

FALL 2018 DANCE SEASON

BRAVO

MICHIGAN
OPERA
THEATRE

Bill T. Jones/
Arnie Zane
Company
OCTOBER 27, 2018

BALLETMET
The Nutcracker
NOVEMBER 24-25, 2018

Too Hot to Handel
DECEMBER 1, 2018



The 2018-2019 Dance Season is made possible by the Lear Corporation

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of Michigan Opera Theatre

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Dance Season

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This season marks our first without our beloved founder David DiChiera, whose passing in September marked the end of a distinguished and notable era for Michigan Opera Theatre (MOT). Among his many visionary acts, he determined in the mid-1990s that the newly-formed Detroit Opera House would also serve as a venue



for dance. Since that time, numerous dance presentations have taken place in Detroit under the auspices of MOT, making it one of the few opera companies in the nation to also offer a dance program.

For more than 25 years, the MOT dance program has grown dramatically, including presentations by companies such as American Ballet Theatre, Alvin Ailey American

Dance Theater, Ballet Hispanico, Joffrey Ballet, Dance Theatre of Harlem and numerous others. For the past three years, our organization has partnered with the University Musical Society (UMS) with an expressed goal of working collaboratively to present exceptional dance performances in Southeast Michigan, including the Bill T. Jones/Arnie Zane Company this fall and the Martha Graham Dance Company, closing our dance series in April.

For our dance-lovers who are single ticket holders, we invite you to join us for the rest of our dance series with a subscription. As a special offer, you may return tonight's ticket to have its value applied toward a subscription for the remaining dance season. Please visit the box office or give us a call at (313) 237-7464.

I am pleased to acknowledge the generosity of the following for their support of our dance program:

- Lear Corporation, 2018-19 Dance Season Sponsor
- Community Foundation for Southeast Michigan, principal supporter of the MOT/UMS Dance Initiative for Southeast Michigan
- Joanne, Marvin and Betty Danto Family Foundation, annual supporter of MOT dance series

As we approach the holiday season, we look forward to three annual traditions for you to consider. Beginning Thanksgiving weekend, MOT will present Tchaikovsky's *The Nutcracker*, performed by a popular audience favorite, BalletMet. December marks our 17th annual performance of *Too Hot to Handel*, a beloved jazz gospel version of Handel's *Messiah*. Under the baton of Suzanne Mallare Acton, the work is performed by Rackham Choir and members of the MOT Orchestra, joined by jazz artists from the metro Detroit area. In addition, we will also present *A Winter Fantasy*, featuring our Michigan Opera Theatre Children's Chorus singing holiday music.

Finally, as we mourn the passing of David DiChiera, join us as we celebrate his spirit through the performances that will take place here at the David DiChiera Center for the Performing Arts.

Best wishes,

Wayne S. Brown
President and CEO, Michigan Opera Theatre

Michigan Opera Theatre has been presenting some of the world's best dance companies for decades. And, like opera, we strive to offer a balance between exciting new works and beloved classics. This fall, we are excited to present two productions that do just that: The Bill T. Jones/Arnie



Zane Company and BalletMet's *The Nutcracker*.

While founded in the early 1980s, the Bill T. Jones/Arnie Zane Company makes its Detroit Opera House debut in October. The company, known for pushing boundaries, will present *A Letter to My Nephew*, a powerful, multimedia performance about Jones' nephew Lance T. Briggs,

who struggled with illness and addiction.

On a personal level, I have known Bill since 1992 when I hired him to make his stage directing debut with Kurt Weill's *Lost in the Stars* at Boston Lyric Opera. He is a charismatic and born leader who champions diversity of all sorts, be it by race, age or body type.

Later in the fall, Metro Detroit favorite BalletMet returns for a traditional production of Tchaikovsky's *The Nutcracker* Thanksgiving weekend. Accompanied by live reindeer, treats and crafts, as well as the Michigan Opera Theatre Orchestra, the performance is a great way to open the holiday season.

The Bill T. Jones/Arnie Zane Company is the first of our dance series celebrating modern dance through generations of the movement. It continues in March with Alvin Ailey American Dance Theater, celebrating its 60th anniversary with a program that continues to inspire and empower. The dance series concludes in April with one of the earliest and most iconic modern dance companies in the country: the Martha Graham Dance Company.

Last but not least, we are excited to present a special program this February featuring ballet legend Alessandra Ferri, ranked supremely as one of the few "prima ballerina assolutas" in the world. With *The Art of the Pas de Deux*, she joins present and former American Ballet Theatre principals, including Herman Cornejo and Jeffrey Cirio, for an evening of romantic duets, just after Valentine's Day!

As you enjoy your performance, we invite you to join us for other productions in the season as we bring you some of the greatest dancers in the world!

Stephen Lord
Principal Conductor, Michigan Opera Theatre

'Tis the Season for Holiday Performances

Chestnuts roasting on an open fire, turkey with all the fixings and wishing for a white Christmas: every family has its holiday traditions. At Michigan Opera Theatre (MOT), holiday traditions span both dance and opera, with *The Nutcracker*, *Too Hot to Handel* and *A Winter Fantasy*. This year, MOT will add to its holiday roster a production of *Amahl and the Night Visitors*, an inspiring opera offering a different perspective on the Nativity story that will be performed in select locations throughout Metro Detroit.

MOT's holiday season opens Thanksgiving weekend with BalletMet's *The Nutcracker* for three performances Nov. 24-25. The ballet follows Clara, a young girl who dances through a fantasy land of sweets and fairies with her nutcracker prince. With its familiar music and fairytale setting, *The Nutcracker* is the most performed ballet in the United States and has been an annual MOT tradition since 2002.

The traditional production features colorful Victorian costumes, dazzling sets, more than 122 characters on stage and Tchaikovsky's classic score performed live by the MOT Orchestra. The event will also feature the return of a series of complementary family activities, including live reindeer, photos with Santa and the Nutcracker, holiday-themed crafts and treats before the show. Children will also be able to meet the characters on stage during the Sugar Plum Parade following the performance.

"*The Nutcracker* weekend at the Detroit Opera House is a magical time of year at MOT," said Dance Coordinator Kim Smith. "With the theater decorated in Christmas trees and lights, in addition to family-friendly performances and activities, it is the perfect way to begin the holiday season."

MOT's holiday series continues Dec. 1 with the 17th annual performance of *Too Hot to Handel*,



a jazz gospel rendition of Handel's *Messiah*. A uniquely Detroit tradition, the concert features Rackham Choir and members of the MOT Orchestra performing with renowned soloists Rodrick Dixon, Alfreda Burke and Karen Marie Richardson alongside all-star Detroit jazz legends Marion Hayden, Alvin Waddles, and Dave Taylor.

"*Too Hot to Handel* brings together Detroit's greatest classical and jazz musicians and powerhouse singers to inspire new audiences every year," said Rackham Choir Artistic Director Suzanne Mallare Acton. "It's truly a community celebration, and it remains one of the most uplifting holiday events in Detroit."

Acton also leads another MOT tradition: *A Winter Fantasy*, performed Dec. 2 by the Michigan Opera Theatre Children's Chorus. Founded in 2007, the MOTCC, with children ranging from 8-16 years old, performs opera as well as music from different cultures and traditions. *A Winter Fantasy* will feature holiday music as well as a silent auction, showcasing some of the region's best young talent.

Though the Detroit Opera House is the traditional venue for MOT's holiday series, it isn't the only place where the company will be performing. MOT will present *Amahl and the Night Visitors* at the Grosse Pointe War Memorial

Dec. 9, at Detroit's Most Holy Redeemer Church Dec. 15 and at the Macomb Center for the Performing Arts Dec. 22. The performances are part of MOT's commitment to making opera more accessible throughout the region.

The opera tells the story of a miraculous encounter between Amahl, a poor boy with a lame leg, and the Three Kings, on their journey to bestow gifts to the newly-born Christ child.

"*Amahl and the Night Visitors* is a beautiful and ideal opera for children, because the entire work is seen through the eyes of a child," said MOT Director of External Affairs, Arthur White. "All the beauty, magic and wonder are revealed in this story of faith and love."

The work was originally commissioned as a way to bring opera to mass audiences. Specifically, the first production of the opera was aired on television by NBC on Dec. 24, 1951 and viewed by an estimated five million people—the largest audience to ever see a televised opera. The production was an instant hit, and became an annual tradition performed by the NBC Opera Theatre from 1951 until 1966. This new production of Menotti's popular family offering brings the tradition of holiday operas back to Detroit audiences.

Music, performance and art have always been part of holiday traditions, an expression of the joy, forgiveness and love felt throughout the season. It is a time to enjoy favorite annual experiences while also embracing new ones. With a program spanning dance, opera, jazz, gospel and more, MOT's holiday series offers a variety of experiences, both old and new, to celebrate the season.

PROFILES FROM THE PIT: ALL ABOUT THAT BASS

Clark Suttle



Being of French heritage, it is fitting that Clark Suttle's bass is named "Marie Antoinette." It is even more so since the instrument was made in France in 1865 and had its head cut off. Though the bass was refurbished in 1970, Clark jokes he has planned to sell it on and off for the past few decades when it gets temperamental.

"But right before I go to sell it, it starts playing beautifully again," he said. "I've played it so long, it is seasoned to me."

The bass was a gift from his parents when he was 16 years old, a few years after he had begun playing the instrument and at the onset of a path as a professional musician. Originally from Livonia, Clark continued his studies in Michigan, earning both a bachelor's and master's degree in music within the scope of five years at the University of Michigan.

Though he is a bassist, Clark

began his career as a conductor. He was associate conductor of Phoenix Symphony and Music Director and Conductor for Monterey Symphony for 13 years and was recently conductor for Rochester Symphony in Michigan. He also held directing and conducting positions at the University of Michigan, Richmond Symphony, Buffalo Philharmonic and Phoenix Ballet.

"The path of a musician is often a varied one, and we do many things in our careers," he said. "I returned to Michigan for family reasons and was asked to be a substitute bass for MOT in 2000. I took the audition in 2001, and the rest is history."

In addition to performing, Clark also works as a music editor for Luck's Music Library in Madison Heights, where he prepares all new editions for Luck's and Tempo press. Outside of music Clark enjoys tall ships, model building, history, road biking and composing music.

Derek Weller



Michigan Opera Theatre bassist Derek Weller has been playing with the MOT Orchestra for 32 years, serving as principal for 31 of them. But his history as a musician began much earlier.

Derek was introduced to music singing in the boys choir at his church, eventually learning the piano and beginning bass lessons in fifth grade. As his musical training progressed, Derek began spending summers at the Interlochen Center for the Arts, eventually transferring full-time to graduate high school from the Interlochen Arts Academy.

Decades later, Derek now teaches bass at the school, in addition to being a professor of bass at Eastern Michigan University and giving private lessons at his studio in Ann Arbor.

But performing remains a passion

for Derek. He frequently performs with the Detroit Symphony as a substitute and has gone on several tours with them. He is also the associate principal of the Carmel Bach Festival, a period ensemble based in Carmel, California. He says he typically plays on the outside edge of the orchestra pit on a stool.

"It allows me to have an excellent view of the stage," he said. "I enjoy being close to world class artists on stage and this has shaped my musical life."

Outside of music, Derek enjoys cooking, fine dining, tea from China, Taiwan and Japan, biking, running, cross-country skiing, swimming, yoga and bird watching. He recently celebrated his 25th wedding anniversary with MOT violinist Anna Bittar-Weller.

Michigan Opera Theatre and New York Live Arts
present

Bill T. Jones/Arnie Zane Company

October 27, 2018



The 2018-2019 Dance Season is made possible by the Lear Corporation



Presented in partnership with University Musical Society

Bill T. Jones
Co-Founder & Artistic Director

Janet Wong
Associate Artistic Director

Featuring

The Company

Vinson Fraley, Jr., Barrington Hinds, Chanel Howard, Shane Larson, Penda N'diaye, Marie Lloyd Paspe, Christina Robson, Carlo Antonio Villanueva and Huiwang Zhang

Music performed by

Nick Hallett (music director/performer) and Matthew Gamble (baritone)

Production Staff

Hillery Makatura, Lauren Libretti, Veronica Falborn and Justin Johnson

In

A Letter to My Nephew

Conceived and Directed by Bill T. Jones
Choreography by Bill T. Jones with Janet Wong and the Current and Original Cast
Original Score Composed by Nick Hallett
Décor by Bjorn Amelan
Lighting Design by Robert Wierzel*
Costume Design by Liz Prince
Projection Design by Janet Wong
Sound Design by Samuel Crawford

*Denotes Member of the United Scenic Arts Union (USA)



PROGRAM NOTES

In the fall of 2015 when I had just started working on the second part of the *Analogy Trilogy* about my nephew Lance, we received an invitation to perform in France. Instead of bringing a pre-existing work, I decided to use this opportunity to make a site-specific piece. My complicated relationship with my nephew would be a point of entry to reflect on the moment at hand. Our country had erupted in protests that summer, and we were going to a Europe that was struggling with the refugee crisis. It seems that, from the very beginning, the work rubs against the conscience of this era. The night of the opening in Paris was also the night of the Bataclan attack.

A Letter to My Nephew is my attempt to bring together two impulses: the social/political and the deeply personal. Some of the elements on stage - the style of movement, the characters in the street, the walking motif, the house music - came from my trying to imagine a world that my nephew might have inhabited, and to reference a demimonde that I did not know personally but knew it through him. The work is conceived as a kind of postcard sent from uncle to nephew from wherever we are at the moment.

COMPANY HISTORY

Over the past 36 years the Bill T. Jones/Arnie Zane Company has shaped the evolution of contemporary dance through the creation and performance of over 140 works. Founded as a multicultural dance company in 1982, the company was born of an 11-year artistic collaboration between Bill T. Jones and Arnie Zane. Today, the company is recognized as one of the most innovative and powerful forces in the modern dance world. The company has performed its ever-enlarging repertoire worldwide in over 200 cities in 30 countries on every major continent. In 2011, the Bill T. Jones/

Arnie Zane Company merged with Dance Theater Workshop to form New York Live Arts of which Bill T. Jones is the Artistic Director and Janet Wong is the Associate Artistic Director.

The repertory of the Bill T. Jones/Arnie Zane Company is widely varied in its subject matter, visual imagery and stylistic approach to movement, voice and stagecraft and includes musically driven works as well as works using a variety of texts. Some of its most celebrated creations are evening length works including *Last Supper at Uncle Tom's Cabin/The Promised Land* (1990, Next Wave Festival at the Brooklyn Academy of Music); *Still/Here* (1994, Biennale de la Danse in Lyon, France); *We Set Out Early... Visibility Was Poor* (1996, Hancher Auditorium, Iowa City, IA); *You Walk?* (2000, European Capital of Culture 2000, Bolgna, Italy); *Blind Date* (2006, Peak Performances at Montclair State University); *Chapel/Chapter* (2006, Harlem Stage Gatehouse); *Fondly Do We Hope... Fervently Do We Pray* (2009, Ravinia Festival, Highland Park, IL); *Another Evening: Venice/Arsenale* (2010, La Biennale di Venezia, Venice, Italy); *Story/Time* (2012, Peak Performances); and *A Rite* (2013, Carolina Performing Arts at the University of North Carolina-Chapel Hill). The Company is also currently touring *Body Against Body* an intimate and focused collection of duet works drawn from the Company's 36-year history.

BILL T. JONES (*Artistic Director/Co-Founder/Choreographer*: Bill T. Jones/Arnie Zane Company; *Artistic Director*: New York Live Arts) is a multi-talented artist, choreographer, dancer, theater director and writer, has received major honors ranging from the Human Rights Campaign's 2016 Visibility Award, 2013 National Medal of Arts to a 1994 MacArthur "Genius" Award and Kennedy Center Honors in 2010. Mr. Jones was honored with the 2014

Doris Duke Performing Artist Award, recognized as Officier de l'Ordre des Arts et des Lettres by the French government in 2010, inducted into the American Academy of Arts & Sciences in 2009 and named "An Irreplaceable Dance Treasure" by the Dance Heritage Coalition in 2000. His ventures into Broadway theater resulted in a 2010 Tony Award for Best Choreography in the critically acclaimed *FELA!*, the new musical co-conceived, co-written, directed and choreographed by Mr. Jones. He also earned a 2007 Tony Award for Best Choreography in *Spring Awakening* as well as an Obie Award for the show's 2006 off-Broadway run. His choreography for the off-Broadway production of *The Seven* earned him a 2006 Lucille Lortel Award.

Mr. Jones began his dance training at the State University of New York at Binghamton (SUNY), where he studied classical ballet and modern dance. After living in Amsterdam, Mr. Jones returned to SUNY, where he became co-founder of the American Dance Asylum in 1973. In 1982 he formed the Bill T. Jones/Arnie Zane Company (then called Bill T. Jones/Arnie Zane & Company) with his late partner, Arnie Zane. Mr. Jones is currently Artistic Director of New York Live Arts, an organization that strives to create a robust framework in support of the nation's dance and movement-based artists through new approaches to producing, presenting and educating. For more information, visit <http://www.newyorklivearts.org/>.

ARNIE ZANE (*Co-Founder/Choreographer*) (1948-1988) was a native New Yorker born in the Bronx and educated at the State University of New York (SUNY) at Binghamton. In 1971, Arnie Zane and Bill T. Jones began their long collaboration in choreography and in 1973 formed the American Dance Asylum in Binghamton with Lois Welk. Mr. Zane's first recognition in the arts came as

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A Letter to My Nephew is produced by New York Live Arts. The creation of new work by Bill T. Jones/Arnie Zane Company is made possible in part by the company's Partners in Creation: Anonymous, Anne Delaney, Zoe Eskin, Eleanor Friedman, Ruth & Stephen Hendel, James C. Hormel & Michael P. Nguyen, Suzanne Karpas, Ellen Posa, Carol Tolan, Jane Bovingdon Semel, in memory of Linda G. Shapiro, Slobodan Randjelović & Jon Stryker.

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a photographer when he received a Creative Artists Public Service (CAPS) Fellowship in 1973. Mr. Zane was the recipient of a second CAPS Fellowship in 1981 for choreography, as well as two Choreographic Fellowships from the National Endowment for the Arts (1983 and 1984). In 1980, Mr. Zane was co-recipient, with Bill T. Jones, of the German Critics Award for his work, *Blauvelt Mountain. Rotary Action*, a duet with Mr. Jones, was filmed for television, co-produced by WGBH-TV Boston and Channel 4 in London.

PERFORMER PROFILES

VINSON FRALEY, JR. (*Dancer*) hails from Atlanta, Georgia. He began his training at the age of 14 under the direction of Lynise and Denise Heard. Vinson studied at Tisch School of the Arts at New York University and was most recently a company dancer for Abraham.In.Motion. Vinson has been fortunate enough to work with many choreographers and instructors including Rashaun Mitchell, Cora BosKroese, Gus Solomons Jr., Cindy Salgado, Sean Curran and many more. Vinson joined the Bill T. Jones/Arnie Zane Company in 2017.

MATTHEW GAMBLE (*Baritone*) has established himself as an artist of rare versatility, with recent and future engagements including debuts with the Théâtre du Châtelet in Paris, the Royal Danish Opera in Copenhagen, Lorin Maazel's Castleton Festival, Princeton Festival, Ravenna Festival (Italy), Budapest Summer Festival, Pacific Chamber Music Festival and a collaboration as the Baritone Soloist with the Bill T. Jones/Arnie Zane Company in the development of two new works: *Analogy/Lance*, and *A Letter to My Nephew*, with engagements in Singapore, Macau, France, Italy, Boston, Wyoming, North Carolina and many others into 2019. Matthew has studied with Joan Dornemann at IVAI in New York, Martina Arroyo's Prelude to Performance, at Highlands Opera Studio with Richard Margison, and noted coach Ira Siff. Roles include Mozart's Count Almaviva, Papageno and Don Giovanni, Mr. Ford in Verdi's *Falstaff*, multiple Puccini roles. Mr. Gobineau in Menotti's *The Medium*, and Smirnov in William Walton's *The Bear*.

NICK HALLETT (Composer) has been a collaborator of the Bill T. Jones/Arnie Zane Company since 2014. His scores include all three evenings of the *Analogy Trilogy*, *A Letter to my Nephew*, and *Fishkill/Movements 1-45*. Additional dance scores include *Variations on Themes from Lost & Found: Scenes from a Life and Other Works by John Bernd*, directed by Ishmael Houston-Jones and Miguel Gutierrez, which received the 2017 "Bessie" for Best Revival. *Whispering Pines 10*, an opera co-authored with artist Shana Moulton, premiered at The Kitchen in 2010, toured internationally, and recently launched as an online video series and exhibition at the New Museum. In 2007, Hallett struck up a collaboration with artist Joshua White, founder of the Joshua Light Show, as Music Director to his live performances (including at NYU Skirball), and composer of original scores to *son-et-lumière* presentations, including at NYC's Hayden Planetarium/AMNH. www.gutcity.com

BARRINGTON HINDS (*Dancer*) is from West Palm Beach, Florida. He began his training at the School of Ballet Florida under the direction of Marie Hale. Hinds holds a B.F.A in dance from SUNY Purchase College and has worked professional with VERB Ballets, Northwest Professional Dance Project, and the national tour of Twyla Tharp's Broadway show, *Movin' Out*. In 2011, Hinds was a finalist for the Clive Barnes Award for young talent in dance. He has worked with leading choreographers including Laurie Stallings, Edgar Zendejas, Sarah Slipper, Helen Pickett, Thaddeus Davis, and Cherylyn Lavagnino to name a few. Hinds recently danced with Stephen Petronio Company. Hinds is also a freelancer in commercial TV & print work and is a choreographer and teacher. Mr. Hinds joined the company in 2017.

CHANEL HOWARD (*Dancer*) Originally from Georgia, Chanel Howard began her dance training with DanceMakers of Atlanta, under the direction of Lynise and Denise Heard. While attending Dekalb School of the Arts, Chanel participated in the National High School Dance Festival where she received the 2014 young choreographer award. Thereafter, she moved to Philadelphia to major

in dance at The University of The Arts as a director's full scholarship recipient. While studying at The School of Dance, she worked with noted choreographers: Mark Haim, Helen Simoneau, Mark Caserta, Tommie Waheed Evans, Wayne St. David, Netta Yerushalmy and Bobbi Jene Smith as well as performed in the works of Robert Battle, Troy Powell, and Benoit Swan Pouffer. Chanel participated as a School of Dance Ambassador at The Montpellier Danse 30 Festival in Montpellier, France and studied with Ballet Preljocaj's Professional Training Program in Aix En Provence, France. She represented UArts School of Dance at the National College Dance Festival 2015 and made her independent artist debut presenting her choreography at the Center for Performance Research in Brooklyn, NY in 2017. Chanel earned her B.F.A. in Dance with honors in May 2018 and has most recently joined the Bill T. Jones/Arnie Zane Dance Company this year.

SHANE LARSON (*Dancer*) was born and raised in Minnesota, where he received his training at the St. Paul Conservatory for Performing Artists. He graduated from New York University's Tisch School of the Arts, with a B.F.A. in Dance and a minor in Child and Adolescent Mental Health Studies. During his time in New York City, he has branched out to collaborate with punk musicians, filmmakers, improvisational music ensembles, and site-specific visual artists. He also had the opportunity to study at the Salzburg Experimental Academy of Dance in Austria, where he was exposed to the expanse of the European contemporary dance scene. With a new outlook on the limitless possibilities and pathways of the body, he hopes to continue the exploration of dance with a sense of newness and discovery. Shane joined the Company in 2015.

PENDA N'DIAYE (*Dancer*) a native of Denver, CO, ignited her love for dance at Cleo Parker Robinson Dance Theater. She has danced with Kyle Abraham/Abraham.In.Motion, David Dorfman Dance and Forces of Nature Dance Theater. Penda received her B.F.A. in dance from NYU Tisch School of the Arts which led her to study abroad in Salzburg, Austria at Salzburg

Experimental Academy of Dance and Springboard Dance in Montreal. She has had the honor to expand her body of work with award winning artist and photographer, Carrie Mae Weems in addition to performance artist, Nick Cave. Ms. N'diaye has shared her love for dance with students at Alvin Ailey Dance Theater, Steps on Broadway, Peridance, and Steffi Nossen Dance. In 2017, Penda began her own YouTube talk show, "Glowing Up with Penda". Ms. N'diaye join the company in 2017.

MARIE LLOYD PASPE (*Dancer*) is a native of Singapore and Philippines who grew up in Mississauga, ON, Canada, and Bellingham, MA. She received her early dance training from Jessica Wilson at MetroWest Ballet and graduated summa cum laude from the Ailey/Fordham BFA Program in 2016, studying dance performance and business administration. Paspe performed on tour with Carolyn Dorfman Dance, and worked with choreographers Renee Jaworski, Peter Chu, Jae Mann Joo, Omar Carrum, Rami Be'er, Martin Harriague, and Manuel Vignouille. In 2015, she studied abroad in Israel at Kibbutz Contemporary Dance Company's International Dance Program, where she also premiered her first work. She attended Springboard Danse Montreal in 2017, performing works-in-progress by Peter Chu and Eva Kolarova. Currently she teaches pilates and dance, collaborates/choreographs, and freelances commercial modeling. Paspe is incredibly grateful to begin her first season with the Bill T. Jones/Arnie Zane Company.

CHRISTINA ROBSON (*Dancer*), originally from Tewksbury, Massachusetts, received her early dance training from Tammy IversAspell and graduated Summa Cum Laude from Roger Williams University in 2009 under the direction of mentor Kelli Wicke Davis. Since relocating to New York City, she has had the opportunity to perform with The Sean Curran Company, David Dorfman Dance, Monica Bill Barnes and Company, Alexandra Beller, Heidi Henderson, Third Rail Projects, and DeganitShemy. Christina became a member of the Bill T. Jones/Arnie Zane Company in 2015.



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CARLO ANTONIO VILLANUEVA (*Dancer*) is a Pilipinx-American artist, born and raised in New Jersey. He received his primary movement training from Scott Chandler and TJ Doucette while touring with the Blue Devils Drum and Bugle Corps of Concord, CA. He went on to receive his BFA summa cum laude from Mason Gross School of the Arts, studied Dance abroad at the Jerusalem Academy of Music and Dance, and continued his training in classes and workshops provided by the Merce

Cunningham Trust. Now based in New York, Carlo has recently worked on performance projects with Abby Zbikowski and Walter Dundervill. He also makes work collaboratively with his friend and creative partner, Miriam Gabriel (mimiandcarlo.com). Carlo joined the Company in 2015.

HUIWANG ZHANG (*Dancer*) a dancer, choreographer, and screen dance artist originally from Jiujiang, China, received his early dance training from Beijing Dance Academy and later

earned his M.F.A. in dance from the University of Utah. As a performer, he has worked with choreographers like Stephen Koester, Eric Handman, Sara Pearson, Patrik Widrig, and toured nationally and internationally as a member of the China National Opera and Dance Drama Theater in Beijing. He attended Palucca Hochschule für Tanz Dresden in Germany under the direction of Prof. Katharina Christl. Currently, his own artistic practice discloses the relationship between linguistic expression and body perception in different sociocultural contexts. His work was presented in the Beijing Dance Festival 2016 and 12 Minutes Max Salt Lake City 2017. Huiwang Zhang joined the Company in 2017.

COMPANY PROFILES

BJORN G. AMELAN (*Creative Director*) was the partner of the late fashion designer Patrick Kelly from 1983 until Mr. Kelly passed away on January 1, 1990. Mr. Amelan moved to the United States to begin his collaboration with Bill T. Jones in 1993. He has designed sets for the following works by Bill T. Jones: *Green and Blue* (1997) for the Lyon Opera Ballet; *How! Do! We! Do!* (1999) for Bill T. Jones and Jessye Norman, in conjunction with the Lincoln Center's Great Performers Show (1999), *You Walk?* (2000), *The Table Project* (2001), *Another Evening* (2002), *Verbum* (2002), *World Without/In* (2002), *Black Suzanne* (2002), *Reading, Mercy and The Artificial Nigger* (2003), *Mercy 10 x 8 on a Circle* (2003), *Chaconne* (2003) and *Blind Date* (2005) for the Bill T. Jones/Arnie Zane Dance Company. Mr. Amelan is the recipient of the 2001 New York Dance and Performance "Bessie" Award for his designs of *The Breathing Show* and *The Table Project*.

SAM CRAWFORD (*Sound Designer*) completed degrees in English and Audio Technology at Indiana University in 2003. A Move to New York City led him to Looking Glass Studios where he worked on film projects with Philip Glass and Björk. His recent sound designs and compositions have included works for the Bill T. Jones/Arnie Zane Company (Venice Biennale, 2010), Kyle Abraham (*Pavement*, 2012), Camille A. Brown and Dancers (*BLACK*

GIRL: Linguistic Play, 2016), and David Dorfman Dance (BAM Next Wave, 2013). La Medea, Crawford's live multimedia collaboration with director Yara Travieso will premiere at PS122's Coil Festival in 2017.

HANNAH EMERSON (*Producing Associate*) completed her B.F.A. in Contemporary Dance from the University of North Carolina School of the Arts in 2011. She moved to NYC shortly after being awarded the William R. Kenan, Jr. Fellowship at the Lincoln Center Institute. Choosing to remain in the northeast, she has held administrative positions at New York Live Arts and The Yard while continuing to be artistically involved in the dance community. Ms. Emerson joined the Bill T. Jones/Arnie Zane Company in 2014 as company manager before most recently moving in to the Producing Associate position New York Live Arts.

VERONICA FALBORN, (*Production Stage Manager*) is incredibly excited to be working with the Bill T. Jones/Arnie Zane Company. Other dance credits include The New York City Ballet, School of American Ballet, Trisha Brown Dance Company, Vail International Dance Festival, Dances Patrelle, and NJ Ballet. She is a proud graduate of SUNY Purchase.

JUSTIN JOHNSON (*Sound Supervisor*) is a sound designer and audio engineer originally from NYC, now based in Seattle. Over the last three years, he's designed over 15 shows, with much of his work being focused around creating immersive sound designs and pushing the boundaries of using sound-interactive technology in theatre. When he's not working in theatre, he's an avid partner dancer and enjoys traveling the world for blues and swing events. Past credits include: *Kayfabe* (The Ballard Underground, Seattle), *Astronaut Love Show* (Kraime Theatre, NYC), *Cherubim* (NYC Fringe) and *My Lingerie Play* (Rattlestick Playwrights Theater, NYC)

LAUREN LIBRETTI (*Lighting Supervisor*) Dance credits include working with Jody Oberfelder, Kate Weare Dance Company, Lori Belilove, Isadora Duncan Dance Company, Jose Limon Dance Company and

Ailey II. Her designs have been seen for DamageDance, The Umbrella Collective, The Staten Island Ballet, and Ann Liv Young's *Elektra*. She was the lighting director with Martha Graham Dance Company, where she redesigned the classic, *Errand into the Maze*.

HILLERY MAKATURA (*Director of Production*) graduated from Stephen F. Austin State University with a B.F.A. in Theater. She has been touring both internationally and throughout the U.S. since 2006. She has worked as production manager for The Actors Studio, Big Art Group, Theater Mitu and Trisha Brown Dance Company.

KYLE MAUDE (*Producing Director*) graduated from Drake University with a B.F.A. in Theatre. She has worked with Ballet Tech/Feld Ballets New York, The Royal Ballet School of London, Buglisi-Foreman Dance, and Lesbian Pulp-o-Rama! Ms. Maude joined the Company in 2003.

LIZ PRINCE (*Costume Designer*) designs costumes for dance, theater and film and has had the great pleasure of designing for Bill T. Jones since 1991. Her work has been exhibited at the New York Public Library for the Performing Arts, 2011 Prague Quadrennial of Performance Space and Design, Cleveland Center for Contemporary Art, Rockland Center for the Arts and Snug Harbor Cultural Center. She received a 1990 New York Dance and Performance Award (BESSIE) and a 2008 Charles Flint Kellogg Arts and Letters Award from Bard College. She teaches costume design at SUNY Purchase College and Manhattanville College.

ROBERT WIERZEL (*Lighting Designer*) has worked with artists in theatre, dance, new music, opera and museums, on stages throughout the country and abroad. He has worked with choreographer Bill T. Jones and his company since 1985. Projects include *Blind Date*, *Another Evening/! Bow Down, Still/Here, You Walk?*, *Last Supper at Uncle Tom's Cabin/ The Promised Land*, *How To Walk An Elephant*, and *We Set Out Early, Visibility Was Poor*. Other works with Bill T. Jones include projects at the Guthrie Theatre, Lyon Opera Ballet, Deutsche Opera Ballet (Berlin),

Boston Ballet, Boston Lyric Opera, the Welsh dance company Diversions, and London's Contemporary Dance Trust. Robert has also worked with choreographers Trisha Brown, Doug Varone, Donna Uchizono, Larry Goldhuber, Heidi Latsky, Sean Curran, Molissa Fenley, Susan Marshall, Margo Sappington, Alonzo King and Joann Fregalette-Jansen. Additional credits include national and international opera companies, Broadway and regional theater. Mr. Wierzel is currently on the faculty of New York University's Tisch School of the Arts and The Yale School of Drama.

JANET WONG (*Associate Artistic Director/Projection Design*) was born in Hong Kong and trained in Hong Kong and London. Upon graduation, she joined the Berlin Ballet where she first met Bill when he was invited to choreograph for the company. In 1993, she moved to New York to pursue other interests. Ms. Wong became Rehearsal Director of the Company in 1996, Associate Artistic Director in August 2006 and Associate Artistic Director of New York Live Arts in 2016.

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Located in the heart of Chelsea in New York City, New York Live Arts is an internationally recognized destination for innovative movement-based artistry offering audiences access to art and artists notable for their conceptual rigor, formal experimentation and active engagement with the social, political and cultural currents of our times. At the center of its identity is Bill T. Jones, world-renowned choreographer, dancer, theater director and writer. New York Live Arts serves as the home base for the Bill T. Jones/Arnie Zane Company and is the company's sole producer, providing support and the environment to originate innovation and challenging new work for the company and the NYC creative community. New York Live Arts produces and presents dance, music and theater performances in its 20,000 square foot home, which include a 184-seat theater and two 1,200 square foot studios that can be combined into one large studio. New York Live Arts offers an extensive range of participatory programs for adults and young people and supports the continuing professional development of artists and commissions. New York Live Arts
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BalletMet

The Nutcracker

November 24-25, 2018



Artistic Director
Edwaard Liang

Executive Director
Sue Porter

Rehearsal Director
Susan Dromisky

Rehearsal Director
Andres Estevez



The 2018-2019 Dance Season is made possible by the Lear Corporation



EDWAARD LIANG
ARTISTIC DIRECTOR



BalletMet's company dancers are members of the American Guild of Musical Artists, the union of professional singers and dancers who create America's operatic, choral and dance heritage.

THE NUTCRACKER

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 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 Nutcracker 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.

THE NUTCRACKER

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 **Darielle Eberhard, Daryl Kamer, Dmitri Suslov**

Narrated by **Roger Moore**

Accompanied by the **Michigan Opera Theatre Orchestra**

Conducted by **Peter Stafford Wilson**

ABOUT THE COMPANY

BALLETMET, known for its versatility and innovative repertory, ranks among the nation's largest dance companies, and its Dance Academy ranks among the largest professional dance-training centers. Since its inception in 1978, BalletMet has added almost 200

company premieres to its repertoire and produced 150 world premieres. It has also developed DanceReach, a series of educational and outreach programs that serve 25,000 people annually, as well as a scholarship program that provides full tuition for talented 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.

Edwaard Liang (*Artistic Director*) Born in Taipei, Taiwan and raised in Marin County, California, Mr. Liang joined New York City Ballet in 1993. In 2001, Mr. Liang joined the Tony Award® winning Broadway cast of Fosse. His performance in Fosse was later televised nationally on PBS' Great Performances series – "Dance in America: From Broadway: Fosse." In 2002, Mr. Liang was invited to become a member of Nederlands Dans Theater 1. Mr. Liang has built an international reputation as a choreographer. He has created works for the Bolshoi Ballet, Houston Ballet, Joffrey Ballet, New York City Ballet, San Francisco Ballet, Shanghai Ballet and Washington Ballet. He has won numerous awards for his choreography including the 2006 National Choreographic Competition. In 2013, Mr. Liang was named Artistic Director at BalletMet where he continues to choreograph new works for companies both domestically and abroad. In 2017, he received an Emmy® Award for his short dance film, *Vaulted*. In 2018, he created a new ballet with Roberto Bolle for the opening of the World Economic Forum Annual Meeting in Davos, Switzerland.

Sue Porter (*Executive Director*) was named Executive Director in 2015, having served on BalletMet's Board of Trustees since 1997, twice taking on the role of Board Chair. An attorney for 30 years, Ms. Porter began her legal career in 1985 with Schottenstein, Zox & Dunn LPA (now Ice Miller LLP) as an associate attorney and later partner in labor and employment law. She has

been recognized as a Leading Lawyer for Business in Chambers USA, as a Best Lawyer in America, an Ohio Super Lawyer, a Top 50 Women Lawyer in Ohio and a Top 25 Women Lawyer in Columbus. She currently serves as a Director of the Ohio Mutual Insurance Group, a Board Member of Dance/USA and Ohio Citizens for the Arts, and a Trustee of the Columbus Bar Foundation.

Peter Stafford Wilson (*Conductor*) serves as Music Director for the Springfield (OH) Symphony Orchestra, the Westerville Symphony at Otterbein University and Principal Conductor for the Tulsa Ballet, where he conducts the Tulsa Symphony in four productions a year. He has conducted over 100 performances with BalletMet Columbus, and this season makes his debut with the Pennsylvania Ballet. Mr. Wilson's guest conducting invitations have come from the orchestras of Charlotte, Dallas, Detroit, Phoenix, Seattle and Syracuse among others, and, in addition to a multi-year relationship with the Cleveland Orchestra, has conducted in Europe, South America, and Asia.

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. Mr. Moore has voiced several animated characters in films and has appeared in London's West End and on Broadway.

Susan Dromisky (*Rehearsal Director*) began her professional career with the National Ballet of Canada after graduating from the National Ballet School of Canada. Upon retirement she became a full-time Artistic faculty member with National Ballet School of Canada before coming to BalletMet in 1998. She was named Ballet Mistress in

2014 and was previously the director of the Trainee Program and the Senior Performance Ensemble. This is Ms. Dromisky's 21st year with BalletMet.

Andres Estevez (*Rehearsal Director*) began his training in Havana, Cuba, and later joined Ballet Nacional de Cuba under the direction of Alicia Alonso. In 1996 Mr. Estevez joined Miami City Ballet and 2 years later came to BalletMet where he danced professionally until 2017. In 2017, Mr. Estevez co-directed BalletMet2 before becoming Ballet Master this season.

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 theater professional for 30 years. He's designed productions for many Central Ohio companies including BalletMet, CATCO, Human Race Theatre Co., Opera Columbus and the Columbus Symphony.

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 Direction and Production Director with Houston Grand Opera, Canadian Opera Company, Glyndebourne Festival and Touring Opera.

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. She is currently at Notre Dame University where she designs for opera productions and manages the costume shop for Notre Dame Shakespeare.

Rebecca Baygents Turk (*Costume Designer*) is a professional costume designer and arts educator with twenty years of experience, whose art has been featured by premier theatre and ballet companies around the globe. She promotes creativity, imagination, and play through her illustrations, workshops, and costume design seminars. She currently works at The Ohio State University as the Costume Studio Manager and an instructor for

the Department of Theatre where she teaches costuming & makeup courses and mentors emerging artists.

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.

Miguel Anaya (*Dancer*), originally from Havana, Cuba, joined BalletMet in 2015. He trained at the Alfonso Perez Isaac School and the Cuban National Ballet School. Mr. Anaya was invited to the Varna International Ballet Competition in 2010 and the Youth America Grand Prix in 2011. In 2012, he won the Grand Prix National Competition in Cuba and performed as a soloist dancer with Ballet Nacional de Cuba with Alicia Alonso.

TyLeigh Baughman (*Dancer*), born and raised in Sand Springs, Oklahoma, received her training at Tulsa Ballet's Center for Dance Education. She danced with Tulsa Ballet II for two years then was promoted into the main company. This is TyLeigh's first season with BalletMet.

Jessica Brown (*Dancer*), from Kansas City, is returning for her 14th season with BalletMet. Ms. Brown trained at American Dance Center and the University of Missouri Kansas City. She studied on full scholarship at Boston Ballet and Milwaukee Ballet summer programs. In 2010, she enjoyed performing at the Moscow International Contemporary Dance Festival with BalletMet.

Leiland Charles (*Dancer*) was born in Baltimore, Md and studied at The Juilliard School where he received his BFA in 2014. Prior to coming to BalletMet in 2017, Mr. Charles danced with Alberta Ballet.

Francesca Dugarte, (*Dancer*) of Caracas, Venezuela, joins BalletMet after five seasons with The Washington Ballet. Dugarte trained at Academia de Ballet Clasico Nina Novak and La Scala Theatre Ballet School. Before joining TWB, she was a principal dancer at Teatro Teresa Carreno, a demi-soloist at Zurich Ballet,

a principal dancer at Victor Ullate Ballet and a guest artist at Slovakia National Ballet.

Arielle Friedman (*Dancer*) joined BalletMet in 2015. She began her training at Ballet Academy East (BAE) and performed principal roles in *La Source*, *Tarantella* and *Sleeping Beauty*. Ms. Friedman also attended summer programs at Miami City Ballet, Boston Ballet and Central Pennsylvania Youth Ballet. She graduated from BAE in May 2014.

Romel Frometa (*Dancer*) grew up in Havana, Cuba, and trained at the Cuban National Ballet School. He's won numerous awards for his dancing, including a gold medal at the 1999 Vignale-Dance Competition for Young Talents held in Italy, a gold medal at the 1999 Grand Prix in Havana, Cuba, and a bronze medal at the International Ballet Competition in Varna, Bulgaria. This is his third season with BalletMet.

Jonathan Jordan (*Dancer*) joins BalletMet this season. Prior to coming to Columbus, Mr. Jordan danced for The Washington Ballet. Jordan's notable awards include finalist in the 2000 Varna International Ballet Competition, finalist in the 2000 Paris International Ballet Competition, bronze medalist in the 2003 New York International Ballet Competition and the 2008 MetroDC Dance Award for Outstanding Individual Performance.

Kohhei Kuwana (*Dancer*) joined BalletMet in 2015. He trained at Kaori Ballet Studio in Japan. At age 14, he was accepted to study at the prestigious Canada National Ballet School. After graduation from NBS in 2008, Mr. Kuwana moved to California to continue his training at the San Francisco Ballet School on full scholarship.

Kristie Latham (*Dancer*) first joined BalletMet as a trainee in 2010 and has since danced with Ballet Memphis and as a soloist with Ballet Next. Ms. Latham joined BalletMet as a company member in 2013.

Sophie Miklosovic (*Dancer*) joined BalletMet last season, prior to joining Sophie's pre-professional ballet training was directed by Magaly Suarez. She earned the Gold Medal, at the 2017 World Ballet Competition, and was invited to Beijing for the 2017 China

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IBCC where she received the "Morning Star Foundation Award.

William Newton, (*Dancer*) was born in Columbus, Ohio, and received his training at New Albany Ballet Company and Houston Ballet Academy. He joined Houston Ballet in 2009 and moved back to Columbus to join BalletMet in 2017.

Jim Nowakowski (*Dancer*), joined the Rochester City Ballet in 2002 and after five years joined Houston Ballet. In 2015 he competed on, 'So You Think You

Can Dance', and placed top 6 overall. In 2015, Mr. Nowakowski was named one of *Dance Magazine's* "25 To Watch". This is his 2nd season with BalletMet

Rachael Parini (*Dancer*) joined BalletMet in 2016. Originally from Snellville, Ga., studied at the Lilburn School of Ballet, Atlanta Ballet, The Rock School for Dance Education and Shanghai Ballet. She's danced with The American Repertory Ballet, Nashville Ballet and, most recently, Washington Ballet.

Austin Powers (*Dancer*) joined BalletMet in 2016 after being a part of BalletMet 2 in the 2015-2016 season. In 2015, he was the silver medalist at the YAGP San Francisco Regionals and participated in the New York YAGP finals. Prior to joining BalletMet he was a trainee at Ballet San Jose.

Grace-Anne Powers (*Dancer*) was a member of La La La Human Steps as a soloist under founder Edouard Lock prior to joining Ballet San Jose in 2013. With La La La Human Steps, she performed in *New Work*, which premiered in Amsterdam in 2011 and then toured internationally for the following two years. She has been with BalletMet since 2015.

Jarrett Reimers (*Dancer*) is in his fifth season with BalletMet. He previously danced with the Sacramento Ballet. He trained at The Donna Lee Studio of Dance and with Mariana Alvarez at the Thomas Armour Youth Ballet.

Sean Rollofson (*Dancer*) is from Redmond, Wash. He began attending Pacific Northwest Ballet School at age 7. Mr. Rollofson joined Pacific Northwest Ballet at age 18 as an apprentice in 2008 and was promoted to corps de ballet in 2009 and joined BalletMet in 2017.

Marty Roosaare (*Dancer*) is in his fifth year as a company member after joining BalletMet as a guest artist. He trained with Miami Valley Ballet Theatre, Virginia School of the Arts, De La Arts and studied at the University of Cincinnati's College Conservatory of Music.

Lisset Santander (*Dancer*) Hailing from Matanzas, Cuba, Ms Santander trained at the Cuban National Ballet School. She was awarded the gold medal at the 12th International Ballet Competition in Havana, Cuba, and received the award for the best classical variation at the 2011 Mediterraneo Dance Festival. This is her third season with BalletMet.

Michael Sayre (*Dancer*) is originally from South Bend, Indiana. Mr. Sayre has been featured twice in *Pointe*. He trained with San Francisco Ballet School and the Joffrey Trainee Program before joining BalletMet in 2013.

Madeline Skelly was born in Orlando, FL and received her training at Orlando Ballet School and Houston Ballet Academy. She joined Houston Ballet's Second Company in 2010 and was hired into the Company in 2012. She joined the BalletMet Company in 2017.

Gabriel Gaffney Smith (*Dancer*), from Saugerties, New York, began dancing at the Saugerties Ballet Center. After

studying in the Pittsburgh Ballet Theatre's 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 tenth season with BalletMet.

Caitlin Valentine Ellis (*Dancer*) is in her third season with BalletMet. She previously danced with Orlando Ballet and Colorado Ballet as a soloist. She received a bronze medal at the New York International Ballet Competition (2003), was named on of *Dance Magazine's* Top 25 to Watch (2005) and was a finalist and the Jury Award recipient at the USA International Ballet Competition (2006).

Carly Wheaton (*Dancer*) is joining BalletMet for her second season following an apprenticeship with the Washington Ballet. Ms. Wheaton spent a season dancing for Ballet Memphis as a Trainee. She also trained with the Marin Ballet in California and at San Francisco Ballet School.

Karen Wing (*Dancer*). In 2015, Ms. Wing was selected to be one of *Pointe* magazine's "2015 Stars of the Corps" and in 2016, *Pointe* recognized her performance in *Carmen.maquia* as one of the standout performances of the year. Ms. Wing is now in her fifth season with BalletMet.

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 Stage/Company Manager..... Sydney Smith
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MICHIGAN OPERA THEATRE

CHILDREN'S CHORUS



CindiJonesPhotography.com

Michigan Opera Theatre Children's Chorus (MOTCC) is a groundbreaking ensemble and the first of its kind for Metro Detroit children. Founded in 2007, the MOTCC, with children ranging from 8-16 years old, has charmed audiences of all ages, embracing diverse cultures and traditions in an extensive range of genres from folk songs to opera. Come see the MOTCC perform!

A Winter Fantasy:

Holiday Concert & Fundraiser,
Detroit Opera House, 1526 Broadway, Detroit
Sunday, December 2, 2018 3 p.m.

Join us for our annual Holiday Concert & Fundraiser featuring beautiful choral music by the MOTCC. Doors open at 2:30 p.m. to register for silent auction at 3 p.m.

Tickets are \$30 for adults 18 and older, \$50 for box seats, \$15 for ages 5 and up, and free for children 4 and younger.

Concert at First Presbyterian Church, 529 Hendrie Blvd, Royal Oak

Sunday, December 9, 2018 2 p.m.

Concert at First United Methodist Church, 777 Eight Mile Rd, Northville

Friday, December 14, 2018 7 p.m.

The Secret World of Og – MOTCC Children's Opera

By Dean Burry

Student Dress Rehearsal: Friday, March 22, 2019

11 a.m. at the Detroit Opera House

Advance tickets: \$10 for students

1 FREE Chaperone Ticket for every 10 tickets;

Day-of tickets: \$15 for students, \$25 for adults

Public Performance: Saturday, March 23, 2019

2:30 p.m. at the Detroit Opera House

Tickets: Box Seats: \$50; Adults: \$35; Children: \$15

For more information about the MOTCC and to order tickets, visit www.MOTCC.org or contact MOTCC Chorus Administrator, Twannette Nash at tnash@motopera.org.

Preparatory Chorus

Izabela Atanaskovski	Reagan Ondra
Cooper Bush	Maria Panikkar
Tala Deeb	Mark Panikkar
Myla Garceau	Chiara Pirra
Hannah Gray	Madeline Quint
Mya Horne	Joe Roman
Cedrick Johnson	Keara Schultz
Oscar Kotlarz	Alexandria Simon
Riya Nambiar	Viraj Tathavadekar
Sarah Nuttle	Sana Wasnik

Principal Chorus

Abigail Armstrong	Lauren Mattison
Alexandra Beck	Kathryn Migrin
Amelia Borys	Eleanor Neds-Fox
Mallory Childs	Natalie Nikolajevs
Maureen Conway	Amber Ohlsson
Stephanie Davidescu	Emma Palmer
Megan DuRocher	Sabrina Palmer
Gabrielle Duso	Joslyn Phillips
Tyler Edwards	Elle Pierre
Nadim Ezzeddine	Shreya Pillai
Ashton Fell	Elizabeth Pryer
Lillian Fellows	Skylar Reynolds
Jaeden Footitt	Kevyn Roessler
Lucia Gabel	Anna Schultz
Elizabeth Garcia	Bridget Shene
Nina Georgeff	Shayla Taylor
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Ava Kern	Isabella Vesprini
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Reed Koesel	Natalie Watson
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Rebecca Lucksom	Claire Wolfe
Mia Martin	Brigitte Zook



Too Hot To Handel

THE JAZZ GOSPEL MESSIAH • Saturday, December 1, 2018 at 7:30 PM



Student/Senior Dress Rehearsal Friday, November 30, 2018, 11 am

Suzanne Mallare Acton, Conductor
Alfreda Burke, Soprano
Rodrick Dixon, Tenor
Karen Marie Richardson, Alto

Rackham Choir
Too Hot To Handel Orchestra
With the Too Hot Trio:
Marion Hayden, David Taylor and Alvin Waddles

Lighting Design: Kendall Smith
Stage Manager: Ellen Peck

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

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

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* recreated.

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 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



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Rackham Choir

With innovative repertoire, high artistic standards, enduring history, and community involvement, Rackham Choir is a vital part of Detroit's rich cultural landscape. Under Artistic Director Suzanne Mallare Acton's leadership, Rackham's repertoire ranges from classics to innovative multimedia productions combining live music with film, narration, and dance. Notable collaborations include the Detroit Symphony Orchestra, Michigan Opera Theatre, the Detroit Chamber Winds and Strings, the Detroit Film Theater, Mosaic Youth Theater, and Tuba Bach Festival. The group regularly presents local premieres of works, often focusing on pieces with relevant social or historical contexts, delivering messages of peace and community. During the 2019-2020 season, Rackham will celebrate its 70th year of continuous operation, making it one of the longest-standing performing arts organizations in Detroit. And it looks forward to many more seasons of introducing the joy, excitement and healing power of choral music to audiences throughout the region.

Bob Christianson

(Co-arranger and Orchestrator)

Mr. Christianson is a musician, composer, arranger, and conductor. He has scored HBO's *Sex and the City* series, was nominated for an Emmy Award for his music for ABC Sports and scored the series *Wildlife Emergency* for Animal Planet. Bob received his bachelor degree from SUNY at Potsdam (Crane School of Music) and completed his graduate work in composition at the University of Michigan. After college, he started out in New York City as a musical director and conductor for Broadway shows, including *Godspell*, *The Magic Show*, and *Gilda Radner - Live from New York*. In the concert arena he has had the good fortune to work on several projects with longtime friend Marin Alsop, his favorite being *Too Hot To Handel*, with co-arranger Gary Anderson.



Gary Anderson

(Co-arranger and Orchestrator)

Composer, producer, and artist Gary Anderson is acclaimed for his diversity, and he has accumulated a wide range of work to prove it. From the world-known themes of ABC and CNN to the critically acclaimed underscore for the animation of Ralph Bakshi and Matt Groening...from Frank Sinatra to Chaka Khan to Judy Collins. A summa cum laude graduate of the Berklee College of Music in Boston, Mr. Anderson began his career with a four-year tenure as a full time professor at the world-renowned school. He received his alma mater's Outstanding Achievement Award and was named one of the college's 50 outstanding graduates, along with fellow alumni Quincy Jones, Arif Mardin, Alf Clausen, and Gary Burton. In network and cable television, his music can be heard on ABC, CNN, CBS, PBS, and NBC, and Bart Simpson's favorite, the theme from *The Itchy and Scratchy Show*.

Suzanne Mallare Acton

From Handel's *Messiah* to contemporary jazz, Conductor Suzanne Mallare Acton is recognized for her versatility and dynamic style.

Her conducting credits range from Broadway musicals to opera and symphonic repertoire. Ms. Acton is the Artistic and Music Director of Rackham Choir, Chorus Master and Assistant Music Director for Michigan Opera Theatre, and Director of the Michigan Opera Theatre Children's Chorus. Under her leadership, Rackham Choir was given the Governor's Award for Arts & Culture. She has been recognized by *Corp! Magazine* as one of Michigan's 85 Most Powerful Women and in 2014 was named one of WJR's Women Who Lead. Ms. Acton has premiered *Too Hot To Handel* in Detroit, Chicago and Memphis.



Alfreda Burke

Alfreda Burke's vocal artistry has been described as "voluptuous, creamy and luxuriant" (*Chicago Tribune*). She has appeared in concert throughout North America and in Europe. She 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, Detroit Opera House/DSO/Rackham



Choir, Prague Philharmonic, Umbria Music Festival (Italy), TodiMusicFest, Miss World (China, UK, US); Chief Nkosi Zwelivelile Mandela, Miss World *Beauty with a Purpose* and *Rise Against Hunger* events, Gala (South Africa 2017); Holders Season Gala (Barbados), Lancaster Festival, Corrales Cultural Arts Council (New Mexico), Grant Park Music Festival, Millennium Park Gala, Milwaukee Symphony Orchestra, Kennedy Center, Auditorium Theatre, Auditorium Theatre 125 *Living the History*, Chicago Opera Theater, Chorus Angelorum, Chicagoland Pops Orchestra, *Siamsa na nGael*, NATO Chicago Summit. Ms. Burke filmed the Prague PBS special, *Hallelujah Broadway*, recorded on EMI/Manhattan label. Other recordings include her solo CD, *From the Heart*; Chicago Olympics 2016 Bid Anthem, *I Will Stand*. A cycle of Paul Laurence Dunbar songs was written for Ms. Burke by Dr. Edward Hart, College of Charleston (2015); and spiritual settings were arranged for her by Belford Hernandez (2017). Ms. Burke received MM and BM degrees from Roosevelt University; she serves on the RU CCPA Advisory Board. She is honored to be a *HistoryMaker* and a permanent part of the collection at the Library of Congress. Visit www.sopranoalfredaburke.com, www.theHistoryMakers.org. Follow @AlfredaBurke17

Rodrick Dixon

Rodrick Dixon's career spans 25 years. He has filmed TV specials, recorded albums, and appeared on Broadway. He has performed in China, Europe, Australia, South Africa and Canada. His discography includes SonyBMG, EMI, Naxos and Albany records. In



2018 and 2019 he will sing with the RAI Orchestra in Torino Italy, São Paulo Orchestra in Brazil, Philadelphia Orchestra, Cincinnati Orchestra, Madison Symphony, Charleston Symphony, Auditorium Theatre, Detroit Symphony Hall, the Aretha Franklin Tribute Concert at Chene Park, and the Orpheum Theatre in Memphis. Mr. Dixon has performed in the production of *Too Hot To Handel* since 2000. Visit www.tenorrodixon.com

Marion Hayden

Born in Detroit, Marion Hayden is one of the nation's finest proponents of the acoustic bass. An early lover of jazz, Hayden was mentored by master trumpeter Marcus Belgrave and began performing jazz at the age of 15. She has performed with such jazz luminaries as Lionel Hampton, Nancy Wilson, Hank Jones, Benny Gholson, Frank Foster, Jon Hendricks, Regina Carter, and Geri Allen.



She is co-founder of the touring jazz ensemble Straight Ahead. Hayden is on faculty at the Department of Jazz and Contemporary Improvisational Studies at the University of Michigan and has served as a clinician and adjudicator at colleges and universities across the country. Recent projects include: *Middle Passage Exiles*, a collaboration project with 2015 Kresge Fellow, husband M. Saffell Gardner, and *I Sell the Shadow*, musical reflections of the touring art exhibit *30 Americans*.

Karen Marie Richardson

A native of the Chicagoland area, Karen Marie (though known nationally for her vocals) is a songwriter, actress, educator, and musician. She has performed in *Too Hot To Handel*

as the Alto soloist (Auditorium Theatre, Chicago, and Detroit Opera House) for the last nine seasons. She is currently starring in the Off-Broadway sensation, *Sleep No More*, as jazz chanteuse Stella Sinclair. There, she has sung duets with Pink and John Legend. Karen appeared in the film adaptation of the Michael Jon Lachiusa musical, *Hello Again*. You may have also seen Karen Marie on television, vocally supporting Grammy



Award nominated artist Andra Day on *The Late Show with Stephen Colbert*, *The Wendy Williams Show*, *Good Morning America*, *CBS This Morning*, or *Live with Kelly*. She is featured on the pilot episode of HBO's *Vinyl*, directed by Martin Scorsese. She is one of the few artists to perform in Duke Ellington's *Queenie Pie* in the title role (Long Beach Opera and Chicago Opera Theatre). She also performed in the window of Barney's New York under the direction of Baz Luhrmann. She can also be seen on YouTube as a featured vocalist in a few "viral videos." She is currently a faculty member at Broadway Dance Theatre in Plainfield, New Jersey (voice). She holds a BFA in Musical Theatre from Millikin University.

David Taylor

David Taylor studied percussion performance at the University of Cincinnati/College-Conservatory of Music where his principal teacher was William Youhass. Other teachers include Salvatore Rabbio, Gordon Stout, and Tim Hagans. Since returning to Detroit, Mr. Taylor has performed shows at the Fox, Masonic, and Fisher theaters. In addition, he performs regularly with the Michigan Opera Theatre Orchestra and the Detroit Symphony Orchestra. He has been a member of Wayne State University's jazz faculty since 1991 and has toured Europe and South Africa with saxophonist Chris Collins. He has been on countless recordings, including work with Emmy award winning composer/producer Joseph LoDuca. David has taught at the Interlochen National Music Camp. He is a Vic Firth Artist.



Alvin B. Waddles

A native of Detroit, Alvin Waddles studied at Interlochen Arts Academy and the University of Michigan School of Music. He has worked in the Fine Arts Departments of the Detroit and Ann Arbor Public School systems. Since 1994, he has served as Director of Music for Hope United Methodist Church in



Southfield, MI. In addition to regular appearances at local venues and events such as the Dirty Dog Jazz Café, the Detroit Festival of the Arts, the Michigan Jazz Festival and the Detroit International Jazz Festival, he has traveled across the country and abroad both as a solo artist and as musical director for Cook, Dixon and Young, formerly of the Three Mo' Tenors.

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UPCOMING EVENTS:

A Taste of Broadway Annual Fundraiser Soiree

February 22, 2019
Italian American Center, Livonia, MI

Fantaisie Française

Choral and Organ Works by French Composers,
Featuring Joseph Jackson, Organist
March 15, 2019
First Presbyterian Church of Royal Oak

Rising to the Top

Vocal Intern Showcase
May 3, 2019
First Presbyterian Church of Royal Oak

Find details and purchase tickets at
rackhamchoir.org

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Auditions are held throughout the season.
Contact info@rackhamchoir.org for details

Rackham Choir is a 501(c)(3) organization.

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Victoria Bigelow *
Ryan Blankenburg **
Kathy Boettcher
Laura Casai
Deanna Christy
Natalie Corrigan **
Joan Crawford
Hannah Cressman
Beth Deuel
Lauren Fisher
Emily Gay
Avital Granot
Amy Guffey
Kelly Jakes
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Anne Marie Viviano-
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* Section leader

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Bryan Johnston
Velda Kelly
Beth Kirton

VIOLIN II

Victoria Haltom
Henrik Karapetyan
Kevin Filewych
Anna Bittar-Weller
Molly Hughes

VIOLA

John Madison
Jacqueline Hanson
Scott Stefanko
James Greer

CELLO

Nadine Deleury
Daniel Thomas
Andrea Yun
Yuliya Kim

BASS

Derek Weller

SAXOPHONE

Christopher Collins
James Hughes
Russell Mallare
Jose Mallare
Mark Berger

HORN

Andrew Pelletier
Tamara Kosinski
David Denniston

TRUMPET

Walter White
Gordon Simmons
Matthew Kay

TROMBONE

Vincent Chandler
Brittany Lasch
Greg Near

TIMPANI

Alison Chang

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* Founding Members
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† in Italics = deceased members

Membership as of August 2018

MICHIGAN OPERA THEATRE

VOLUNTEER ASSOCIATION

Greetings from the MOT Volunteer Association.

I have been a music lover for many years and Michigan Opera Theatre is very important to me. Our MOTVA volunteers provide the company a tremendous level of support. We have over 700 members who serve as ushers, tour guides, and Boutique volunteers. Our Divas and Divos provide artist hospitality, and the Opera League and Dance Council members host parties to celebrate events such as opening night performances. Last year our members logged almost 20,000 volunteer hours. Bravi!

If you are hearing about our volunteer programs for the first time and you would be interested in joining us, please give us a call. Volunteering is a great way to meet other interesting and involved patrons. Membership information is located on the MOTVA web page at MichiganOpera.org/working-with-us/volunteer/ or call Colin Knapp at (313) 965-4271. Colin will be happy to speak with you and connect you with a volunteer opportunity to meet your needs.



I offer my sincere thanks to all of our current volunteers. You are THE BEST!

Sincerely,

Terry Shea, President, MOTVA

MOTVA Committees, Chair(s)

Dance Films, Larry Glowczewski
Divas and Divos, Helen Arnoldi-Rowe
Opera House Tour Guides, Myrna Mazure
Opera League, Dodie David
Publicity, Annette Marchesi
Secretary, Nancy Moore
Special Events, Gwen Bowlby, Don Jensen
& Curtis Posuniak
Ushers, Kathie Booth

Past Presidents

Steven Marlette, Dodie David,
Betty Brooks, Gloria Clark

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 their service or sitter in case of an emergency. Please observe the lighted exit signs located throughout the theater. In the event of an 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.

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 House Manager at (313) 237-3252.

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.

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.

IMPORTANT CONTACT INFORMATION

Website www.MichiganOpera.org
EMERGENCIES (313) 237-3257
Michigan Opera Theatre (313) 961-3500
General Information (313) 961-3500
Lost and Found (313) 961-3500
Ticket Office (313) 237-7464
Theater Rental Information (313) 961-3500
Detroit Opera House Fax (313) 237-3412
Press and Public Relations (313) 237-3403
Herman Frankel | Opera House Parking Center (313) 965-4052

Historic Path to a Bold Future

The Campaign for Michigan Opera Theatre

Pursuant to a comprehensive strategic plan, the Board and Trustees of Michigan Opera Theatre have launched a *Historic Path to a Bold Future* campaign to invest \$50 million in exceptional artistic experiences, broad-based community initiatives, enhanced institutional efficiencies, and facilities improvement. This campaign is designed to ensure that the David DiChiera legacy thrives beyond his tenure by positioning MOT for continued artistic success and community engagement well into the future. The following individuals, businesses, and foundations have declared their initial leadership gifts to the campaign. As of December 31, 2017, over \$22.5 million has been committed.

\$1 Million and above

Sarah and Doug[†] Allison
William Davidson Foundation
Ford Motor Company
Danialle and Peter Karmanos
Lear Corporation
Linda Dresner Levy and Edward Levy, Jr.

\$500,000 - \$999,999

Floy and Lee Barthel
Sharon and Herman Frankel
Karen and R. Jamison Williams

\$250,000 - \$499,999

Joanne Danto and Arnold Weingarden
Marvin and Betty Danto Foundation
Ann E. Ford[†]
Rema Frankel[†]
Richard Sonenklar and Gregory Haynes

\$100,000 - \$249,999

AVL – Don Manvel
Avern Cohn, Lois Pincus and Thomas Cohn
Mary Rita Cuddohy[†]
Gretchen and Ethan Davidson

\$100,000 - \$249,999 continued

DeRoy Testamentary Foundation
Barbara Frankel and Ronald Michalak
Delores and Paul Lavins Foundation
Alphonse Lucarelli
McGregor Fund Donor Advised Fund
Ali Moiin and William Kupsky
Ruth F. Rattner
Mona and Matthew Simoncini
Anthony Soave

\$50,000 - \$99,999

Elizabeth and James Cirolì
Gloria Clark
Cameron Duncan
Michael Einheuser
Aviva and Dean Friedman
Kristan and John Hale
Devon Hoover
Maureen and Roy Roberts
Donna and Bernard Rubin
Ankur Rungta and Maysoun Bydon
Yesenia and Jessie Venegas
World Heritage Foundation-Prechter Family Fund

[†] = Avanti Society

Dance Education



MASTER CLASSES OFFER LEARNING OPPORTUNITIES

Learn from professional dancers when they come to Detroit to perform on the Detroit Opera House stage! This is a great opportunity for intermediate to advanced level dancers looking to learn from the professionals. Classes include Bill T. Jones/Arnie Zane Company, BalletMet and Alvin Ailey American Dance Theater, as well as a special guest star in February. Class styles and age restrictions vary from company to company. Information is posted on the Michigan Opera Theatre website.

All classes are open to the public and free with a corresponding ticket stub or \$25 without a ticket stub. Classes take place in the Margo V. Cohen Center for Dance in the Ford Center for Learning at the Detroit Opera House. Pre-registration is required due to space limitations.

For information and to register, visit www.MichiganOpera.org/learning/dance-education.



ENJOY DANCE FILMS, REFRESHMENTS AND DISCUSSION!

Dance lovers from all over Detroit come together for dance films, food, drink and discussion on Tuesday evenings. The monthly Dance Film Series continues for its 12th season with *The Taming of the Shrew* performed by the Bolshoi Ballet on Tuesday, November 13 at 7 p.m.

All dance films take place at the Detroit Opera House in the Ford Center for Learning in the Chrysler Black Box Theatre. A \$10 donation is payable at the door, and this includes refreshments. No reservations are required. For more information call 313-237-3251 or go to www.MichiganOpera.org/learning/dance-film-series.

AUDITIONS AND OPPORTUNITIES

The Detroit Opera House is a stop for many major dance companies and programs on their nationwide audition tours, providing additional professional training and opportunities for young dancers. Auditions for summer intensives, including companies like Pittsburgh Ballet Theatre School, artÉmotion and BalletMet, details are posted online at www.michiganopera.org/working-with-us/dance-auditions/. Auditions will be held in early 2019.



Remembering William "Bill" Brooks, Michigan Opera Theatre Trustee 1995-2018

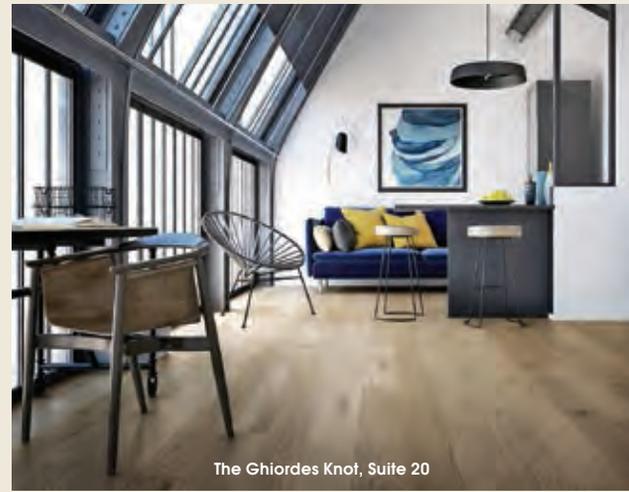
Appointed as a Michigan Opera Theatre Trustee in 1995, Detroit businessman and civic leader William "Bill" Brooks was a devoted supporter of MOT for more than 23 years. With his wife Elizabeth "Betty" Brooks, an MOT Board Member, the couple has been active with the Michigan Opera Theatre Volunteer Association, Opera Balls and dance committees. The Brooks were also instrumental in generating financial support for MOT's two world premieres: 2005's *Margaret Garner*, composed by Richard Danielpour with libretto by Toni Morrison, and 2007's *Cyrano*, composed by MOT Founder David DiChiera with libretto by Bernard Uzan. The MOT Board of Directors, Trustees, Volunteers and Staff extend our sympathy to Betty Brooks.

MICHIGAN DESIGN CENTER

35+ showrooms | one destination



RJ Thomas, Suites 72, 77 & 82



The Ghiordes Knot, Suite 20



Lighting Resource Studio, Suites 18 & 97



Brunschwig & Fils, Suite 105



Beaver Tile & Stone, Suite 101



Rozmallin, Suite 60

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