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A Message From The
General Director

It gives me great pleasure to welcome you to Michigan Opera Theatre's 24th season — aptly named a "Season of Masterpieces." MOT's productions of these masterpieces by master composers — Puccini, Donizetti, Mozart and Tchaikovsky — feature performances by some of the world's most talented, established and rising artists. During our 1994–95 season MOT is extremely pleased to present such a collection of musical genius, along with a caliber of artistic talent that is truly remarkable.

The fall opera season commences with Puccini's *Madame Butterfly*, the inspiration for the current Broadway sensation *Miss Saigon*. Our tragic Cio–Cio–San is beautiful Karen Notare whose star has been rising quickly in the U.S. and Europe alternating with Chinese–born GuiPing Deng. I'm pleased to present a company premiere of Donizetti's *The Daughter of the Regiment*, not seen by Detroit audiences for more than 22 years. This delightful comedy features one of the world's most sought after coloratura sopranos Tracy Dahl alternating with an exciting new artist, Anna Vikre.

Our spring season opens with Mozart's timeless favorite, *Don Giovanni*. This dramatic comedy will be greatly enhanced by a stellar cast including Metropolitan Opera stars Jeffrey Wells as the Don, bass–baritone Philip Cokorinos, as his side–kick Leporello, and exciting soprano Martile Rowland as Donna Anna. This opulent Goya–inspired production was premiered by Michigan Opera Theatre in 1989, designed by English theatre artist John Pascoe. Next, we present Tchaikovsky's beloved *Swan Lake*, arguably the most popular ballet of all time. Choreographed by Detroit's own Iacob Lascu, *Swan Lake* features National Ballet of

Canada prima ballerina Margaret Illman as the Swan Queen. Just as we open our season with a Puccini classic, so too will we conclude with one — the beloved *Tosca*. Russian Soprano Maria Guleghina has triumphed as *Tosca* in major opera houses around the world, including a recent Met broadcast.

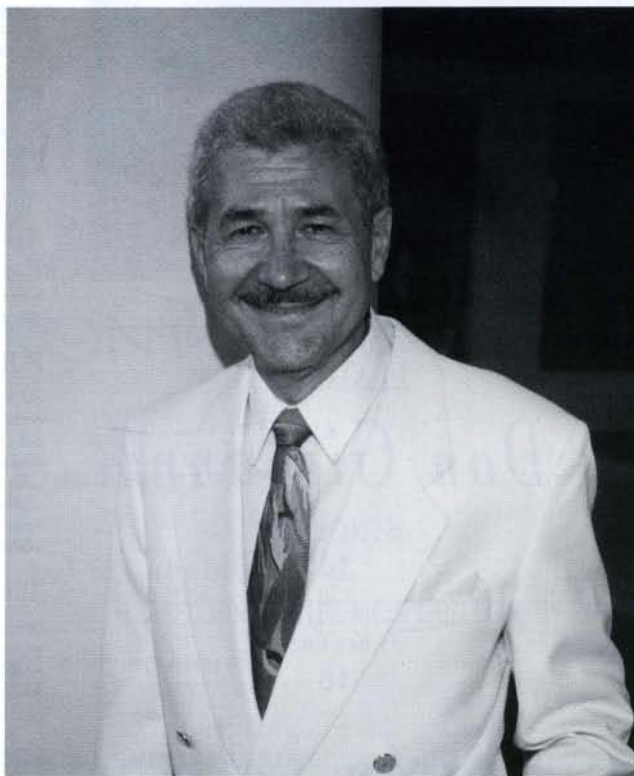
Met bass–baritone and MOT veteran Richard Cowan will play the villain Baron Scarpia. Cohen, along with Kevin Anderson (one of the Tonios from our fall season) is a product of MOT's Young Apprentice Program, will play the villainous Baron Scarpia.

I am sure all of you share with me a sense of excitement and anticipation for MOT's new home, the Detroit Opera House. The inaugural season in the opera house, the spring of 1996, will be the fulfillment of this company's long–term goal to control its own performance facility, one which allows us to serve the community fully, and which is comparable in function, size and aesthetics with opera houses around the world. Many corporations, foundations and individuals have generously

demonstrated their support toward this goal, to them we are most grateful. For a complete listing of these contributors, and for an update on the Detroit Opera House, please refer to pages 12 and 13.

Finally, I would like to extend my deepest thanks to our corporate and foundation contributors, government agencies and private individuals who have supported the company's extensive activities throughout the year, and, of course, to you our audience.

It is truly in the spirit of celebration that we embark on this 1994–95 season. Enjoy "A Season of Masterpieces!"



David D'Chier

SCENARIO

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Photo by Jerome Magid

MOT's 1987 production of *Tosca*

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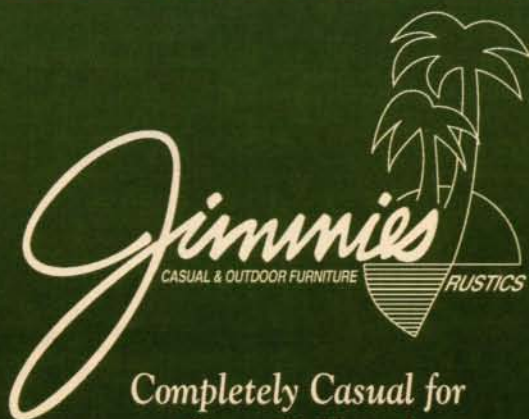
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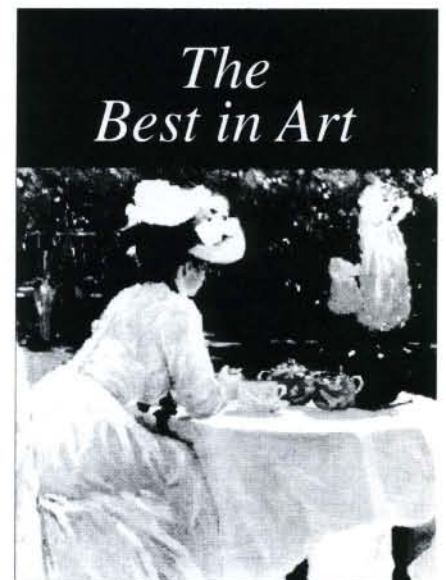
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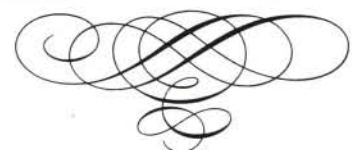
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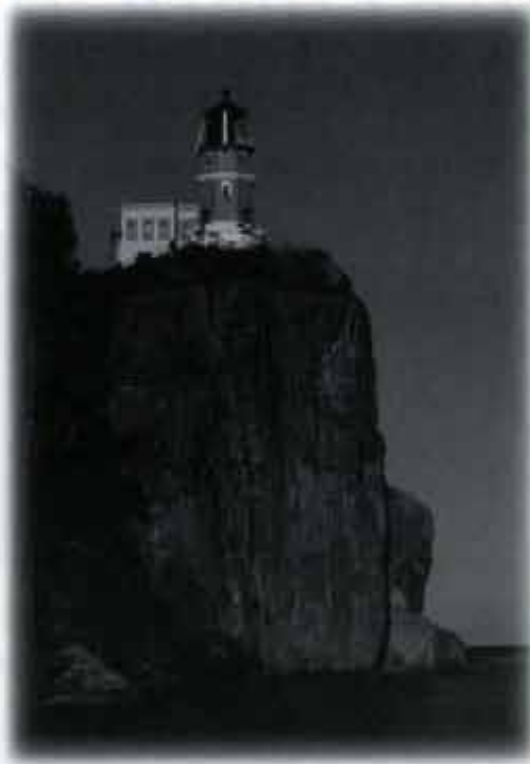
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Don Giovanni

Dramma giocoso in two acts

•••

Music by Wolfgang Amadeus Mozart

Libretto by Lorenzo Da Ponte

World Premiere: October 29, 1787. Prague

THE CAST

(in order of vocal appearance)

LEPORELLO - Philip Kokorinos

DONNA ANNA - Martile Rowland*

DON GIOVANNI - Jeffrey Wells

THE COMMENDATORE - Perry Brown*

DON OTTAVIO - Brian Andrew Nevin*

DONNA ELVIRA - Emily Magee*

ZERLINA - Guiping Deng

MASETTO - Richard Riddell*+ #

Conductor - Mark Gibson

Director - Ken Cazan

Set and Costume Design - John Pascoe

Lighting Designer - Stephen Ross

Make-up and Hair Design - Elsen Associates

Chorus Master - Suzanne Acton

Stage Manager - John Kennelly

There will be an intermission following Act I

Surtitles for this production of *Don Giovanni* are owned by Opera Pacific. Sets and costumes were made possible by a generous grant from the Ford Motor Company in 1989.

Surtitle translation by Joseph DeRugieris

*Michigan Opera Theatre debut

+Michigan Opera Theatre Young Artists Apprentice

#Winner of the 1994-95 DeRoy Testamentary Foundation Apprentice Award

The April 30th performance is sponsored by The DeRoy Testamentary Foundation.

Baldwin is the official piano of Michigan Opera Theatre. Pianos are provided and serviced by Evola Music Centers, Main Office, Bloomfield Hills, MI.

Presented in Italian with English Surtitles

22-30 APRIL, 1995

Masonic Temple Theatre, Detroit

SYNOPSIS

SETTING: SEVILLE, 17TH CENTURY

ACT I

At night, in front of the palace of the Commendatore (Commander) of Seville, Leporello grumbles about his fatiguing duties as servant to Don Giovanni, a dissolute nobleman ("Notte e giorno faticar"). Suddenly the Commendatore's daughter, Donna Anna, emerges from the palace, struggling with the masked Giovanni, who has entered her bed-chamber and tried to seduce her. When the girl's father comes out in answer to her cries, Giovanni kills the old man in a duel and departs. Anna, having fled to get other aid, returns with her fiancé, Don Ottavio, only to discover the body of her father. Disconsolate, Anna makes Ottavio swear vengeance on the unknown assassin ("Fuggi, crudele, fuggi!").

At dawn, already in search of other amorous conquests, Giovanni accidentally encounters Donna Elvira, a flame he abandoned in Burgos, who is still lamenting her loss ("Ah! chi mi dice mai"). As Leporello tries to discourage and distract her by reciting his master's catalogue of lady loves ("Madamina! Il catalogo è questo"), Giovanni escapes. Now a group of peasants fills the square to celebrate the imminent wedding of two rustics, Masetto and Zerlina. As Giovanni joins in, he is attracted by the bride-to-be, bidding Leporello get rid of the groom, who departs under protest ("Ho capito"). Alone with Zerlina, the nobleman suavely persuades her to come with him to his palace ("Là ci darem la mano"). Elvira, however, steps forth from the inn, warning the girl about her new suitor and leading her away. Momentarily thwarted, Giovanni greets Anna, now dressed in mourning, and Ottavio, only to be embarrassed by the persistent Elvira, who denounces him as a seducer. Trying to dismiss her accusations as those of a madwoman, he ushers Elvira off. Scarcely has he left than Anna, in horror, recognizes his voice as that of her father's murderer. She again calls on Ottavio to avenge her honor ("Or sai chi l'onore"), then leaves him to thoughts of love ("Dalla sua pace").



Courtesy of Detroit Institute of Arts/Alessandro Magnasco - Satire on a Nobleman in Misery

At his palace with Leporello, Giovanni dresses for a feast he has arranged in Zerlina's honor, exuberantly downing champagne ("Finch' han dal vino").

As Zerlina and the jealous Masetto approach the palace gate, she begs him to forgive her apparent infidelity ("Batti, batti, o bel Masetto"). No sooner does Giovanni welcome his guests than a minuet sounds from the ballroom and they go in. Anna, Elvira and Ottavio arrive, masked and robed in dominoes; after Giovanni tells Leporello to invite them to the party, they vow to punish the libertine ("Bisogna aver coraggio").

Guests crowd the ballroom, dancing to three different ensembles. While Leporello distracts Masetto, the host dances with Zerlina, enticing her to a nearby chamber. When the girl cries for help, Anna, Elvira and Ottavio unmask and confront Giovanni, who laughingly escapes when Elvira protects him from Ottavio's drawn sword.

ACT II

Under Elvira's balcony, Leporello exchanges cloaks with Giovanni in order to woo the lady in his master's stead. Leporello and Elvira go off, leaving Giovanni free to serenade Elvira's maid ("Deh, vieni alla finestra"). When Masetto leads in a band of peasants bent on punishing Giovanni, the disguised rake gives them false directions, then beats up Masetto. Zerlina tenderly consoles him ("Vedrai, carino").

Elvira goes with the disguised Leporello to a dimly lit passage, where they are surprised by Anna and Ottavio. Zerlina and Masetto also arrive and, mistaking servant for master, join in denouncing Leporello, despite Elvira's protests ("Sola in buio loco"). Frightened, Leporello unmask, feigns to vow revenge on Giovanni and escapes. Anna departs, distraught, but Ottavio reaffirms his confidence in their love ("Il mio tesoro"). Elvira can only add fury at her betrayal by Giovanni ("Mi tradi").

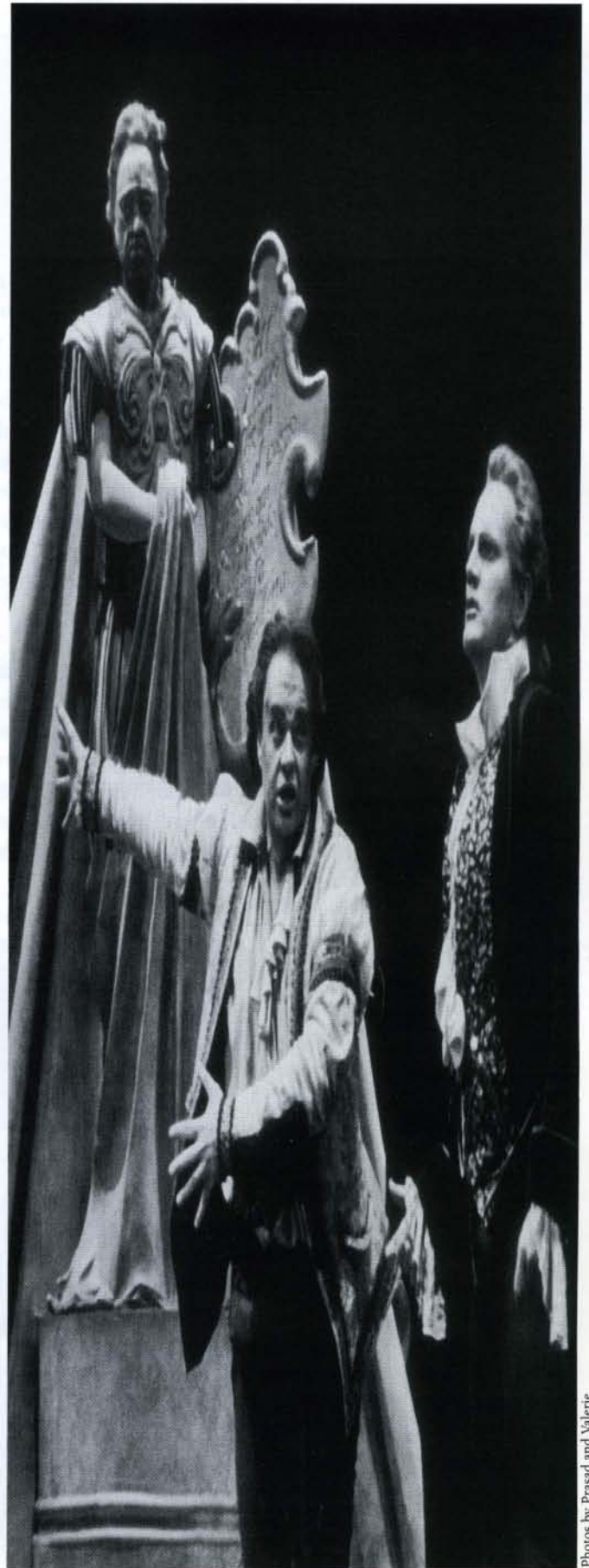
Leporello finds Giovanni in a deserted cemetery, where they hide in the shadows of the Commandore's tomb. A statue of the slain nobleman warns Giovanni of his doom, at which point he audaciously forces the terrified Leporello to invite the statue to dinner. When he does so ("O statua gentilissima"), the statue solemnly accepts.

In Anna's palace, Ottavio urges his fiancée to stop grieving and accept his love, but she implores him to wait until her father is avenged; then they can be happy ("Non mi dir").

In his banquet room, Giovanni orders Leporello to serve supper, as an orchestra provides music from popular operas (even one of Mozart's, *Le Nozze di Figaro*). Elvira rushes in, begging Giovanni to reform, but he waves her aside. Leaving, she screams in terror. Leporello is sent to investigate, and after stammering that the Stone Guest has arrived, he hides. Giovanni bravely greets the statue, which bids him repent ("Don Giovanni, a cenar teco"). When he refuses, flames engulf his palace and he is dragged down to hell.

Amid ruins of the palace, Elvira, Anna, Ottavio, Zerlina, Masetto and Leporello plan their future and recite the moral: sad is the fate of a libertine ("Questo è il fin di chi fa mal").

—Courtesy of OPERA NEWS



A scene from Don Giovanni

Photos by Prasad and Valerie



Notes From The Director

by Ken Cazan

Is there anything appealing about a man who abuses women, emotionally and physically? How does a director, a conductor and, most importantly, a singer actor give this man a public appeal and charisma, yet not make him totally unattractive? Should we actually try to make him a sympathetic character? Why do the female characters in the opera become obsessed with this man, remaining in love with him, despite his neglect and harmful treatment? Why are men so easily intimidated by him? Is it possible that he is so brilliant at evasion, at using people and then discarding them with such lust and joy, that he has created a legend around himself rapidly approaching mythic proportions? That he has become bigger than life and that people fear him to the point of envy and to the point of murdering him?

There are so many questions to be asked when working on this opera. The answers must be decided by all of the company members, bearing in mind the 18th century setting, and the mentality in which it was written. The questions must be answered in terms of our contemporary mentalities. Opera is not an archaic art form, it is for us to digest and reinvent again and again — hopefully always growing and developing and moving the art form forward, the standards as well as new repertoire.

Don Giovanni (Richard Cowan) convinces Zerlina (Maryanne Telese) to come away with him and be his bride in the duet "La ci darem la mano" (Act I), Michigan Opera Theatre's 1989 production of Don Giovanni.



Photos by Jereme Magid





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Swan Lake

Dramatic ballet in four acts

•••

Music by Peter Ilyich Tchaikovsky

Based on the book by V.P. Begtchev and Vasily Geltzer

World Premiere: March 4, 1877, Moscow

THE CAST

(in order of appearance)

WOLFGANG - Don J. Mazzola

PRINCE SIEGFRIED - Serge Lavole
(5/5,6,7m)*

Anthony Randazzo (5/7)*

QUEEN MOTHER - Margo Cohen

ODETTE/ODILE - Valentina Kozlova
(5/5,6,7m)*

Joanna Berman (5/7)*

BARON VON ROTHBART -
Dimitri Korobcinikov

Conductor - Leslie Dunner

Director/Choreographer - Jacob Lascu

Set Designer - Jose Varona

Costume Designer - John Conklin

Lighting Designer - John McLain

Make-up and Hair Design - Elsen Associates

Ballet Mistress - Jordeen Ivanov-Ericson

Stage Manager - Beth Sonne

Stage scenery provided courtesy of
Milwaukee Ballet Company.

Costumes courtesy of Boston Ballet.

*Michigan Opera Theatre debut

The May 6th performance is sponsored
by AlliedSignal Automotive.

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Michigan Opera Theatre. Pianos are
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Main Office, Bloomfield Hills, MI.

5-7 MAY, 1995

Masonic Temple Theatre, Detroit

SYNOPSIS

ACT I

A meadow by the castle - Benno, Wolfgang the Tutor, and other friends of Prince Siegfried, are preparing a party to celebrate the Prince's coming of age.

The party is interrupted by the arrival of the Queen Mother who reminds her son that it is his duty at his coming-of-age ball to choose a bride from the six eligible Princesses, and gives him a crossbow as a present.

As the day draws to a close the friends take their leave and the Prince, sad at the thought of his carefree youth slipping from him, is roused out of his mood by his friend Benno who has sighted a flock of swans. The Prince, intrigued by this vision, goes to hunt.

ACT II

Some hours later by the lake - Prince Siegfried suddenly sees a magnificent swan. He carefully takes aim, but to his astonishment, the bird transforms into a beautiful girl and he withdraws into the trees to observe her. Unable to restrain his curiosity, he reveals himself, only to startle and frighten her. He assures her he will do her no harm and asks her to explain the marvel he has just seen. Impressed by his gentleness, she illustrates her plight. She tells him she is a Princess of high birth who fell under the spell of an evil sorcerer, and now her fate is to be a swan. Only in the hours of darkness can she resume her human form. This spell can only be broken by the one who will swear eternal love to her. The happiness of the two young people, now deeply in love, is echoed in the dances of the swans. But in the distance Von Rothbart the evil sorcerer appears, menacing and ready to reclaim the bewitched creatures under his sway. Siegfried swears he loves Odette the swan, and invites her to the ball the following night. Dawn breaks, and she with her companions turned back to swans, must follow their enchanter.

ACT III

In the castle ballroom the Queen Mother and Prince Siegfried make a majestic entrance and the Grand Master of Ceremonies opens the festivities. A divertissement with various national dances is presented. The young Prince dances with six young Princesses, but his thoughts are with Odette, and to his mother's disappointment, he refuses to choose one of them as his bride. The unexpected arrival of an unknown nobleman and his daughter is announced. It is the Baron Von Rothbart with his daughter Odile, the seductive but evil double of Odette.

The Prince, enslaved by the magic of the girl in black, dances with her and chooses her as his bride, publicly avowing his love for her. Their fatal trick successful, Von Rothbart and his daughter leave in triumph, while the wandering white spirit of Odette appears momentarily in the window. In despair, Siegfried rushes to the lake.

ACT IV

The swans dance sadly by the lake as they wait for Odette. She arrives in tears at the fate to which she is now condemned and falls to the ground among her companions. Siegfried beside himself, finds her at last and lifts her tenderly, imploring forgiveness. This she grants, and the two embrace for the last time. Von Rothbart appears, but Odette tears herself away from the Prince and plunges into the lake. Siegfried, grief-stricken, decides to take his own life, and he too throws himself into the waters. Through this supreme sacrifice the spell is broken and the rest of the swan-maidens are free from the evil power. They turn to watch as the spirits of the Prince and Odette travel reunited on to another world.

—Synopsis by Jacob Lascu



Courtesy of Detroit Institute of Arts/Edgar Degas - Dancers in the Green Room

Notes From The Director

by Jacob Lascu

To write about my own approach to the ballet *Swan Lake* or any ballet, is to write about the long journey to prepare, research, and find my own way of translating the flow of the music into movement.

With *Swan Lake*, my journey was through the fairy tale surroundings chosen by the composer, attempting to convey in motion what Tchaikovsky did musically. One must stay true to the drama and lyrical emotions in a programmatic order. The development of the story, the progressive tension between the eternal struggle of good and evil, and the faith and love between Odette and Siegfried reveal the motivation behind Tchaikovsky's music. After many listenings, I arrived at the conclusion that the best way to approach the staging of this ballet was to adhere to the development of the tragedy expressed in this music.

The broad dimensions within the music presented me an invitation to refresh and develop many choreographic possibilities. I have emphasized a more dynamic development of the story, and have given a fresh color to the choreography to express the intensity of the conflict which culminates in Odette's forgiveness of Siegfried. However, the spell can not be changed just by her sacrifice. The Prince follows her. The spell is broken and the evil dies, releasing the maidens from the power of the evil enchanter Von Rothbart.

Throughout the history of the staging of this ballet, many changes have been made in the succession of the different dances, along with many cuts and interpolations in the music. I chose a way to maintain the flow of the dramatic storyline, by selecting the movements that best express the profundity of Tchaikovsky's brilliant ballet.



Photo by Paul Kolnik

Valentina Kozlova as Odette/Odile



Tosca

Opera in three acts

•••

Music by Giacomo Puccini

Libretto by Giuseppe Giacosa and Luigi Illica

Based on the play by Victorien Sardou

World Premiere: January 14, 1900, Rome

THE CAST

(in order of vocal appearance)

ANGELOTTI - Lawrence Formosa

CAVARADOSSI - Richard Di Renzi

SACRISTAN - Donald Conrad Hartmann

FLORIA TOSCA - Maria Guleghina

(5/12, 17, 20)*

Jean Glennon (5/21m)*

SCARPIA - Richard Cowan

SPOLETTA - Scott Piper+≠

SCIARRONE - Jean Ronald LaFond

JAILER - Joseph Anthony Pokorski

Conductor - Steven Mercurio

Director - Harry Silverstein

Set Designer - Ercole Sormani

Costume Designer - John Lehmyer

Lighting Designer - Kendall Smith

Make-up and Hair Design - Elsen Associates

Chorus Master - Suzanne Acton

Stage Manager - John Kennelly

*There will be intermissions following
Act I and Act II*

Surtitles for this production of

Tosca are owned by San Francisco Opera.

Surtitle translation by Christopher Bergen.

Stage scenery provided courtesy of Seattle

Opera. Costumes supplied by A.T. Jones

and Sons, Inc., Baltimore, Maryland.

*Michigan Opera Theatre debut

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≠Winner of The Joyce H. Cohn
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Presented in Italian with English Surtitles

13-21 MAY, 1995

Masonic Temple Theatre, Detroit

SYNOPSIS

SETTING: ROME IN THE TIME OF NAPOLEON

ACT I

Cesare Angelotti, an escaped political prisoner, runs into the church of Sant'Andrea della Valle to hide in the family chapel. At the sound of the Angelus, the Sacristan enters to pray, interrupted by the painter Mario Cavaradosi, who has come to work on his portrait of Mary Magdalene - inspired by the Marchesa Attavanti, Angelotti's sister. Mario contrasts the beauty of the blond marchesa with that of his lover, the raven-haired singer Floria Tosca ("Recondita armonia"). Angelotti ventures out and is recognized by Mario, who gives him food and hurries him back into the chapel as Tosca is heard outside. She jealously questions Mario, then prays and reminds him of their rendezvous that evening ("Non la sospiri la nostra casetta?"). When she recognizes the marchesa's likeness in the painting, her suspicions are renewed, but he reassures her ("Qual'occhio al mondo"). When she has left, Mario summons Angelotti as a cannon signals that the police have discovered the escape; the two flee to Mario's villa. The Sacristan returns with choirboys who are about to sing a Te Deum. Their excitement is silenced by the entrance of Baron Scarpia, chief of the secret police, in search of Angelotti. When Tosca returns looking for Mario, Scarpia shows her the Attavanti crest on a fan he has found. Thinking Mario faithless, Tosca tearfully vows vengeance and leaves as the church resounds with the Te Deum. Scarpia has the diva trailed, scheming to get her in his power ("Va, Tosca!").

ACT II

In the Farnese Palace, Scarpia anticipates the pleasure of bending Tosca to his will ("Ha più forte sapore"). The spy Spoletta arrives; having failed to find Angelotti, he placates the baron by bringing in Mario, who is interrogated while Tosca is heard singing at a royal gala downstairs. She enters as her lover is dragged away to be tortured. Unnerved by Mario's screams, she reveals Angelotti's hiding place. Mario is carried in; realizing what has happened, he rages at Tosca. When the gendarme Sciarrone rushes in to announce that Napoleon has won the Battle of Marengo, a defeat for Scarpia's side, Mario shouts his defiance ("Vittoria!") and is dragged to prison. Scarpia suggests Tosca yield to him in exchange for her lover's life. Fighting him off, she protests her fate to God, having dedicated her life to art and love ("Vissi d'arte"). Spoletta interrupts: faced with capture, Angelotti has killed himself. Tosca accepts Scarpia's proposition. The baron pretends to order a mock execution, and Spoletta leaves. Scarpia prepares a document of safe-conduct for the lovers. When he embraces her, Tosca stabs him with a knife from the table, wrenches the document from his hand and, placing a crucifix on his chest, slips out.

ACT III

A Shepherd is heard singing as church bells toll the dawn. Mario is led to the roof of Castel Sant'Angelo to await execution; he bribes the jailer to convey a farewell note to Tosca. Writing it, overcome with memories of love, he gives way to despair ("E lucevan le stelle"). Suddenly Tosca runs in with the story of her recent adventure. Mario caresses the hands that committed murder for his sake ("O dolci mani"), and the two hail the future. As the firing squad appears, the diva coaches her lover on how to fake his death convincingly; the soldiers fire and depart. Tosca urges Mario to hurry, but when he fails to move, she discovers Scarpia's treachery: the bullets were real. Spoletta rushes in to arrest Tosca. She climbs the battlements and, crying that she will meet Scarpia before God, leaps to her death.

—Courtesy of OPERA NEWS



Courtesy of Detroit Institute of Arts/Bernardo Bellotto - View of the Tiber with the Castel Sant'Angelo

Notes From The Director

by Henry Silverstein

I remember discussing roles with a famous soprano just after her very successful performance in *Peter Grimes*. We came to Tosca, which she immediately claimed as impossible, "as the woman seems so stupid." It seems that the central question of the piece is how the character of Tosca can be so strong and weak, smart and clever and foolish.

A reflection of what Cavaradossi calls her two faults, her jealousy and her religiosity, Tosca's personality is ripe for misdirection. Some information can be gleaned from the Sardou play of the same name. Portrayed as a wild goatherd singing to her charges and taken in by a group of Benedictines, Tosca is later discovered by Cimarosa, and battle royal ensued with her soul as prize. The Pope finally intervened, so moved by her singing, he freed her to an operatic career at the age of 16. As for her jealousy, we see at the beginning of the opera she is willing to abandon a cantata for the Queen, to rush off and catch her Mario with another woman. With such an extraordinary upbringing conflict seems natural.

Cavaradossi, the famous liberaterian, seems a wrong match for her, they share only their artistic nature, allowing them both to experience passion at a very visceral level. It is his political passion which moves Cavaradossi to assist Angelotti. Tosca's piety is well known to Cavaradossi, he tells Angelotti that she hides nothing from her father confessor, and knowing she is a royalist by nature and considers Angelotti a criminal, cannot tell her of the escape. This concern leads Cavaradossi to flee with Angelotti and create for Scarpia the opening he needs to get his nemeses and his prey.

As we see time and time again in contemporary society, jealousy is a driving passion, often in spite of intellect. Thus, when Tosca is manipulated by Scarpia, it is not a lack of intelligence that is responsible, rather the driving passions of a woman, passionate about art, passionate about love. It is for this reason that the opera can stop

for "Vissi d'atre", a moment of reflection in an opera of action. She must experience the emotions that have driven her life, and find a way to do what she must to save her Mario. Certainly not the actions of an unthinking or unintelligent woman.

Tosca falls into Scarpia's trap, not as a result of lack of thought, but because she is at the effect of her own passions. She responds to his evil constitution with the nature that has served her well until this moment in her life. In fact, it is the same nature that creates the plan for escape and murder.

Finally the expression of emotion is the greatest possibility of the lyric stage. We must understand why characters will sing to communicate. Only emotion can heighten reality to the point where singing can be comprehended as a mode of communication. In this opera it is the emotion of the characters as expressed by their passions that is interesting, not their intellectual pursuits. Tosca is not "stupid". This is a woman, placed in a horrible circumstance, driven by personal demons and moved to action. What could be more interesting.

The next time I saw our star perform was at E.N.O. She had a brilliant success in TOSCA!



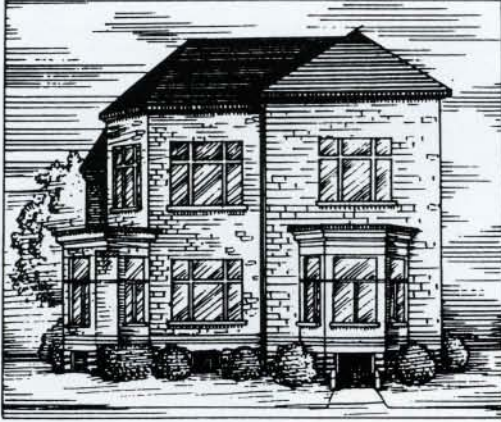
Photo by Jerome Magid

Tosca places candles next to the dead body of Scarpia in the dramatic conclusion of Act II. Michigan Opera Theatre's 1987 production of Tosca, starring Carol Neblett and Charles Long.



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Chorus Master, *Don Giovanni*
Chorus Master, *Tosca*

Conductor, Michigan Opera Theatre, *The Daughter of the Regiment*, *The Barber of Seville*, *The Music Man*, *The Pirates of Penzance*; Conductor, Dayton Opera, *La Traviata*, *West Side Story*, *My Fair Lady*, *The Pirates of Penzance*; Coach, Opera Theatre of St. Louis, San Diego Opera



DENNIS BERGEVIN

JEFFREY FRANK

CO-DIRECTORS,
ELSEN ASSOCIATES (NEW YORK)

MOT Credits

Resident Hair and Make-Up Designers since 1988

1995 Spring Season

Resident Hair and Make-Up,
Don Giovanni, *Swan Lake*, *Tosca*

New York Shakespeare Festival; Radio City Music Hall; Washington Opera; Philadelphia Opera; Florida Grand Opera; Pittsburgh Opera; Dallas Opera; Spoleto Festival; USA, Italy, Australia; Edinburgh Festival; Broadway, *Merchant of Venice*; PBS and HBO



JOANNA BERMAN

DANCER (CALIFORNIA)

MOT Debut

1995 Spring Season

Odette/Odile, *Swan Lake*

San Francisco Ballet, Principal Dancer since 1988; repertoire includes: *The Sleeping Beauty*, *Swan Lake*, *Romeo and Juliet*, *Con Brío*, *Giuliani: Variations on a Theme*, *The Four Seasons*, *Tarnatella*, *Who Cares?*, *A Midsummer Night's Dream*, *The "Wandereur" Fantasy*, *The Sons of Horus*, *Job*, *Rodeo*, *The Nutcracker*, *Harvest Moon*, *Hamlet and Ophelia*, *La Sylphide*; The Royal Ballet in Tokyo, Japan, *The Sleeping Beauty*



PERRY BROWN

BASS (MICHIGAN)

MOT Debut

1995 Spring Season

Commendatore, *Don Giovanni*

Winner of N.A.T.S. 1994 regional award; Houston Grand Opera, *Showboat*; Papermill Playhouse, *Showboat*, broadcast on PBS; television appearances include: *Night Court*, *Superior Court*, *What's Happening Now*, *Mr. Belvedere*; Riverside Opera, *Madame Butterfly*; Connecticut Opera, *Porgy and Bess*; Long Beach Civic Light Opera, *Jesus Christ Superstar*; Pioneer Memorial Theatre, *Guys and Dolls*; Westwood Playhouse, *Little Shop of Horrors*



KEN CAZAN

DIRECTOR (OHIO)

MOT Credits

Director, *Madame Butterfly* 1994
Director, *Faust* 1994

1995 Spring Season

Director, *Don Giovanni*

Canadian Opera Company, *Werther*, *Suor Angelica*; Opera Pacific, Florida Grand Opera, *Faust*; Boston Lyric Opera, Atlanta Grand Opera, *Carmen*; Santa Fe Opera, *Intermezzo*; Seattle Opera, Academy of Vocal Arts, *La Bohème*; Opera Theater of St. Louis, *Mitridate*, *Il Turco in Italia*; Seattle Opera, *Madame Butterfly*, *Die Zauberflöte*; Opera Hamilton (broadcast on CBC), *Faust*; Opera Omaha, *Rigoletto*



PHILIP COKORINOS

BASS-BARITONE (MICHIGAN)

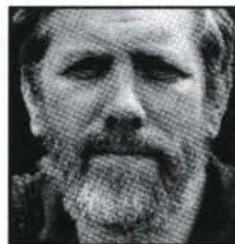
MOT Credits

Don Basilio, *The Barber of Seville* 1993

1995 Spring Season

Leporello, *Don Giovanni*

Metropolitan Opera "Live from the Met" telecast of *Don Giovanni*, *The Ghosts of Versailles*; New York City Opera, *La Rondine*, *Le Nozze di Figaro*, *Marilyn*, *Lucia di Lammermoor*, *La Bohème*, *The Barber of Seville*, *Turandot*, *Die Zauberflöte*; Lincoln Center's Mostly Mozart Festival, *The Impresario*; The Opera Orchestra of New York, *Rienzi*; Chamber Opera Theater of New York, *Two Widows*, *Nerone*, *Abu Hassan*, *The Stone Guest*; Knoxville Opera, Syracuse Opera, Opera Delaware, *Don Giovanni*



JOHN CONKLIN

SET/COSTUME DESIGNER
(CONNECTICUT)

MOT Credits

Set Designer, *The Merry Widow* 1993

1995 Spring Season

Costume Designer, *Swan Lake*

Metropolitan Opera, *La Traviata*, *The Ghosts of Versailles*, *I Lombardi*, *Semiramide*, *Lucia di Lammermoor*; Lyric Opera of Chicago, *The Ring*, *Un Ballo in Maschera*; Seattle Opera, *Norma*, *War and Peace*, *Il Trovatore*; Opera Theatre of St. Louis, *Don Giovanni*, *The Merry Widow*, *La Traviata*, *The Turk in Italy*; NYC Opera, *La Traviata*; Bayerische Staatsoper Nationaltheater, Netherland Opera, Houston Grand Opera



RICHARD COWAN

BASS-BARITONE (OHIO)

MOT Credits

Don Giovanni, *Don Giovanni* 1990
Angelotti, *Tosca* 1981

1995 Spring Season

Scarpia, *Tosca*

Metropolitan Opera, *Don Giovanni*, *Così fan Tutte*, *La Bohème*; Lyric Opera of Chicago, *Antony and Cleopatra*, *Carmen*, *Don Giovanni*, *Lulu*, *Die Meistersinger*; Canadian Opera, *Carmen*, *Don Giovanni*; Santa Fe Opera, *Don Giovanni*; Opera Pacific, *La Bohème*; Connecticut Grand Opera, *Macbeth*; Washington Opera, *Rusalka*; Opera de Bellas Artes, *Tosca*; Chicago Symphony, *Don Giovanni*; Vancouver Opera, *Salome*; Minnesota Orchestra, *Falstaff*; San Francisco Opera, *Lulu*; appeared in Erato film of *La Bohème*



GUIPING DENG

SOPRANO (CHINA)

MOT Credits

Madame Butterfly, *Madame Butterfly* 1994

1995 Spring Season

Zerlina, *Don Giovanni*

Opera Theater of St. Louis, *Madame Butterfly*, *Don Giovanni*; Houston Grand Opera, *Madame Butterfly*; Opera Delaware, Boston Lyric Opera, Los Angeles, *La Bohème*, Salisbury Lyric Opera, *Le Nozze di Figaro*; Opera New England, *La Cenerentola*; soloist for Central Broadcasting Company in China



RICHARD DI RENZI

TENOR (NEW JERSEY)

MOT Debut

1995 Spring Season

Cavaradossi, *Tosca*

L'Opéra de Montréal, Utah Opera, *Aida*; Opera Pacific, *Madame Butterfly*; National Grand Opera, Westfield Symphony Orchestra, *Cavalleria Rusticana*; Trenton Civic Opera, *Madame Butterfly*, *La Bohème*; Aspen Music Festival, *Die Zauberflöte*; Henry Street Settlement, *Macbeth*; Florida Grand Opera, *Carmen*; New England Lyric Operetta, Olde Towne Theater Company, Theater by the Lake, Artists Showcase Theater



LESLIE B. DUNNER

CONDUCTOR (NEW YORK)

MOT Credits

Conductor, *Cinderella*, 1994
Conductor, *The Sleeping Beauty*, 1993

1995 Spring Season

Conductor, *Swan Lake*

Resident Conductor of the Detroit Symphony Orchestra; Music Director of the Detroit Symphony Civic Orchestra; Music Director of the Dearborn Symphony; Music Advisor for the Harlem Festival Orchestra; Principal Conductor of the Dance Theatre of Harlem; Opera Ebony; Performing Arts Council of Transval Opera in Pretoria, South Africa, *Carmen*; Transval Philharmonic; National Gulbenkian Orchestra of Lisbon, Portugal; New York City Ballet



LAWRENCE F. FORMOSA

BARITONE (MICHIGAN)

MOT Credits

Yamadori/Commissioner, *Madame Butterfly* 1994; Fiorello, *The Barber of Seville* 1993; Messenger, *Aida* 1992; Chorus, *Candide* 1991; Marullo, *Rigoletto* 1990; Paris, *Romeo et Juliette* 1990; Marquis, *La Traviata* 1990

1995 Spring Season

Angelotti, *Tosca*

Dayton Opera, *The Impresario*, *First The Music, Then The Words*; Opera Omaha, *Manon*, *Rigoletto*; Santa Fe Opera, *La Bohème*, *Ariadne auf Naxos*, *Judith*, *La Calisto*, *A Night At The Chinese Opera*; Huron Civic Theater, *Evita*

Spring Season Artist Profiles



MARK GIBSON

CONDUCTOR (NEW JERSEY)

MOT Credits

Conductor, *Samson et Dalila* 1992

1995 Spring Season

Conductor, *Don Giovanni*

Co-Director, Ashlawn-Highland Music Festival; New York City Opera, *Les Pêcheurs des Perles*, *Madame Butterfly*, *La Bohème*, *Die Fledermaus*, *The Mikado*; Spain, Korea, *Turandot*; Korea, *Un Ballo in Maschera*; Opera Pacific, *Samson et Dalila*, *Carmen*; Minnesota Opera, *Romeo et Juliet*; Dallas Opera, *The Barber of Seville*; National Grand Opera, *Lucia di Lammermoor*; San Diego Opera, *Gianni Schicchi*; Opera de Mahon, *Aida*, *La Bohème*, *Un ballo in Maschera*



JEAN GLENNON

SOPRANO (WISCONSIN)

MOT Debut

1995 Spring Season

Floria Tosca, *Tosca*

Stadt Theater Würzburg, *Tosca*, *Aida*; Florida Grand Opera, *Otello*; Nice Opera, *La Bohème*; Malmö Musikteater, *Opera at Florham*, *Opera Theatre Connecticut*, *Madame Butterfly*; New York City Opera, Greensboro Opera, *Faust*; Virginia Opera, New York National Grand Opera, *I Pagliacci*; Virginia Opera, *Don Giovanni*, *Cavalleria Rusticana*; Cincinnati Opera, *Les Contes d'Hoffmann*; Cathedral/Victoria Hall, St. Pierre Cathedral, Cathedral de Lausanne, Morvan Festival, Verdi's *Messa di Requiem*; Orchestra of Santa Fe New Mexico, Denver Symphony, Handel's *Messiah*; Carnegie Hall, Mozart's *Requiem*, *Mass in C Minor*; Metropolitan Opera National Council Winner 1983, Sullivan Foundation Award 1987



MARIA GULEGHINA

SOPRANO (ARMENIA)

MOT Debut

1995 Spring Season

Floria Tosca, *Tosca*

Metropolitan Opera, *Andrea Chenier*, *Tosca*, *The Queen of Spades*; San Francisco Opera, Hamburg State Opera, Teatro Massimo, Vienna State Opera, *Tosca*; Hamburg State Opera, Israel Opera, *Aida*; La Scala, Bavarian State Opera, Zurich Opera, *Un Ballo in Maschera*; La Scala, live European broadcast, *Andrea Chenier*; live recordings in Tokyo, *Otello*, *Il Trovatore*; La Scala, *I Due Foscari*, *Pique Dame*, *Manon Lescaut*; Hamburg State Opera, *Simon Boccanegra*; Flemish Opera, *Attila*



DONALD CONRAD HARTMANN

BASS-BARITONE (NORTH CAROLINA)

MOT Credits

The Bonze, *Madame Butterfly* 1994
Wagner, *Faust* 1994
Mandarin, *Turandot* 1994

1995 Spring Season

Sacristan, *Tosca*

Opera Delaware, *Aida*, *La Traviata*, St. Matthew Passion, Verdi's *Requiem*, Beethoven's *Ninth Symphony*, Handel's *Messiah*; Stadttheater Regensburg, Toledo Opera, Opera! Lenewee, Greensboro Opera, Virginia Opera



JORDEEN IVANOV-ERICSON

BALLET MISTRESS (MICHIGAN)

MOT Debut

1995 Spring Season

Ballet Mistress, *Swan Lake*

Pittsburgh Ballet Theatre, Principal Dancer; Principal Dancer for Ruth Page; Chicago Ballet, Principal Dancer; American Dance Ensemble/Ballet Petrov; repertoire includes: *Swan Lake*, *The Nutcracker*, *Romeo and Juliet*, *Coppelia*, *Frankie and Johnny*, *Aurora's Wedding*, *Don Quixote*, *Le Corsaire*, *Concerto Barocco*, *Manon*



DIMITRI KOROBEGINIKOV

DANCER (RUSSIA)

MOT Credits

Friend of the Prince, *Cinderella* 1994; Solo Dancer, *Samson et Delilah* 1992; Solo Dancer, *King Roger* 1992

1995 Spring Season

Baron Von Rothbart, *Swan Lake*

Principal Dancer: Moscow Detskiy Opera and Ballet Theater; Compania Nacional de Danza; Ballet El Paso; Delta Festival Ballet; Ballet South. Guest artist: Compania de Ballet de Queretaro; Compania Estatal de Chihuahua; Ballet Midland; Ballet San Jacinto; Lexington Ballet; Ballet Joyeux; Jefferson Ballet; Ballet Arts; New Orleans Opera Theater. Repertoire includes: *The Nutcracker*, *Swan Lake*, *The Sleeping Beauty*, *Don Quixote*, *Giselle*, *Romeo and Juliet*, *Le Corsaire*, *Paquita*, *Snow White*, *Cinderella*, *Coppelia*, *La Fille Mal Gardée*, *Carmina Burana*, *Les Syphides*, *The Red Shoes*, *La Belle Epoque*, *Parable*, *The Phantom of the Opera*



VALENTINA KOZLOVA

DANCER (RUSSIA)

MOT Debut

1995 Spring Season

Odette/Odile, *Swan Lake*

Principal Dancer with Bolshoi Theatre 1975-79; Australian Ballet 1980-82; Principal Dancer, New York City Ballet 1983-present; Teatro Alla Scala; English National Ballet; Basel Ballet; Vienna Opera Ballet; Hong Kong Ballet; Balletto di Napoli; repertoire includes: *Swan Lake*, *Sleeping Beauty*, *Don Quixote*, *Le Corsaire*, *Giselle*, *Romeo and Juliet*, *Carmen*, *Apollo*, *Midsummer Night's Dream*, *Firebird*, *Four Seasons*



JACOB LASCU

DIRECTOR/CHOREOGRAPHER (MICHIGAN)

MOT Credits

Director/Choreographer, *Cinderella* 1994; Director/Choreographer, *Sleeping Beauty* 1993; Choreographer, *Aida* 1993; Choreographer, *Samson et Dalila* 1992; Choreographer, *King Roger* 1992; Choreographer, *Die Fledermaus* 1975; Choreographer, *La Traviata* 1974; Choreographer, *Rigoletto* 1973

1995 Spring Season

Director/Choreographer, *Swan Lake*

Choreographer of *The Nutcracker* for the Detroit Symphony Orchestra since 1974; Principal Dancer, Ballet Master and Choreographer of the Rumanian National Ensembles, *Rapsodia Romana*, *Ciocirlu*, Rumanian Opera, Ballet Master and Assistant Choreographer, *Choreographer, Coppelia*, *Rachmaninoff Rhapsody of a Theme by Paganini*, *Swan Lake*, *Eccentric*, Current Ballet Master and Resident Choreographer at Dance Detroit, Lascu School of Ballet and Marygrove College



SERGE LAVOIE

DANCER (CANADA)

MOT Credits

Prince Florimund, *The Sleeping Beauty*, 1993
Prince Siegfried, *Swan Lake*, 1990

1995 Spring Season

Prince Siegfried, *Swan Lake*

Northern Ballet Theatre in Manchester, England, Principal Dancer; National Ballet of Canada, Principal Dancer since 1988; Detroit Symphony Orchestra, *The Nutcracker*; repertoire includes: *Romeo and Juliet*, *Giselle*, *The Sleeping Beauty*, *Eugene Onegin*, *The Merry Widow*, *Coppelia*, *La Fille Mal Gardée*, *Don Quixote*, *The Taming of the Shrew*, *Paquita*, *Diana and Acteon Pas de Deux*, *Concerto Barocco*, *The Actress*, *The Miraculous Mandarin*, *The Rite of Spring*



EMILY MAGEE

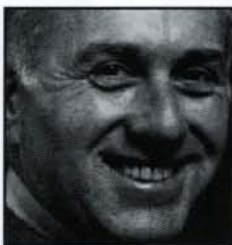
SOPRANO (NEW YORK)

MOT Debut

1995 Spring Season

Donna Elvira, *Don Giovanni*

Chicago Lyric Opera, *Così fan Tutte*, *Susannah*; Opera Theater of St. Louis, *Peter Grimes*; Spoleto Festival of the Two Worlds, *Jenufa*, *The Saint of Bleeker Street*; Chicago's Lyric Opera's Center for American Artists, *Don Giovanni*; New Jersey Symphony Orchestra, Handel's *Messiah*; Indianapolis Chamber Orchestra, Beethoven's *Mass in C Major*, Mozart's *Litanica Laurentia*; Berkshire Choral Festival, *Ein Deutches Requiem*; Lincoln Center's Mozart Bicentennial, *La Finta Giardiniera*



JOHN MCLAIN

LIGHTING DESIGNER (CONNECTICUT)

MOT Credits

Lighting Designer, *Cinderella* 1994
Lighting Designer, *La Bohème* 1993
Lighting Designer, *Porgy and Bess* 1987

1995 Spring Season

Lighting Designer, *Swan Lake*

National Tours, *The Wiz*, *Porgy and Bess*, Ken Hill's *Phantom of the Opera*, *Ice Capades*, *Bally's in Las Vegas*; Paris, Lido; Resident Lighting Designer, Washington Opera, Spoleto Festival, Amsterdam Opera House, Kennedy Center, *Mass Amahl and the Night Visitors*; Cleveland Opera, *Holy Blood Crescent Moon*; Portland Opera, Boston Opera, Houston Grand Opera, Connecticut Opera



STEVEN MERCURIO

CONDUCTOR (NEW YORK)

MOT Debut

1995 Spring Season

Conductor, *Tosca*

Current Music Director of the Spoleto Festival in Italy; current Principal Conductor for the Opera Company of Philadelphia; Rome Opera, *Birthday of the Infanta*; Bonn Staatsoper, *La Traviata*; Monte Carlo Opera for the Feste Nazionale, *Amelia al Ballo*, *La Valse*; Opera Company of Philadelphia, *Rusalka*, *The Saint of Blecker Street*, *La Gazza Ladra*, *The Marriage of Figaro*, *Rigoletto*, *La Traviata*, *Turandot*, *Carmen*, *Eugene Onegin*, *Cavalleria Rusticana*, *Pagliacci*, *Tosca*, *Romeo et Juliette*, *Spoleto*, *Goya*, *Il Trittico*, *Wozzeck*, *Berlioz's Requiem*, *Corigliano's Symphony No. 1*; Washington Opera, *The Saint of Blecker Street*, *Centenaria*, *Turandot*; Dallas Opera, *Vanessa*; Pittsburgh Opera, *Un Ballo in Maschera*; Opera Pacific, *La Bohème*, *La Traviata*; Wolf Trap, *Viaggio a Rheims*

Spring Season Artist Profiles



BRIAN ANDREW NEVIN

TENOR (NEW YORK)

MOT Debut

1995 Spring Season
Don Ottavio, Don Giovanni

Lyric Opera of Chicago, *Cost Jan Taitte*, *Un Ballo in Maschera*, *McTeague*, *Otello*, *Don Giovanni*, *Drury Espagnol*, *The Song of Mattan*, Erie Opera Theater, *Rigoletto*, Grant Park, *Die Fledermaus*; Brooklyn Lyric Opera, *Cost Jan Taitte*, *Virginia Opera*, *Le Nozze di Figaro*; Opera Theatre of Rochester, *Die Fledermaus*; Eastman Opera Theatre, *Albert Herring*



JOHN PASCOE

DESIGNER/DIRECTOR (ENGLAND)

MOT Credits

Designer/Director, *Don Giovanni* 1990
Designer/Director, *Norma* 1989
Set Designer, *Anna Bolena* 1984

1995 Spring Season

Costume/Set Designer, *Don Giovanni*

Metropolitan Opera; Royal Opera, London; Canadian Opera Company; San Francisco Opera; Lyric Opera of Chicago; Opera Pacific



SCOTT PIPER

TENOR (COSTA RICA)

MOT Credits

Coni, *Madame Butterfly* 1994

1995 Spring Season

Spoleto, *Isca*

Rackham Society, Mozart's Requiem, Handel's Messiah; Detroit's Oratorio Society, *Paris le Deum*, University of Michigan, *Die Zauberflöte*, *Falstaff*, *Saint of Bleacher Street*, *Vincenzo*, *Messe in d-dur*, *Gabriel*; Ann Arbor Civic Theater, *West Side Story*; Northeastern Missouri University, *Linconazione di Peppa*, *The Barber of Seville*, *Gianci Schicchi*, *Cost Jan Taitte*; University of Michigan Gilbert and Sullivan Society, *Patience*



JOSEPH ANTHONY POKORSKI

BARITONE (MICHIGAN)

MOT Credits

Chorus, *La Bohème* 1993; Chorus, *Aida* 1993; Chorus, *The Barber of Seville* 1993; Chorus, *Barcarolle* 1994; Chorus, *Faust* 1994; Chorus, *The Daughter of the Regiment* 1994

1995 Spring Season

Chorus, *Don Giovanni*

Jaliet, *Isca*

Stagehands, *Oklahoma*; Cargill Productions, *Red Stocking Review*, Redford Theatre, *Shakespeare 93*, *The Night of January Thirteenth*, *The Bell in Ringing*, *The Music Man*, *Hells*, *Dolly*, *Once Upon a Mattress*; Soloist, Wayne State University Glee Club; Soloist, Wayne State University Choral Union; Winner of Wayne State University Concerto Competition 1994



ANTHONY RANDAZZO

DANCER (MICHIGAN)

MOT Debut

1995 Spring Season
Prince Siegfried, *Swan Lake*

San Francisco Ballet, Principal Dancer since 1988; National Ballet of Canada, repertoire includes: *Romeo and Juliet*, *The Sleeping Beauty*, *Swan Lake*, *The Four Seasons*, *Valdes Poeticos*, *Intimate Voices*, *La Fille Mal Gardée*, *La Sylphide*, *The Four Temperaments*, *Who Cares?*, *Duo Concertant*, *Forgotten Land*, *The Nutcracker*, *Roslin*, *Tryst*, *Roslin*, *Variations de Ballet*, *Harvest Moon*; Detroit Symphony Orchestra; *The Nutcracker*; Ballet British Columbia Gala; *Stars and Stripes*; *Belas Artes* in Mexico City; *Theme and Variations*



RICHARD NORMAN RIDELL

BASS-BARITONE (ILLINOIS)

MOT Debut

1995 Spring Season

Masetti, *Don Giovanni*

Opera Pacific, *Madame Butterfly*, *La Traviata*; Connecticut Opera Express, *The Elmer of Love*, *Amahl*; Chattanooga Opera, *Werther*, *Bianca's Ghost*; Connecticut Opera, *Madame Butterfly*, *The Merry Widow*; Hart Opera Theatre, *Albert Herring*, *Faust*, *The Rape of Lucretia*, *La Traviata*, *Die Fledermaus*, *Into the Woods*; National Shakespeare Company, *The Rivals*; *Summers Palace*, *The Sound of Music*, *George M.*



STEPHEN ROSS

LIGHTING DESIGNER (MISSOURI)

MOT Credits

Lighting Designer, *Faust* 1994
Lighting Designer, *Don Giovanni* 1990

1995 Spring Season

Lighting Designer, *Don Giovanni*

Broadway, Toronto, Shenandoah; Opera Pacific, *Faust*, *The Pearl Fishers*; Lyric Opera of Chicago; Boston Lyric Opera; Dallas Opera; Houston Opera; Santa Fe Opera; Opera Theatre of St. Louis; New Orleans Opera; Miami Opera; Canadian Opera Company; Montreal Opera; Edmonton Opera; Canada; *Gabriel*, *Gays and Dolls*, *Toad of Toad Hall*, *Fantasio's*, *Dames at Sea*, *Damon Yankes*



MARTILE ROWLAND

SOPRANO (LOUISIANA)

MOT Debut

1995 Spring Season

Donna Anna, *Don Giovanni*

Metropolitan Opera, *I Puritani*, *La Bohème*, *Lucia di Lammermoor*; Orchestra Filarmónica de la Ciudad, *Robert Devereux*, *Opera de Nice*, *Die Zauberflöte*; Carnegie Hall with Opera Orchestra of New York, *I Due Foscari*, *Stratton Opera*, *I Masnadieri*; San Diego Opera, *Lucia di Lammermoor*, *Frankfort Opera*, *La Traviata*, *Die Zauberflöte*, *La Bohème*, *Beno Festival*, *Giovanna d'Arma*, *Verdi's Requiem*; Fort Worth Symphony; *Bach's B minor Mass*; Denver Chamber Orchestra, *Beethoven's Ninth Symphony*, *Missa Solenne*, *Mahler's Symphony No. 2* and *No. 4*; Baltimore Opera, *Lucia di Lammermoor*; Florida Grand Opera, *La Traviata*, *Netherlands KRO radio concert*, *I Puritani*; *Roberto Devereux*, *Anna Bolena*, *Il Pirata*



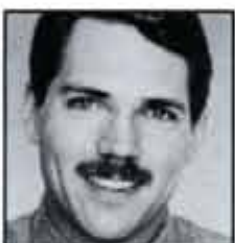
HARRY SILVERSTEIN

DIRECTOR (WEST VIRGINIA)

MOT Debut

1995 Spring Season
Director, *Isca*

New York City Opera, *Albanus*; Lyric Opera of Chicago, *La Bohème*, *La Traviata*, *Antony and Cleopatra*, *La Nette Di Figaro*, *Isca*, *Djalma in Algeri*, *Un Ballo in Maschera*, *Merry Widow*; English National Opera, *New York City Opera*, *Albanus*; Houston Grand Opera, *The Making of the Representative for Planet Eight*, *Anna Bolena*, *Ariadne auf Naxos*, *Le Comte Ory*, *Don Giovanni*, *Faust*, *La Bohème*, *La Traviata*, *Die Zauberflöte*; San Francisco Opera, *Seattle Opera*, *Saryagraha*; Opera Delaware, *Timon*; DePaul Opera Theatre, *Don Giovanni*, *Albert Herring*, *Falstaff*, *La Bohème*, *La Calisto*, *Garmes*, *Die Zauberflöte*, *Le Nozze di Figaro*, *The Boer*, *Madleyville*, *Viole*, *Sleeping*, *Moment of War*



KENDALL SMITH

LIGHTING DESIGNER (MICHIGAN)

MOT Credits

Lighting Consultant since 1989

1995 Spring Season

Lighting Designer, *Isca*

Opera Pacific, *Isca*; Dayton Opera, *Madame Butterfly*; Malibu American Stage Festival, *Jesus Christ Superstar*; MOT, *Madame Butterfly*, *The Daughter of the Regiment*, *Ariadne auf Naxos*, *Camille*, *Mihalek*; Pioneer Theatre, *A Penny for a Song*; Attie Theatre, *Teibele and Her Demon*



JOSE VARONA

SET DESIGNER (ARGENTINA)

MOT Debut

1995 Spring Season

Set Designer, *Swan Lake*

San Francisco Opera, *Norma*; San Francisco Ballet, *Don Juan*, *Le Ballet de la Reine*, *Beauty and the Beast*; American Shakespeare Festival, *The Merchant of Venice*; Baltimore Civic Opera, *Boris Godunov*; Dallas Civic Opera, *Samson*; Pennsylvania Ballet, *The Nutcracker*; Coppelia, *Graduation Ball*; New York Shakespeare Festival, *Romeo and Juliet*, *Volpone*, *Macbeth*; American Opera Center, *The Baker's Progress*, *Caravaggio Festival*, *The Coronation of Peppas*; New York City Opera, *Julius Caesar*, *Manon*, *Così fan Tutti*, *Roberto Devereux*, *Anna Bolena*, *Maria Standa*, *Faust*; Deutsche Oper Berlin, *Aida*, *Aida*, *Zurich Opera*, *Camille*, *Vincenzo*; Opera, *La Bohème*, *The Merry Widow*



JEFFERY WELLS

BASS-BARITONE (LOUISIANA)

MOT Credits

Zingis, *The Hunchback of Notre Dame* 1982

1995 Spring Season

Don Giovanni, *Don Giovanni*

Metropolitan Opera, *Il Trovatore*, *La Bohème*, *Lucia di Lammermoor*, *Sandara*, *Don Carlo*, *Aida*; Opera de Nice, *Sonnamide*, *Les Troyens*, *William Tell*, *Pique Dame*; New York City Opera, *Norma*, *Lucia di Lammermoor*, *Washington Opera*, *Don Giovanni*, *Rigoletto*, *La Belle Helène*, *Il Trovatore*, *La Sonnambula*; Canadian Opera, *Cleveland Opera*, *Lucia di Lammermoor*, *Baltimore Opera*, *Barcarolle*, *Washington Concert Opera*, *I Puritani*; Canadian Opera, *The Barber of Seville*; San Francisco Opera, *William Tell*, *Ermine*; Mexico City, *Seattle Opera*, *Anna Bolena*, *Glyndebourne Festival*, *The Baker's Progress*; Grammy award winning recording of *Antony and Cleopatra*



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**DETROIT
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Young Artists Apprentices Program

Michigan Opera Theatre's Young Artists Apprentices Program is now in its 15th year of training aspiring young vocal artists and production apprentices for the rigors of the professional theatre world.

This fall, talented young singers recruited from across the country will take up residence with Michigan Opera Theatre for multiple-week sessions of masterclasses with the conductors, directors and singers from current productions; private coachings with MOT's professional music staff preparing their assigned comprimario roles for the season's productions; and many rehearsals and performances, designed to assist them in making the transition from student to professional. Additionally during the 1994-95 season, the company will also train and utilize

YOUNG ARTISTS APPRENTICE PROGRAM AWARDS

The Joyce H. Cohn Apprentices Award Fund
Scott Piper 1994-1995

The DeRoy Testamentary Foundation
Apprentices Award

Richard Norman Riddell 1994-1995

The Ruth Hill Apprentices Award
Dana Lentini

production apprentices in the areas of stage management, stage direction and costuming.

Since its inception, Michigan Opera Theatre has been committed to the development of young American talent, and regards with pride

those who have gone on to establish careers in the field. Many singers as well as several company production and artistic staff have returned to MOT in full professional capacities after apprenticeships with the company.

Furthermore, the list of now prominent artists who made their debuts or had early starts with MOT is impressive; Carmen Balthrop, Kathleen Battle, Rockwell Blake, Richard Cowen, Maria Ewing, Terese Fedea, Wilhelmina Fernandez, Rebecca Luker, Catherine Malfitano, Leona Mitchell, David Parsons, Kathleen Segar, Neil Schicoff and Victoria Vergara, among others.

For further information on auditions and application requirements for the Apprentices Program, please dial the MOT Production Office at (313) 874-7850.

Orchestra and Chorus

ORCHESTRA

VIOLIN I

*Charlotte Merckson
Concertmaster

Charles Roth

Acting Concertmaster

*Thodore Schwartz

*Randolph Margitza

*Velda Kelly

*Kathleen Brauer

James Kujawski

Janet Olis

Kathryn Stepulla

VIOLIN II

*Victoria Haltom

Principal

*Brooke Hoplamazian

*Anna Weller

*Angelina Carcone

*Melody Wooton

Lorien Benet

Constance Markwick

Elizabeth Rowin

VIOLA

*Jassica Nance

Principal

*Janine Dennis

*Barbara Zmich

*Gina Calloway

Kathleen Grimes

John Madison

VIOLINCELLO

*Nadine Deleury

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Not only does Michigan Opera Theatre perform its mainstage season in Detroit, it champions the company name throughout Michigan all year through. The Department of Community Programs is currently celebrating its sixteenth anniversary.

Founded in 1978, by Karen DiChiera, MOT's award-winning Department is nationally known for its innovative and comprehensive programming. Offering entertainment and

education for all ages, the Department provides approximately 300 services a year and reaches almost 100,000 people throughout Michigan, neighboring states and Canada, with full and one-act operas and operettas, musical revues, and age-appropriate school performances and classes.

Residencies for your community can be created by combining any of our season's offerings.

CREATE-AN-OPERA WITH ORCHARDS CHILDREN SERVICES

The squeals of relay race runners; jump rope chants; the sounds of xylophones, drums, tambourines and the sing-song of children's voices greeted one when walking upstairs into the opera offices during the last three weeks of August. The two large rehearsal rooms became elementary and middle school classrooms for twenty-five youngsters. Sponsored by the Orchards Children's Services, a three week Create-an-Opera arts camp was directed by Karen Vanderkloot DiChiera and the Department of Community Programs.

Community Programs artists, and Department Assistant Director, Mark Vondrak along with soprano Kristin Donahue, Kevin Cannon (Falah Salam) of the Bonstelle Theatre, and Rennell Rice, music teacher with the Detroit Public Schools worked daily with the children. Coordinating the program for Orchards Children's Services was Community Planning Coordinator, Kimberly Burton, whose son Alexis was also a camper.

The arts camp grew from meetings between Marilyn Wheaton, Director of Concerned Citizens for the Arts in Michigan; Jerry Levin, CEO of Orchards Children's Services; Joan Binkow, of Orchards' Board of Directors; Marianne Endicott, of MOT's Board of Directors; and Bernie Quinlan of MOT's Volunteer Association.

Family, friends, and staff members of both MOT and Orchards Children's Services enjoyed the joyful, standing-room-only closure performance in the opera rehearsal rooms on August 27th.

KAREN VANDERKLOOT DICHERIA CHAIRS OPERA CONVENTION IN TORONTO:

November 8-12, 1994 is opera convention week in Toronto, Ontario, Canada.

Opera For Youth (OFY) is an international organization promoting operas for and by young people, performed by adults and/or children. The National Opera Association (NOA) is an international organization comprised of opera companies and colleges, universities, and conservatories which have opera departments and workshops.

These two organizations traditionally hold their annual conventions together.

Karen Vanderkloot DiChiera is chair of the OFY proceedings, November 8-9. The NOA portion, November 9-12 is being chaired by Steven Henrikson, Head of the Voice Area of the Music Department of the University of Windsor, frequent MOT performer, and performer and vocal coach for the Toronto production of *Phantom of the Opera*.

Some of the week's offerings include presentations by the Canadian Opera Company and the Canadian Children's Opera Chorus. *Aesop's Fables*, the newly commissioned Community Programs children's opera is one of only four new operas chosen for a live read-through. Donald Hartmann (Sacristan in MOT's *Tosca*) brings his opera workshop students from Eastern Michigan University to perform. John Leberg is part of an NOA panel and Dr. Jonathon Swift, host of MOT's *Time Out for Opera* with Bloomfield Community TV participates in a panel on education and TV.

AESOP'S FABLES

The department's newly commissioned a new children's opera, *Aesop's Fables* by award-winning composer Lawrence Singer and noted librettist Douglas Braverman is currently being booked throughout Michigan and neighboring states.

Laurie Jensen-Russell, teacher at Garfield Elementary School in The Flint Community School District, is creating the animal costumes. Ms. Russell's third grade class participated in a Create-an-Opera project for which she executed the costumes in spring of 1994.



**Karl Schmidt,
Mark Vondrak, Betsy
Bronson, Maria
Cimarelli**

arranger) and Jim Hohmeyer and choreographed by Annette Bergasse. Our thanks to all who made this possible!



Irina Lekhtman & Jonathan Swift

TIME-OUT FOR OPERA

The popular television series *Time-Out for Opera*, recently nominated internationally for a cable award in the Arts Series Category, has taped thirteen new programs with Bloomfield Community Television, Naydene Maynard, General Manager. Brainchild of Dr. Jonathan Swift, series host, it is co-hosted and produced by Karen Vanderkloot DiChiera, directed by Tim Pamplin, and features many personalities well-known to MOT audiences including Dr. David DiChiera, John Leberg, Mitchell Krieger, Dr. Wallace Peace, and singers Frances Brockington, Candace De Lattre, Irina Lekhtman, Earnestine Nimmons, Donald Hartmann, Steve Henrikson, Scott Piper, Karl Schmidt and other artists of Community Programs.

The programs will air throughout the 1994-95 season to residents of Bloomfield Hills and Bloomfield Township on channel 11.

HARRY

Due to popular demand, the Department will extend its unique anti-smoking show, *The Night Harry Stopped Smoking* through 1995 in Michigan and neighboring states. "Harry," written by Ross Dabrusin and John Davies, promotes an anti-smoking message to young audiences. State performances are sponsored by the American Lung Association of Michigan.

For information on all of the Department's activities, contact Dolores Tobis, Marketing Manager, (313)874-7894.

Contributors

Michigan Opera Theatre gratefully acknowledges its generous corporate, foundation and individual donors whose contributions were made between July 1, 1993 and June 30, 1994. Their generosity plays an integral part in the Company's financial stability, necessary for producing quality grand opera, musical theatre and classical ballet. In addition to enjoying outstanding entertainment on the stage, MOT contributors are offered a number of opportunities which allow them to observe the many phases of opera production, meet the artists and experience other "behind the scenes" activities. For more information on becoming involved in these exclusive and exciting donor benefits and services, contact the Development Department (313) 874-7850.

Michigan Opera Theatre gratefully acknowledges the extraordinary generosity of the Chrysler Corporation Fund for their unrestricted gift of \$400,000 this past spring. This unanticipated contribution demonstrates Chrysler's strong commitment to MOT and the people of southeastern Michigan. We are deeply appreciative and extend our heartfelt gratitude to all of our friends at Chrysler for this wonderful donation.

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Committee Members

Our nearly quarter century of activity has only been possible through the efforts of many dedicated individuals contributing their time and resources in support of Michigan Opera Theatre's mission.

This dedicated support has been through a variety of forms and has encompassed individuals and corporations participating on the Board of Directors, operating the Opera Boutique, providing hospitality to visiting artists, and hosting a cavalcade of social fundraising events.

The Board of Directors of Michigan Opera Theatre has recognized the impact volunteer participation and leadership has on developing the company for our growth into the Detroit Opera House. On June 8, 1993 the Board created a standing committee to revitalize and encourage volunteerism within the organization, combining innovative responses to our changing volunteer community with the success of the past.

This committee, the Volunteer Association Committee, has launched the Volunteer Association this season by identifying the common interests of volunteers and encouraging participation at all levels of the company. Under the leadership of Gloria A. Clark, a dedicated group of 27 enthusiastic individuals stepped forward to form a volunteer structure that can be responsive to all volunteers. We encourage you to join us and help to continue to be the most vital part in the growth of Michigan Opera Theatre.

Volunteer Association Members Receive:

- MOTVA Newspaper and Bravo
- Volunteer Association Membership Card
- Inclusion in the Volunteer Association Invitation Directory
- Invitation to attend a Dress Rehearsal of a MOT production
- Special Volunteer Events



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association

Your \$25 annual membership in the Volunteer Association helps to support the ongoing activities and programs of Michigan Opera Theatre, and is fully tax-deductible as a contribution to a 501(c)3 organization.

The Michigan Opera Theatre Volunteer Association is an exciting initiative whose purpose is to promote a solid base of volunteer support for Michigan Opera Theatre. To receive information on how you can participate as an MOT volunteer, please contact the MOT Volunteer Association Coordinator at 104 Lothrop, Detroit, MI 48202; or call (313) 874-7850 to receive a membership brochure.

We are always looking for new groups! If you have an idea for a new group, please call us!

OFFICE VOLUNTEERS

Jeanette Pawlacyk, *Chairman*

Help with addressing mailings and the many day-to-day tasks that keep our wheels turning

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Assist in the marketing and design of MOT related opera and ballet gift items

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Learn the fascinating history of the Detroit Opera House and share your expertise with others

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UPCOMING EVENTS

April 22, 1995

Opening Night Dinner for Don Giovanni at The Renaissance Club

May 5, 1995

Opening Night Dinner for Swan Lake at The Whitney

May 19, 20 & 21, 1995

Garage Sale (See Flyer in program book)

June 13, 1995

Saks Fifth Avenue Fashion Show "St. John Knits"

October 17-29, 1995

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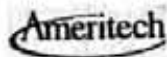
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Harmony House Classical of Royal Oak, has generously donated CD's and video cassettes of the 1994/95 season to MOT..

The fortepiano used for the recitatives in *Don Giovanni* was built by Thomas Ciul of Port Huron. It was modeled on the work of Augsburg builder Johann Andre' Stein, who is credited with the invention of the "Viennese action," of which Mozart was so fond.

Please visit the MOT Boutique, located in the lobby, before the curtain goes up and during intermissions. The Boutique features the latest and finest recordings of operas, production t-shirts and MOT memorabilia.

Subscriptions for the 1996 season are currently available to renewing subscribers **only**. New subscription sales will begin in August of 1995. Single tickets, sold based on availability, will go on sale in February of 1996.

Patron Alert: Heart and epilepsy patients please be advised that this performance utilizes a strobe light during the finale of Act II.

ADDITIONAL CREDITS*



Don J. Mazzola
Wolfgang

MOT Credits

The Father, *Cinderella* 1994
Cattalabutte, *The Sleeping Beauty* 1993

American Ballet Theater, *Swan Lake*, Boston Ballet, *Don Quixote*, Detroit Symphony Orchestra, Rosemary Floyd Contemporary Ballet, *The Nutcracker*, Marygrove College, *Coppelia*, *The Sleeping Beauty*; Rosemary Floyd Contemporary Ballet, *Swan Lake*, *Rodeo*, *Emperor's Concerto*

DMITRY MIKHEYENKO

Benno (May 5e, 6 & 7m)



MOT Credits

The Father, *Cinderella* 1994
Cattalabutte, *The Sleeping Beauty* 1993

American Ballet Theater, *Swan Lake*, Boston Ballet, *Don Quixote*, Detroit Symphony Orchestra, Rosemary Floyd Contemporary Ballet, *The Nutcracker*, Marygrove College, *Coppelia*, *The Sleeping Beauty*; Rosemary Floyd Contemporary Ballet, *Swan Lake*, *Rodeo*, *Emperor's Concerto*



Margo Cohen
Queen Mother

MOT Credits

Wicked Step Mother, *Cinderella* 1994
Queen Mother, *The Sleeping Beauty* 1993

Lead dancer, Dance Detroit; American Ballet Theatre; *Romeo and Juliet*, *Quattro a Verdi*, *The Nutcracker*, Ballet Florida, the Hartford Ballet; Repertoire includes; Balanchine's *Western Symphony*, *Swan Lake*, *Les Sylphides*, *Billy the Kid*, *Coppelia*, *The Sleeping Beauty*

PRODUCTION STAFF

Dana Gamarra - *Technical Assistant*
Cindy Ludwig - *Make-up & Wig Artist*

ROBERT BUTAY

Benno (May 5m & 7m)



MOT Credits

Companion/Corps,
Cinderella 1994

Ballet Oklahoma; Fort Wayne Ballet; Ballet Hawaii; Ballet South; Repertoire includes; *Swan Lake*, *Don Quixote*, *Ramonda*, *The Nutcracker*, *The Sleeping Beauty*, *Cinderella*, *Aladdin*

SWAN LAKE

Directed and Choreographed by Jacob Lascu
Conducted by Leslie B. Dunner

CAST

Odette/Odile

VALENTINA KOZLOVA (May 5e, 6 & 7m)
JOANNA BERMAN (May 5m & 7e)

Prince Siegfried

SERGE LAVOIE (May 5e, 6 & 7m)
ANTHONY RANDAZZO (May 5m & 7e)

Von Rothbart

DMITRI KOROBENIKOV

Queen Mother

MARGO COHEN

*Master of Ceremonies
& Wolfgang the Tutor*

DON J. MAZZOLA

Pas de Trois

May 5e, 6 & 7m
Denise Leetch, Jeanette Hanley,
Dmitry Mikheyenko

May 5m & 7e
Catherine Goduco, Marie Aversa,
Robert Butay

Big Swans:

Swans

Jeanette Hanley, Christina Kosmas, Denise Leetch
Kelly Spagh
Understudies: Jennifer Curry, Mariaelena Ruiz

Little Swans

Marie Aversa, Catherine Goduco, Cherilyn Lee
Ami Smith

Understudies: Deborah Kaufman, Jennique Wolfe

Swan Corps:

Erin Compton	Katie Nason
Melanie Derro	Miriam Noble
Sarah Habitz	Mary Pavlock
Amanda Jesse	Kelley Peters
Deborah Kaufman	Robyn Sackeyfio
Leslie Krol	Katherine Salinas
Erin Elizabeth Moore	Evelina Wang
Caitlin Mundth	Jennique Wolfe

* Michigan Opera Theatre regrets that, due to deadlines, the above artists are not pictured in Spring 1995 season program book.

WALTZ COUPLES

Marie Aversa*	Cherilyn Lee	Oliver Arana	Ben Kubie
Jeanette Hanley#	Mariaelena Ruiz	Edgar Badua	Dmitry Mikheyenko*
Jennifer Curry	Ami Smith	Patrick Sinfuego	Badua Paul Murphy
Catherine Guduca*	Kelly Spaugh	Robert Butay*	Francois Perron
Sarah Habitz	Jennique Wolfe	Javier Dubrocq	Patrick Thornberry
Denise Leetch#	Robyn Sackeyfio	Michael Johnson	Allen Warner
Deborah Kaufman			Greg Zane
Christina Kosmas			

* May 5e, 6 & 7m

May 5m & 7e

HUNGARIAN

Ami Smith - Lead role (May 5e, 6 & 7m)	Greg Zane - Lead role (May 5e, 6 & 7m)
Jennifer Curry - Lead role (May 5m & 7e)	Paul Murphy - Lead role (May 5m & 7e)

May 5e, 6 & 7m

Oliver Arana
 Marie Aversa
 Edgar Budua
 Patrick Badua
 Melanie Derro
 Yumelia Garcia*
 Deborah Kaufman
 Cherilyn Lee
 Paul Murphy

Miriam Noble
 Ami Smith
 Patrick Thornberry
 Allen Warner
 Jennique Wolfe

May 5m & 7e

Oliver Arana
 Edgar Badua
 Patrick Badua
 Javier Dubrocq
 Paul Murphy
 Patrick Thornberry
 Allen Warner

Marie Aversa
 Jenny Curry
 Melanie Derro
 Catherine Goduco
 Deborah Kaufman
 Miriam Noble
 Jennique Wolfe

*appears courtesy of Ohio Ballet

SPANISH

Ben Kubie
 Francois Perron
 Mariaelena Ruiz
 Kelly Spaugh

Neopolitan

Catherine Goduco -Lead role (May 5e, 6 & 7m)	Cherilyn Lee - Lead role (May 5m & 7e)
Javier Dubrocq - Lead role (May 5, 6 & 7m)	Greg Zane - Lead role (May 5m & 7e)

May 5e, 6 & 7m

Jenny Kaczmarek
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 Amanda Jesse
 Erin Elizabeth Moore
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 Kelley Peters

May 5m & 7e

Amanda Jesse
 Jenny Kascmarek
 Leslie Krol
 Erin Elizabeth Moore
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 Kelley Peters

MAZURKA

Oliver Arana
 Robert Butay
 Michael Johnson
 Dmitry Mikheyenko
 Caitlin Mundth
 Katie Nason
 Robyn Sackeyfio
 Evelina Wang

PRINCESSES

Jennifer Curry (May 5e, 6 & 7m)
 Sarah Habitz
 Jeanette Hanley
 Denise Leetch
 Christina Kosmas
 Kelly Spaugh
 Ami Smith (May 5m & 7e)

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 Jessica Huston
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 Shrinanir Glenn
 Rebecca White

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 Micki Monea
 Denise V. Suttin
 Evelyn Vecsemyes
 Rebecca Williams
 Jacqueline Zalewski

UNDERSTUDIES:

Prince: Dmitry Mikheyenko
Pas de Trois: Ami Smith, Cherilyn Lee, Greg Zane
Princesses: Mariaelena Ruiz, Jennique Wolfe
Masurka: Caitlin Mundth, Erin Compton, Ben Kubie, Leslie Krol, Francois Perron
Katherine Salinas, Patrick Thornberry, Allen Warner, Francois Perron, Ben Kubie
Hungarian: Robert Butay, Erin Moore, Kelley Peters
Neopolitan: Patrick Sinfuego Badua, Ami Smith

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News From Michigan Opera Theatre's Department of Community Programs

AESOP'S FABLES

The Department's newly commissioned children's opera, Aesop's Fables by award-winning composer Lawrence Singer and noted Librettist Douglas Braverman is currently touring to eager school audiences in Michigan and neighboring states. The one-act opera, which was showcased at the 1994 National Opera Association Convention in Toronto, Ontario Canada; was designed to fit into the elementary school language arts, literature and social studies curriculum.

Michigan Opera Theatre Board of Directors member CHRISTINE STRUMBOS took on the mission of bringing Aesop's Fables from story to opera by finding sponsors for the project. Including Mrs. Strumbos, sponsors are: BARBARA L. CZAMANSKE, LILLIAN ERDELJAN, MARYLOU JANES, LAURA KANTGIAS, and DONNA J. ROBERTS.

The Department of Community Programs is also proud to announce that DR. HARRY MAGOULIAS, retired professor of History at Wayne State University, has created educational materials on Aesop, Ancient Greece, Greek drama and fables. These are being sent to each tour site to be shared by teachers with their students.

Thank you all not only from the bottom of our hearts, but from the hearts of children throughout our whole country. You have helped to enrich the field of opera for children.

TIME OUT FOR OPERA

The popular television series, Time Out For Opera, has received the coveted Philo T. Farnsworth Award. The award, named for the inventor of the television tube, is a recognition of the most outstanding cable television series in the midwestern United States. Kudos go to DR. JONATHAN SWIFT, host and co-producer of the series; his co-host and co-producer KAREN VANDERKLOOT DICHIERA, Director of Community Programs; Station Manager of Bloomfield Community Television, NADINE MAYNARD; and Program Director TIMOTHY PANPLIN. This team already placed third in the International Cable Arts Series category.

This Spring the third series was taped. For information on how your cable station can air these award-winning programs, please contact the Department of Community Programs.

CREATE AN OPERA WITH MICHIGAN OPERA THEATRE

Create an Opera Summer Camps will be continued in 1995 with Orchard's Children's Services in July at St. John's Episcopal Church in Detroit. Also a two week camp for teachers and children and will take place at the Flint Institute of Music in August.

For more information on any activities of the Community Programs Department, please contact Community Programs Manager (313) 874-7894.