations. Her talent and patronage continues to have an enormous impact on the success of this company, and her gift will support our constant effort to bring some of the world's greatest operatic talent to our stage."

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In Memory of Mrs. Dolores Ann Dovelle
Mary & Charles Parkhill

In Honor of Mr. Randy Elliott
Ms. Edna Rubin

In Honor of Mr. & Mrs. Paul Ewing
Ruth Rattner

In Memory of Mr. Mark Flint
Cristina DiChiera and
Neal T. Walsh
Mr. Steven G. Horak
Mrs. Joyce Flint and
Ms. Cathy A. Linger
Ms. Linda T. Smith
Ms. Doris Jeanne Flint

In Honor of Mr. Herman Frankel's Birthday
Laurie, Leia and
Nathan Frankel

In Memory of Mr. James Garavaglia
Arlene and John Lewis

In Memory of Mr. Hugh "Randy" Gill
Dr. Patricia L. Cornett

In Honor of Mrs. Alice Haidostian's Birthday
Mrs. Balig Stein

In Honor of Mr. Michael Hauser
Adult Learning Institute –
Ms. Maxine Sherman

In Memory of Mrs. Dorothy Jensen
Mary & Charles Parkhill

In Honor of Drs. Bill Kupsy and Ali Moiin's Birthdays
Ruth Rattner

In Memory of Mrs. Wynn Landis
Ms. Barbara Kopitz & Mr.
Bill Lichtig

In Memory of Mr. Ignazio "Sal" Maucuso
Dr. & Mrs. Kim Lie

In Memory of Mr. Michael Merlini
Rosette & Dr. Roger Ajluni
Care-Pro Home Health
System Inc.
Helen & Tarik Daoud
Barbara Frankel & Ron
Michalak
Heather Hamilton
Mary & Charles Parkhill
Dr. David J. Villanueva

In Honor of Drs. William Kuspy & Ali Moiin – Merry Christmas!
Mary Jane, Jeff, Hannah &
Jack Kupsy

In Honor of Mr. Bernard Okin's 80th Birthday
Mrs. Barbara Shapiro

In Memory of Mrs. June Parkhill
Barbara Frankel & Ron
Michalak

In Memory of Mrs. Dorothy Paul
Ms. Kristine Olson

In Memory of Mr. Gerald F. Ross
Mrs. Connie F. Ross

In Memory of Mr. Rose Roth
Jeremy Zeltzer

In Honor of Isabel & Ralph Schillace's 50th Wedding Anniversary
Constance & David Knaggs

In Honor of Mrs. Lila Silverman
Maureen & Jerry D'Avanzo

In Honor of Mr. Ron Switzer's Special Birthday
Mr. & Mrs. Robert Moers

In Memory of Mr. Gary Taback
Jeremy Zeltzer and Kevin
Dennis

In Memory of Mr. George Vondrak
Mr. Donald Daniels & Mr.
Robert Campbell

In Honor of Mr. Rick Williams' Birthday
Cmdr. Stephen Cosgrove –
Happy Birthday, Rick!
Mr. Kyle Desmond, Director
of Born and Raised Detroit
Ms. Alex May & Dr.
Salvador Salort-Pons

In Memory of Mr. Bill Wyss
Mary & Charles Parkhill

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Volunteers

Greetings from the MOT Volunteer Association (MOTVA)!

Warmest greetings to all as we begin our fall season!

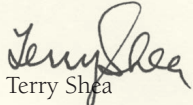
Opera as an art form and Michigan Opera Theatre are very important to all of us. MOT productions are world class and the Detroit Opera House offers one of the most diverse opera and dance series in the country. These performances require the collaboration of many, especially those who help out behind the scenes.

Our key volunteer groups deserve special recognition: 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, our most sincere thanks. If you are not yet a volunteer, please consider joining us. Along with all of the hard work, we have fun too! Volunteering is a great way to meet other interesting and involved people.

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, or call Christina Wagner at (313) 237-3236.

I hope that you enjoy the 2012–2013 season. We 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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 Walter Pilon

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Kay Albertie
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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

Come join the Opera House Ambassadors for a backstage tour of the Detroit Opera House! Learn about the history of the Opera House and its restoration, meet the people behind the scenes, tour the stage and see how it operates. Tours are \$10 per person. For more information, please call (313) 237-3425, or visit www.MichiganOpera.org.

IMPORTANT TELEPHONE NUMBERS

EMERGENCIES..... (313) 237-3257
Michigan Opera Theatre (313) 961-3500
General Information..... (313) 961-3500
Lost and Found..... (313) 961-3500
Ticket Office(313) 237-SING (7464)
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Detroit Opera House Fax (313) 237-3412
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