

Winter 98/99

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NOVEMBER 27-DECEMBER 6

The Harlem
Nutcracker

MARCH 2-21

Sunset
Boulevard

MARCH 25-28

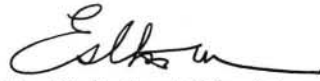
Don Quixote

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98/99

winter

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SEASON



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The Harlem Nutcracker

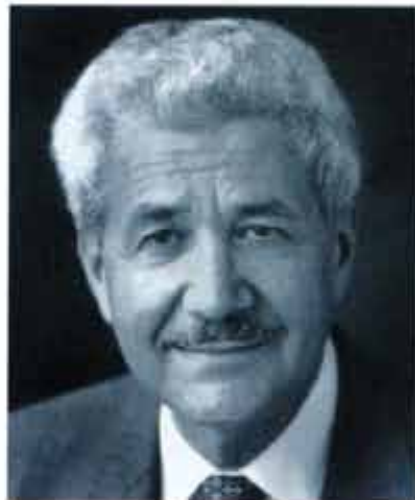


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welcome

98/99 WINTER SEASON

From
The General
Director,
David
DiChiera

It is my pleasure to welcome you to the Detroit Opera House, home of Michigan Opera Theatre. Our winter season demonstrates that this magnificent theater is not only home to great opera, but an exceptional venue for dance, musical theater and variety programming as well.

For the past two seasons the Detroit Symphony Orchestra has been a holiday guest at the Detroit Opera House, performing Tchaikovsky's beloved classic *The Nutcracker*, which can be seen December 10-20. To add to the holiday excitement, this season we have collaborated with University Musical Society and The Arts League of Michigan (please see page 11) to present *The Harlem Nutcracker*. This reinterpretation of the classic, as seen through the living room of a contemporary Harlem household and the jazz clubs of the Harlem Renaissance, features the music of Duke Ellington. Together, *The Nutcracker* and *The Harlem Nutcracker*—two versions of the story—are sure to become a holiday tradition.

The touring production of *Sunset Boulevard*, one of today's hottest and most exciting musical theater productions, will be on stage in March. Based on Billy Wilder's 1950 classic film, Petula Clark stars as legendary silent film star Norma Desmond, who plots her return to the silver screen. This spectacular production, long-anticipated by musical theater buffs, comes to a stage that easily accommodates its great scenic demands.

Our 1998-99 dance season of *Passion and Power in Movement*, which is sponsored by Chrysler Fund,

began in September with Les Ballets de Monte Carlo's command performance of *Roméo et Juliette*, attended by H.S.H. Princess Caroline of Monaco. We continue the season with American Ballet Theatre's spectacular new production of *Don Quixote* in March. ABT's third visit to their "Midwest Home" provides an excellent opportunity to see some of the world's great dancers, such as Angel Corella, Jose Manuel Carreño, Paloma Herrera and Susan Jaffee. We are proud to bring this extraordinary company to our region.

This winter season is a testament to the versatility of the Detroit Opera House. World-class programming in a world-class opera house; all made possible by the many generous individuals, corporations and foundations who have demonstrated a deep commitment to the cultural well-being of our community, and have recognized the role of the Detroit Opera House in the revitalization of Detroit. The financial obligations of the Detroit Opera House are on-going. There are many ways to meet the challenge before us (please see page 8). Your contributions help to ensure the completion of the opera house, a place to cherish for decades to come.

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David DiChiera



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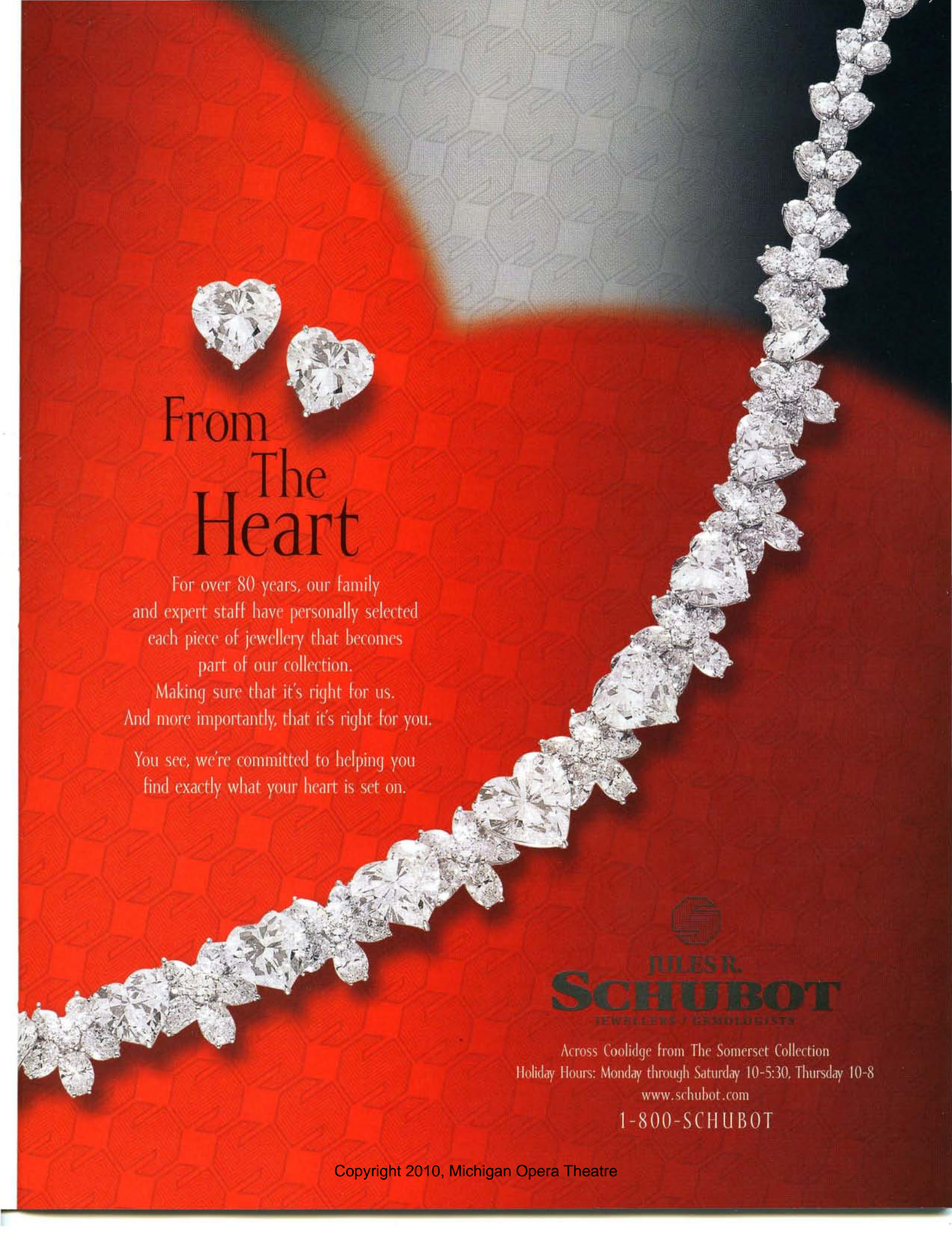
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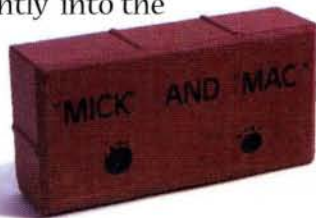
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Thank You

The Harlem Nutcracker *in michigan*

The University Musical Society, the Detroit Opera House, and The Arts League of Michigan are pleased to bring *The Harlem Nutcracker* to the Detroit Opera House for the first time. For nearly a year our three organizations have worked together in a new and unique partnership so that more people throughout the state of Michigan can experience this wonderful new holiday presentation.

The University Musical Society (UMS) of the University of Michigan (Ann Arbor) first learned about choreographer Donald Byrd's interest in creating a new *Nutcracker* in 1994. Byrd explained that his vision was of an "American *Nutcracker*" set in Harlem in the 1920s and 1990s, using jazz and modern dance as artistic idioms, and incorporating young dancers

and gospel singers from the local community working hand-in-hand with the outstanding professional dancers from Donald Byrd/The Group. What Byrd was planning was a whole new take on the classic holiday work, one that would mesh beautifully with UMS' own commitment to presenting works that reflect the cultural and ethnic diversity of the southeast Michigan community. UMS would have the opportunity to bring to the community a *Nutcracker* that had imagination, vitality, and excitement—a set of performances reflective of the UMS of the 1990s.

UMS decided to help make Donald Byrd's dream a reality by becoming one of the commissioning partners. UMS joined presenting organizations in Tempe, Minneapolis, Brooklyn, Los Angeles, and the Washington, D.C., area, committing significant resources both to the creation of the work and its presentation on the inaugural tour in 1996. UMS has presented fourteen performances of *The Harlem Nutcracker* in Ann Arbor over the past two seasons. Audience members of all ages have loved the piece. In addition, UMS, working in partnership with many community organizations, has been able to engage members of the community in new ways through a variety of educational, cultural, and philanthropic activities related to *The Harlem Nutcracker*.

It has always been the goal of UMS to enable as many people as possible to experience *The Harlem Nutcracker*. After its success in Ann Arbor, UMS joined with the Detroit Opera House and The Arts League of Michigan to explore bringing the work to downtown Detroit. With each organization excited about the work and able to bring unique and essential resources to the project, we formed the partnership that now has the pleasure of presenting *The Harlem Nutcracker* on the glorious stage of the Detroit Opera House. We express our deep appreciation to the corporations, foundations, government agencies, and educational institutions that have provided significant financial support to the project and to our many community partners whose involvement plays an absolutely critical role in being able to mount this spectacular work in Detroit.


Enjoy the performance!

Ken Fischer
Kenneth C. Fischer,
President
University Musical Society

David DiChiera
David DiChiera,
General Director
Detroit Opera House

Oliver Ragsdale, Jr.
Oliver Ragsdale, Jr.,
The Arts League
of Michigan





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Detroit Opera House and
The Arts League of Michigan *present*

The Harlem Nutcracker®

november 27- december 6



Thanks to the children in *The Harlem Nutcracker* Children's Cast and their dedicated parents.

Thanks to *The Harlem Nutcracker* Children's Cast rehearsal director Tony Smith, Eunice Moore and the Detroit Public Schools Dance Program, and Eva Powers and the Wayne State University Dance Department.

Thanks to the members of The Duke Ellington Centennial Choir, Music Director Dr. Rudolph V. Hawkins, and The First Congregational Church of Detroit.

Thanks to Bamidele Demerson, Earl Jackson and the African-American Cultural and Historical Museum of Ann Arbor for curating the lobby photo exhibit.

Thanks to the following youth choirs: New Hope Baptist Church, Detroit Country Day Junior School, Hartford Memorial Baptist Church, Roeper Lower School, Ypsilanti Church of God, and Oak Grove A.M.E. church for their involvement in these performances.

Thanks to Lola Jones, Another Ann Arbor, Inc. and Faye Burton for their involvement in this residency.

Thanks to Kathleen Charla for providing support to purchase tickets for Detroit area young people.

DONALD BYRD *Choreographer/Director*
PETER ILYICH TCHAIKOVSKY *Composer*
DUKE ELLINGTON *with* BILLY STRAYHORN, DAVID BERGER *Arrangements*
DONALD BYRD *Librettist*
DAVID BERGER *Music Director/Conductor*

DONALD BYRD/THE GROUP
Brian Brooks, Thaddeus Davis, Stephanie Guiland, Massimo Pacilli, Jennifer Perry, Stephanie Powell, Laura Rossini, Leonora Stapleton, Wendy White

with guest artists
ELEANOR MCCOY, GUS SOLOMONS, JR.
Warren Adams, Lakey Evens, Michelle Golden, Theresa Howard, Gregory King, Freddie Moore, Richard Rivera, Karen Savage, Michael Thomas, Daniel S. Wilkins

THE CLUB SWEETS JAZZ ORCHESTRA David Berger *Conductor*
THE DUKE ELLINGTON CENTENNIAL CHOIR Dr. Rudolph V. Hawkins *Music Director*

EDUARDO SICANGCO *Scenic Design*
GABRIEL BERRY *Costume Design*
JACK MEHLER *Lighting Design*
TOM MORSE *Sound Design*
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This performance is made possible by the University of Michigan.

The national tour of *The Harlem Nutcracker* is sponsored by Aetna.

Opening Night performance and benefit gala sponsored by Aetna Retirement Services.

The matinee performances are sponsored by Mervyn's California.

Media partner for *The Harlem Nutcracker* is WMXD.

The December 4 evening performance is sponsored by Masco.

The December 5 evening performance is sponsored by IBM.

Presented with support from the Lila Wallace-Readers Digest Audiences for the Performing Arts Network.

Special thanks to the Fairlane Town Center for their promotional support of *The Harlem Nutcracker*.

The co-commissioners are 651, An Arts Center, Aaron Davis Hall, Brooklyn Academy of Music, District Curators, George Mason University, James A. Doolittle's Southern California Theatre Association, New Jersey Performing Arts Center, Northrop Auditorium at University of Minnesota, UCLA Center for the Performing Arts, University Musical Society of the University of Michigan, and Washington Performing Arts Society.

CAST

The Harlem Nutcracker

Clara

ELEANOR MCCOY

Ghost of her Husband

GUS SOLOMONS, JR.

Clara's Son

THADDEUS DAVIS

His Wife

KAREN SAVAGE/LEONORA STAPLETON

Their Children

Clara's Daughter

LAKEY EVANS

Her Husband

GREGORY KING

Their Children

Hispanic Neighbors:

Husband

MICHAEL THOMAS/RICHARD RIVERA

Wife

LAURA ROSSINI/STEPHANIE POWELL

Grandfather

FREDDIE MOORE

Homeys:

Husband

BRIAN BROOKS

Wife

LEONORA STAPLETON/
THERESA HOWARD

Death

THERESA HOWARD

Dogs & Dog Walkers

DANIEL WILKINS, RICHARD RIVERA,
WARREN ADAMS, FREDDIE MOORE/
GREGORY KING, JENNIFER PERRY,
KAREN SAVAGE, LAKEY EVANS,
WENDY WHITE

Ghouls

MASSIMO PACILLI, BRIAN BROOKS,
MICHAEL THOMAS, THADDEUS DAVIS/
GREGORY KING, LEONORA STAPLETON,
LAURA ROSSINI, STEPHANIE GUILAND,
STEPHANIE POWELL

Snow Scene

BRIAN BROOKS, THADDEUS DAVIS,
JENNIFER PERRY, WENDY WHITE/
MICHAEL THOMAS, LAKEY EVANS,
MICHELE GOLDEN, WARREN ADAMS
THERESA HOWARD, GREGORY KING,
FREDDIE MOORE, RICHARD RIVERA,
MASSIMO PACILLI, LEONORA STAPLETON,
LAURA ROSSINI (SNOWFLAKES),
STEPHANIE GUILAND, KAREN SAVAGE/
STEPHANIE POWELL

Car Driver

DANIEL WILKINS

The Doormen

FREDDIE MOORE, MICHAEL THOMAS

Head Doorman

BRIAN BROOKS

Sweets for the Sweet

BRIAN BROOKS, GREGORY KING,
FREDDIE MOORE/ WARREN ADAMS,
MASSIMO PACILLI, LEONORA STAPLETON,
LAURA ROSSINI, STEPHANIE GUILAND,
LAKEY EVANS, KAREN SAVAGE,
JENNIFER PERRY, WENDY WHITE/
STEPHANIE POWELL

Cigarette Girl

THERESA HOWARD

Waiter

DANIEL WILKINS

Master of Ceremonies/Magician

MICHAEL THOMAS,
STEPHANIE GUILAND, MICHELE GOLDEN

Toot Toot Tootie Toot

THADDEUS DAVIS, GREGORY KING,
WARREN ADAMS, BRIAN BROOKS,
DANIEL WILKINS, MICHELE GOLDEN,
WENDY WHITE, STEPHANIE POWELL,
JENNIFER PERRY, LAURA ROSSINI,
LAKEY EVANS, KAREN SAVAGE,
MASSIMO PACILLI

Soloist

BRIAN BROOKS

Peanut Brittle Brigade

STEPHANIE GUILAND, KAREN SAVAGE,
LEONORA STAPLETON, LAURA ROSSINI,
BRIAN BROOKS, FREDDIE MOORE,
MICHAEL THOMAS/RICHARD RIVERA

Adagio Couple

MICHELE GOLDEN & MASSIMO PACILLI
BRIAN BROOKS & KAREN SAVAGE

Sugar Rum Cherry

LEONORA STAPLETON/
WENDY WHITE/STEPHANIE POWELL,
FREDDIE MOORE, WARREN ADAMS,
RICHARD RIVERA/BRIAN BROOKS

Volga Vouty

WARREN ADAMS, DANIEL WILKINS,
FREDDIE MOORE, RICHARD RIVERA/
MASSIMO PACILLI, LAURA ROSSINI,
MICHELE GOLDEN, KAREN SAVAGE,
STEPHANIE POWELL, STEPHANIE
GUILAND, LAKEY EVANS

Chinoiserie

STEPHANIE GUILAND &
BRIAN BROOKS/THADDEUS DAVIS/
MICHAEL THOMAS, WENDY WHITE
& DANIEL WILKINS

The Children's Cast

CAST A

(11/27, 11/29,
12/2, 12/5, 12/6)

TONI BATTLE
ANGELA BLOCKER
JAMES LEE
JONATHAN MCELRATH
LAUREN MCELRATH
CANDICE MITCHELL
SOPHIA ROCHON
LAUREN SIMS
LEA NICOLE SMITH

CAST B

(11/28, 11/29, 12/3, 12/5)

DUJUAN AVRITTE
CHELARRIE GOLDSBY
CHYTIA GOLDSBY
SHEENA LYONS
BIANCA REVELS
BRITTANY ROGERS
JAMES TOLBERT
INDIA VINSON
NINA WILLIAMS

CAST C

(11/28, 12/1, 12/4, 12/6)

MARCUS BRIGHT
TERI BROCK
SAMANTHA BROWN
JESSICA COURTLAND
HENRY HAMMOND
JESSICA LAMARRE
SU'DAWN LOWERY
JESSICA SUMMERSETT
FRANCES TURNER

Duke Ellington Centennial Choir

DR. RUDOLPH V.
HAWKINS,
Music Director

ROBERT WILLIAMS,
Choir Manager

CHARLES E. WILSON,
Pianist

QUNICY ACAPPELLA
GLORIA BLACK

E. DIANNE BRADLEY

JAMES BRASWELL

SABRINA CARTER

CHANTELLE CHANDLER

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TERRI D. COLLINS

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ESTHER WALTON

LINDA WILLIAMS

Waltz of the FloreodoresLAURA ROSSINI/
KAREN SAVAGE/LEONORA STAPLETON**Couples**MASSIMO PACILLI, GREGORY KING,
THADDEUS DAVIS, FREDDIE MOORE,
RICHARD RIVERA, WARREN ADAMS,
STEPHANIE GUILAND, STEPHANIE
POWELL, WENDY WHITE, LAKEY EVANS,
JENNIFER PERRY/LEONORA STAPLETON/
MICHELE GOLDEN**Arabesque Cookie**DANIEL WILKINS & STEPHANIE POWELL/
LAURA ROSSINI AND MASSIMO PACILLI**Bodybuilders**THADDEUS DAVIS, BRIAN BROOKS,
FREDDIE MOORE/MICHAEL THOMAS**Pasha**

MICHAEL THOMAS/FREDDIE MOORE

HaremLEONORA STAPLETON, WENDY WHITE,
STEPHANIE GUILAND, LAKEY EVANS,
JENNIFER PERRY, KAREN SAVAGE/
LAURA ROSSINI, STEPHANIE POWELL,
MICHELE GOLDEN**Death Maidens**

LAKEY EVANS, JENNIFER POWELL

DuetsBRIAN BROOKS, STEPHANIE GUILAND,
MICHAEL THOMAS, WENDY WHITE/
MASSIMO PACILLI, LAURA ROSSINI**Tableuxs**LEONORA STAPLETON, THADDEUS DAVIS,
KAREN SAVAGE, FREDDIE MOORE**Dancers**STEPHANIE POWELL,
MICHELE GOLDEN, WARREN ADAMS,
GREGORY KING, DANIEL WILKINS,
LAURA ROSSINI, MASSIMO PACILLI,
RICHARD RIVERA**Club Sweets Jazz Orchestra**DAVID BERGER,
*Conductor***Trumpets**Greg Gisbert
Brian Pareschi
Eddie Allen
Kenny Rampton**Trombones**Britt Woodman
Art Baron
Curtis Fowlkes**Saxophones**Jerome Richardson
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Bill Easeley
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Isaac Ben Ayalah

Bass

Dennis Irwin

Drums

Jimmy Madison



Dream of a life fulfilled: the harlem nutcracker

Since its first United States production in 1940, the classic *Nutcracker* ballet with music by Tchaikovsky has become a Christmas ritual in many American cities. Originally based on *Nutcracker and Mouseking*, by the German Romantic author E.T.A. Hoffmann, most *Nutcracker* ballets describe how a little girl, excited by the wonders of Christmas Eve (which includes the gift of a beautiful nutcracker), undertakes a fantastic journey. Traveling from the Kingdom of Snow to the Land of Sweets, the little girl's dream culminates in a fairy tale ending—her marriage to the Nutcracker prince.

With *The Harlem Nutcracker*, Donald Byrd set out to examine what made

Tchaikovsky's ballet an American institution. Asking what meaning is embedded in the story that appeals specifically to Americans, Byrd focused on the way in which the piece enforces the idea of family, revealing the value of compassion, love and support in a family setting. At a time when many African American communities suffer from devastation wrought by drugs, violence, and poverty, Byrd means to create a reminder of the resilience of African American families in particular, and family (in the sense of community) in general.

The Harlem Nutcracker, which includes Duke Ellington's *Nutcracker Suite* and additional original composition

by David Berger, takes up the story at the point where other versions leave off. Here Clara is a grandmother who experiences the joy of sharing a Christmas with her children and grandchildren, but also feels the pain of celebrating the holiday for the first time without her husband, who recently passed away.

As Clara lives through the night of Christmas Eve, her Harlem mansion becomes a stage on which her past unfolds. Not only is she invited to observe key moments of her life, but she is allowed to live the times she could only dream of.

The Harlem Nutcracker

synopsis

OVERTURE

ACT I, Scene 1 *Clara's Home in Harlem, Empty House Blues.*

Clara is awaiting the arrival of her children and grandchildren for a Christmas Eve party. As she waits, she thinks about her husband who was her prince. He is recently deceased and this is the family's first Christmas without him. She reminisces about her youth and her aspirations for her husband and her family. She feels his presence and, indeed, believes that he is with her, looking just as he did the Christmas before. Together they finish trimming the tree and preparing for the big party just as they have always done. As she turns to show him a nutcracker he gave her long ago, Clara realizes that she is alone and that the visit was merely her loneliness getting the best of her. Just then the doorbell rings and her children, grandchildren, in-laws and neighbors come bustling in. The festivities have begun!



Scene 2 *Clara Dances with Her Two Children, Children's Dance, Spanish Dance, Memory of Romance.*

During the party, Clara catches another glimpse of her husband (of course, nobody else sees him). His fleeting appearance leaves her with renewed sadness. Knowing that she is missing their father, her children try distracting her by engaging her in a favorite dance. Clara glances across to the punch bowl and once again sees her husband. This time, he looks as he did when they first met. The world seems to freeze as Clara and her man return to the Christmas party where they first met. They flirt, laugh and dance, but again she turns around for a second only to find him gone when she returns her gaze. The present resumes its course.

the
festivities
have
begun!

Scene 3 *Later That Evening, Glimpse of Death, Memory of the Nutcracker, Death and His Maidens.*

After the neighbors have gone and the family has gone to bed, Clara returns to the living room to close up the house for the night. As she closes the drapes, she feels a chill and is attacked by a sudden pain in her chest. She remembers the day her husband proposed and gave her the gift of the nutcracker for Christmas. She feels another pain as Death arrives with his maidens and ghouls to claim her. Just as she is about to succumb, the nutcracker springs to life and tries to fight off death. Death applies voodoo to the nutcracker doll and as the nutcracker is about to die, Clara snatches the voodoo doll, thereby vanquishing Death. The nutcracker is transformed into her husband!

Scene 4 *Walking Through Snow, Snow Dance.*

Reunited, the happy couple strolls in the snow, where they see other young couples, including their children. It's a magical winter day and together they celebrate. Clara's husband then takes her back to the time of the fabulous Club Sweets.

Scene 5 *Outside Club Sweets.*

INTERMISSION

ACT II, Scene 1 *Inside Club Sweets, The Magic Show, Toot Toot Tootie Toot, Peanut Brittle Brigade, Sugar Rum Cherry, Volga Vouty, Chinoiserie, Waltz of the Floreodores, Arabesque Cookies.*

At Club Sweets, a fancy 1930s Harlem night club, Clara and her husband are treated to a glamorous show. As the show ends, Death reappears. The couple rush out of the club.

Scene 2 *Passing Through Time.*

They pass forward through time to escape Death; through the 1930s and the Great Depression; the 40s and World War II; the 50s and the beginning of the Civil Rights Movement; the 60s with Dr. King and the protest marches. The 1970s show the hopes that people of color have for a new world. In the 80s, that hope diminishes with the deterioration of the Black communities and the Black family. All this leads to the present. Overwhelmed, Clara faints.

Scene 3 *Clara's Home in Harlem, Christmas Morning.*

Once again in her home, Clara is discovered by her children lying on the floor with the nutcracker in her arms. They see to her comfort and begin to open Christmas presents. As she watches them, Clara sees Death draped in his black cape. As he gets closer, she sees that it's her husband. This time the couple, united for eternity, beam hopefully at their beautiful family.

PROFILES

The Harlem Nutcracker



DONALD BYRD

(Choreographer/Director) started his company, DONALD BYRD/THE GROUP, in Los Angeles in 1978, moving it to New York City in 1983. Prior to that time, Mr. Byrd studied at Tufts and Yale Universities, The Cambridge School of Ballet, the London School of Contemporary Dance, the Alvin Ailey American Dance Center, and with Mia Slavenska. He has danced with Twyla Tharp, Karole Armitage, and Gus Solomons jr. Since 1976, Mr. Byrd has created over eighty works for his own company; as well as for the major black modern dance companies including the Alvin Ailey American Dance Theater, Dayton Contemporary Dance Company, Philadelphia Dance Company (Philadanco), Cleo Parker Robinson, Dallas Black Dance, and Phoenix Dance in Leeds, England; and for classical companies including Pacific Northwest Ballet, Concordance, Aterballetto in Reggio Emilia, Italy, MaggioDanza di Firenze, and Oregon Ballet Theater to name a few. Last season he created a new work, *Fin de Stecie*, for the Alvin Ailey American Dance Theater and *Capricious Nights* for Pacific Northwest Ballet. He will be choreographing a new work for the Ohio Ballet for the upcoming Ellington Centenary. Works created for Donald Byrd/The Group include *Prodigal*, *The Minstrel Show*, *Drastic Cuts*, *Bristle*, *Life Situations*, *Daydreams on Giselle*, *The Beast*, *The Harlem Nutcracker* and *Still*. Mr. Byrd has choreographed for numerous stage productions including Center Stage in Baltimore, the New York Shakespeare Festival, as well as the Peter Sellars' production of *A Soldier's Tale*, *The Seven Deadly Sins* and *I Was Looking at the Ceiling and Then I Saw the Sky*. In 1997 he choreographed San Francisco Opera's production of *Aida* and directed and choreographed *Carmina Burana* for New York City Opera. He has collaborated with Max Roach on many projects including the 1994 multi-media performance piece

Juju, presented at Lincoln Center's Alice Tully Hall, and on *We Commit: Max Roach in Germany*. Mr. Byrd is the recipient of fellowships from the New York Foundation for the Arts, Metropolitan Life Foundation and the National Endowment for the Arts. In 1992, he received a Bessie Award for *The Minstrel Show*. Mr. Byrd served on the faculty of the California Institute for the Arts for six years, and has taught at Wesleyan University, the School of Visual Arts, Harvard Summer Dance Center, California State University Long Beach, The University of California at Santa Cruz, and Ohio University. Mr. Byrd is currently an associate-artist at the Yale Repertory Theater and serves on the Board of Trustees for Dance Theater Workshop and Dance/USA.

DUKE ELLINGTON (*Music Arranger*) created over 1000 compositions during his lifetime, among them "sacred concerts," symphonic works, film scores, ballets, suites and popular songs. In 1937, following the death of his mother, he created his first long work, *Reminiscence in Tempo*. In the 40s, he began composing tone poems, the first of which was *Black, Brown and Beige*, a history of black people. In 1959, he received the Presidential Medal of Freedom. Duke Ellington's contribution to music history was acknowledged with twenty-four honorary degrees presented to him from various institutions throughout his life.

BILLY STRAYHORN was arranger and occasional second pianist and lyricist with Duke Ellington beginning in 1939. The collaboration continued until the 1960s. Among his hundreds of compositions, best known are *Lush Life* and *Take the A Train*. During the pre-bop period of the mid-1940s, Strayhorn experimented with false modulations and expanded the swing vocabulary of chord voicings.

DAVID BERGER (*Musical Director/Conductor*) is recognized internationally as a leading authority on the music of Duke Ellington and the swing era. Conductor and arranger for the Lincoln Center Jazz Orchestra from its inception in 1988 through 1994, Berger has transcribed more than 300 works of Duke Ellington and Billy Strayhorn. In addition, Berger has written scores for television, Broadway shows, including *The Cotton Club*; and dance companies, including the Alvin Ailey American Dance Theater.



Berger maintains a close association with Wynton Marsalis through collaborations on projects for Jazz at Lincoln Center and for NPR, including the Peabody Award-winning *Making the Music*; for PBS, including the Emmy Award-winning Marsalis on Music; and for and Columbia Records, including the Pulitzer Prize-winning *Blood on the Fields*. The third movement of Berger's second jazz symphony *Self-Portraits in Blue*, a National Endowment for the Arts fellowship composition, is receiving international performances by the Lincoln Center Jazz Orchestra, under the direction of Marsalis.

When not composing, Berger may be found conducting Ellington's Sacred Concerts, making education appearances, or presenting lectures on Ellington and other jazz-related subjects across the US and abroad. A seven-time recipient on NEA fellowships, Berger resides in New York City.

ISIAH SHEFFER (*Lyricist*) is a founder and Artistic Director of Symphony Space in NYC, where his duties include directing the hit literary series, *Selected Shorts: A Celebration of the Short Story*. He has directed stage productions at such theatres as Yale Rep and The American Place. His most recent writing efforts for screen and stage include: *Millennium*, *The Rise of David Levinsky*, the screenplay of the short feature film *Pair of Jokers*, and *Yiddle with a Fiddle*. His play, *Demons and Dreamers: The Worlds of Issac Basbevis Singer*, played in New York after a national tour. A musical revue he wrote about doctors and patients, *The Doctor Will See You Now*, had its premiere at The Mayo Clinic in Minnesota.

WARREN ADAMS (Guest Artist) was born in Port Elizabeth, South Africa and trained at the Toynbee Dance

mr. byrd
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School. In 1994, he won a scholarship to study at the Rambert Ballet in London. In 1995, he received the Rudolph Nureyev award from the Nureyev Foundation. The following year, he joined the Phoenix Dance Company in Leeds, England where he performed several modern ballet works. He also choreographed two works for the company before leaving to join the Vusa Dance Company as a guest artist for their Australian tour. This is Warren's first season with *The Harlem Nutcracker*.

BRIAN BROOKS (*Dancer*) was born in Pittsburgh, PA. His training consisted of scholarships with The Dance Theater of Harlem and Alvin Ailey American Dance Center. He has performed with the Alvin Ailey American Dance Theatre, Footprints, Forces of Nature and Philidanco, Joseph Holmes Chicago Dance Theatre, Deeply Rooted Chicago Dance Theatre, the touring company of *Your Arms Too Short To Box With God*, and Diversity of Dance. He joined Donald Byrd/The Group in 1997.

THADDEUS DAVIS (*Dancer*) was born in Montgomery, AL where he began his studies with Montgomery Ballet and The Carver Creative

Performing Arts Center. After high school he studied and danced with Barbara Sullivan's Atlanta Dance Theater and Dian Robinson's Tuskegee Cultural Arts Center, before attending Butler University. In 1993, after graduating Butler with a B.F.A. in dance, Mr. Davis worked with Indianapolis Ballet Theater, Fukuoka City Ballet, Atlanta Dance Theater, Dwight Rhoden, and Desmond Richardson's Complexions, and most recently Dance Theater of Harlem. While at DTH he danced many leading roles in works by Balanchine, Glen Tetley, Alonzo King, Robert North, Michael Smuin, John Allen, Vincent Manso, Lewis Johnson, Billy Wilson, Robert Garland, and Geoffrey Holder. This is his first season with Donald Byrd/The Group.

LAKEY EVANS (*Guest Artist*) is a performer, teacher, a native of Reading, PA. She received her B.F.A. from The University of the Arts in Philadelphia, PA and was a member of The Alvin Ailey Repertory Ensemble from 1994-1997. She was a Guest Faculty member at the American Dance Festival ('98) and guest teacher at The Alvin Ailey American Dancer Center, STEPS, and Peridance. She is currently Artist-In-Residence at Hollins University. After

graduating with a B.F.A., she moved to New York and was awarded a scholarship at The Alvin Ailey American Dance Theater. Ms. Evans has also served as artistic consultant and performer in PPI Entertainment's *The Method Series*. This is her third season with *The Harlem Nutcracker*.

MICHELE GOLDEN (*Guest Artist*), from Los Angeles, was a scholarship student at the Joffrey Ballet School and The Pacific Northwest Ballet. She received a B.A. from UCLA as a dance major. Upon moving to New York, she was awarded a scholarship to train with Merce Cunningham. She is now living in New York, where she has appeared with the New Jersey Ballet, Connecticut Ballet, and numerous other companies as a guest artist. This is her third year with *The Harlem Nutcracker*.

STEPHANIE GUILAND (*Dancer*), after attending the Joffrey School, the Dance Theater of Harlem School and the Darvash School on scholarship, graduated from the Fiorello H. LaGuardia High School of the Performing Arts in 1990. She has performed in such classics as *Coppelia* and *The Nutcracker*, on television in music videos with Lisa Stansfield, En Vogue and P.M. Dawn, and on "Star Search." In 1994 she participated in the debut performance of Dwight Rhoden and Desmond Richardson's company, Complexions. She's been a member of Donald Byrd/The Group since 1992 and has served as both a performer and rehearsal assistant. After recovering from reconstructive knee surgery in 1995, she went on to acquire nationally accredited certifications in personal training and fitness.

THERESA HOWARD (*Guest Artist*) has excelled in various artistic media. A former member of the Dance Theater of Harlem, she has also worked in the commercial world of dance, both in the United States and Europe. She has appeared in international fashion magazines such as *Vogue*, *Max*, *Weiner* and *Vibe*. In 1993, she appeared regularly on "Can We Shop" with Joan Rivers as a lifestyle consultant on her show. She had the opportunity to work with Donald Byrd in the New York City Opera's *Carmina Burana*, in which she was a featured dancer. Ms. Howard has also written for such publications as *One World* and *The Source Magazine*, and has recently co-authored *The Lessons: A Black Woman's Guide to Relationships* (Random House).

ELEANOR McCOY (*Guest Artist*) began her professional career with The Dance Theater of Harlem and Pearl Lang Dance Company. Then toured internationally with The Alvin Ailey American Dance Theater. She's appeared on Broadway in *The Wiz* and

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Timbuktu, performed in Regional theatres and guested on prime time television shows. She has staged projects and performed with artists Aretha Franklin, Chaka Khan, and Michael Jackson, to name a few of them. As a Women's Advocate, Eleanor has been Education and Group Leader in Domestic Violence, Rape and Incest Survivor Groups and participates in scores of socially conscious projects throughout New York City. Ms. McCoy is currently a freelance Actress/Theatre and Dance Instructor to the Youth of Harlem.

GREGORY KING (*Guest Artist*) Gregory started his dance training at the Washington School of Ballet and American University before being awarded a scholarship to train at Dance Theater of Harlem. He has performed with Momentum Dance Theatre, Manassas Ballet Theater, The Washington Ballet, Rod Rodgers Dance Co., The Horton Project at American University, Rebecca Kelly Ballet and The New York City Opera's production of *Carmina Burana*. This is Gregory's third time working with Donald Byrd.

FREDDIE MOORE (*Guest Artist*) Born in New Jersey, Freddie performed with the Alvin Ailey Repertory, Donald Byrd/The Group, Forces of Nature, Gallman's Newark Dance Company, among many others. His television credits include "The Colored Museum" directed by George C. Wolfe and "Opening Night" with Robert La Prince. Freddie has taught dance throughout the United States, the Middle East, Europe, South America, and the Caribbean. He is currently on faculty at the Alvin Ailey American Dance Center in addition to conducting Artist in Residence Workshops. Mr. Moore's choreography has been performed both in Europe, the Middle East, and in the United States and he has received national and international recognition as a major choreographer and master teacher. In 1993, he completed a national tour with the revival of the Broadway musical *The Wiz*, starring Stephanie Mills and Andre De Shields, directed and choreographed by George Faison. Mr. Moore is the artistic director of Hudson Repertory Dance Theatre and Co-Founder and Artistic Director of Footprints Dance Company.

MASSIMO PACILLI (*Dancer*) was born in Torino, Italy and trained at The Torino School of Arts. He appeared on television in Italy before relocating to New York in 1993. He has performed with Dance Compass, Alvin Ailey Repertory Ensemble, and Elisa Monte. This is his second season with Donald Byrd/The Group.

JENNIFER PERRY (*Dancer*) graduated from the Chicago Academy for the Arts High School where she majored in dance. She is attending the Purchase Conservatory of Dance and will be receiving her B.F.A. in dance this year. She has performed works by Merce Cunningham, Paul Taylor, and Doug Varone nationally and on the 1997 tour to Hong Kong. Ms. Perry has performed with Winifred Haun and Dancers and the Kevin Wynn Collection. This is her first season with Donald Byrd/The Group.

STEPHANIE POWELL (*Dancer*) was born in Bakersfield, CA. She trained with Cindy Trueblood at the Civic Dance Center, as well as at summer intensive programs at Pacific Northwest and School of American Ballet. Immediately following high school, Ms. Powell received her B.A. from the University of California at Berkeley in Sociology and Education. She was a member of the Oakland Ballet Company for four years and in 1996, was offered a contract with the Dance Theater of Harlem. While at DTH, she danced leading roles in works by Glen Tetley, John Alleyne, Vincent Mantsoe, Alonzo King, Robert Garland, Geoffrey Holder, and George Balanchine. Ms. Powell plans to continue her studies towards a

M.F.A. in dance education with the goal of teaching at universities as well as inner city high schools. This is her first season with Donald Byrd/The Group.

RICHARD RIVERA (*Guest Artist*) is from the Bronx, NY. He received most of his dance training on scholarship at the Alvin Ailey American Dance Center. Richard was a member of The Ailey Repertory Ensemble during 1996-1998. He has performed master works choreographed by Alvin Ailey, Lar Lubovich, and Earl Mosely.

LAURA ROSSINI (*Dancer*) started her dance training in Atlanta, Georgia with the late Pittman Corry. She continued with Patricia Bromley and Gary Harrison before accepting a scholarship at Alvin Ailey American Dance Center in NYC. She toured nationally with Alvin Ailey Repertory Ensemble and has worked with Contemporary Motions, Footprints Project, and Déjà Vu Dance Company. She joined Donald Byrd/The Group in 1993.

KAREN SAVAGE (*Guest Artist*) is a native of Philadelphia, PA and a graduate of Adelphi University in Long Island, NY. Ms. Savage worked with Philadanco Dance Company,

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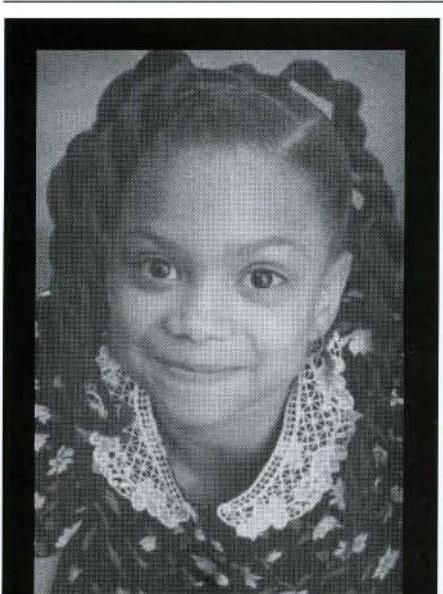
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Joseph Holmes Chicago Dance Theatre, and Ms. Savage recently was Asst Choreographer for the World Culture Expo, held in Kyongju, Korea. Ms. Savage has worked with numerous choreographers such as Milton Myers, George Faison, Louis Johnson, and John Caraffe. This is Ms. Savage's fourth year as a guest artist.

GUS SOLOMONS JR (*Guest Artist*) dances, makes dances (Solomons Company/Dance and others), teaches dance (NYU Tisch, et al.), critiques dance (*Village Voice*, *Dance Magazine*, etc.), loves pockets, puzzles and building (architecture degree from M.I.T), and danced in the companies of Pearl Lang, Donald McKayle, Martha Graham, and Merce Cunningham. In addition, Mr. Solomons serves frequently as an adjudicator and dance panelist for various state arts councils, artistic advisory boards, and private foundations.

LEONORA STAPLETON (*Dancer*) was born in Leeds, England and trained at London Contemporary Dance School. She came to New York in 1985 and received a scholarship to Alvin Ailey American Dance Center. She has performed with Blue Mercury Dance



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MICHAEL THOMAS (*Guest Artist*) began dancing with the Columbia Dance Theatre, but received his formal training at the North Carolina School of the Arts. He was a recipient of NCSA's Chancellors Award for Excellence. He was also a scholarship student at the Alvin Ailey American Dance Center and the Jacob's Pillow Dance Festival. Michael joined the Alvin Ailey American Dance Theater in 1991. He now guests with the NY Ballroom Company, Zvi Gotheiner & Dancers, and Complexions, and teaches both here and abroad. Along with venturing into more choreography, he is also a proud board member for the Wally Cardona Quartet.

WENDY WHITE (*Dancer*) a native of Montgomery, Alabama received her training from the Alabama Dance Theatre and the Carver Creative and Performing Arts Center Magnet School. A 1994 Presidential Scholar in the Arts, Wendy performed with the Alvin Ailey Repertory Ensemble during their 1995-1996 season. She joined Donald Byrd/The Group in 1998.

DANIEL S. WILKINS (*Guest Artist*) graduated School of American Ballet performing principle roles in *Agon*, *Gounoud Symphony*, and *Dance Concertante* at Lincoln Center. He then went on to Pittsburgh Ballet Theatre, staying two years as a member of the corps de ballet. Returning to New York City, he accepted a contract with Donald Byrd/The Group. He danced with DB/TG for a year and then went on to dance as a principal on the Brazilian tour of *Complexions* and as a guest dancer in the New York City Opera premiere of *Carmina Burana*. Daniel is a principal dancer in *The Outlaws* and has both choreographed and performed in the plays *Social Notes on Dorothy Parker* at the Algonquin Hotel and *Good People*. In addition, he is also the director for *daniel and some superfriends*.

BETSY HERST (*Production Stage Manager*) is a California native who received her training at California Institute of the Arts. She has since served as Production Stage Manager/Lighting Designer for the Jazz Tap Ensemble, Technical Director/Lighting Designer for the Department of Dance at Cal State university/Long Beach, and Production Manager/Resident Lighting Designer for Dayton Ballet. She joined Donald Byrd/The Group in September 1993 and became Associate Director in 1995.

FABRICE LEMIRE (*Rehearsal Director*) was born in Paris, France in 1970. Mr. Lemire is an independent choreographer and Assistant Choreographer to Donald Byrd. He received his training at the Paris Opera Ballet School and at the Conservatoire National Supérieur de Musique et de Danse de Paris. At age fifteen, he won First Prize for Male Dance in Paris. Fabrice has been Principal with numerous Ballet Companies in France and the U.S. including *Ballet National de Nancy et de Lorraine*, *Concordance* and *Oregon Ballet Theatre*. He has danced lead roles in classical and modern works by Balachine, Petipa, Bournonville, Limon, Lubovitch and others with well know performers such as Rudolf Nureyev, Sylviane Bayard, Jodie Gates, Patrick Dupond, Mariko Miyauchi, Nancy Raffa and Maria Tosta. Now based in San Francisco, Mr. Lemire pursues his careers as a Guest Artist, a Choreographer and a Teacher in the United States, Europe, China, Japan and the Philippines. In 1993, he made his film debut in *Unsettled Dreams*.

GABRIEL BERRY (*Costume Designer*) has designed more than 200 productions for theatre, opera and dance including sixty world or American premières. She is the winner of an Obie Award for her theatre work and a 1992 Bessie Award for Donald Byrd's *Minstrel Show* and Liolissa Fenley's *Place*. Other projects include *The Tempest* at American Repertory Theater, *Dona Carlos* at the Stadtische Buhnen in Augsburg, Germany, Yoshiko Chuma's new work at the 92nd Street Y, JoAnne Akalitis' production of *Dance of Death* at Arena Stage, and *The Beast-The Domestic Violence* Project for Donald Byrd/The Group.

LESLIE BERNSTEIN (*Associate Costume Designer*) recently designed a season at the Brezard Music Center under Maestro David Effron of City Opera. The season included large-scale productions of *Carmen*, *Abduction from the Seraglio*, *A Little Night Music*, and *West Side Story*. Leslie has been the resident designer for the T. Schreiber Studio for some time now. She recently designed Terry Schreiber's production of *Hedda Gabler*. She also designed *The Big Knife*, *Hot-L Baltimore*, *Once In A Lifetime*, *An Ideal Husband*, *Thieves' Carnival*, and *Happy End* at the Directors' Unit. Leslie has worked on several films, including *Godzilla*, Howard Stern's *Private Parts*, and *Stepmom*. Leslie has painted for Paul Taylor Ballet's *Moonbine* and is excited to be working with the Donald Byrd Dance Foundation.

MONA HEINZE-BARRECCA (*Dramaturg*) has worked as a dramaturg on numerous productions of classics and new plays. She has taught at various

universities, most recently NYU's Tisch School of the Arts and Brooklyn College, where she is head of the M.F.A. program in Dramaturgy and Dramatic Criticism. Ms. Heinze-Barrecca is a former Fulbright scholar in theatre and holds M.F.A. degrees in Dramaturgy (Yale University) and Performing Arts Management (Brooklyn College). Her translations and adaptations include Brecht's *Vision of Simone Machard*, Han Magnus Enzensberger's *The Sinking Of The Titanic*, and plays by Marieluise Fleisser.

JOANNE HEYMAN (*General Manager*) most recently General Managed David Henry Hwang's *Golden Child* on Broadway. Last spring, she produced *Circus Diva*, the first gay and lesbian circus, at Roseland and is developing a National Tour of the circus for next year. She has worked on such Broadway shows as *Les Miserables*, *Miss Saigon*, *Crazy For You*, and *A Christmas Carol* starring Patrick Stewart, to name a few. Besides working with Benjamin Mordecai on his future projects, she is working with Donna McKechnie on her one woman show, *Inside The Music*.

SHELBY JIGGETTS (*Dramaturg*) is the Director of Play Development at the New York Shakespeare Festival/Joseph Papp Public Theatre. Her most recent project was *Bring In Da Noise, Bring In Da Funk* (NYSEF, Broadway). She is very proud to have been invited to participate in *The Harlem Nutcracker*.

JACK MEHLER (*Lighting Designer*) designed the lighting of Donald Byrd's *Fin de Siècle* for Alvin Ailey American Dance Theater and the scenery of *Jazz Train* for Donald Byrd/The Group. Recent lighting designs include the new Stephen Schwartz/John Caird musical *Children of Eden* at Paper Mill Playhouse and North Shore Music Theater and several ballets for Buglisi/Foreman Dance. Off-Broadway: Manhattan Theater Club, The Miranthea Theater, Theater by the Blind, WPA Theater, INTAR, and Primary Stages. Regional: Body Politic, Capital Rep, Cleveland Playhouse, Crossroads Theater, Freedom Theater, Mask and Wig, Paper Mill Playhouse, Seattle Rep, Stage 1 (Wichita), Syracuse, and Trollwood Performing Arts School, among others.

EDUARDO V. SICANGCO (*Scenic Designer*) has previously designed two traditional versions of *The Nutcracker* for Ballet Florida and Ballet Philippines. New York credits include *Gentlemen Prefer Blondes* on Broadway, *The Spring Spectacular* at Radio City Music Hall, *The Gershwin Celebration* for BAM and PBS, *Cavalleria Rusticana/Pagliacci* and *Carmen* for New York City Opera and the Off-Broadway productions of *Das Barbecu*, *From The Mississippi*

Delta and *Splendor*. Regional credits include the world premieres of the Kopit/Yeston *Phantom* for Houston Grand Opera, *The Wizard of Oz* for the Ordway Music Theatre and the Virginia Opera production of *Manon, La Traviata*, and *The 'Not' Mikado*. Other regional companies he has designed for include Hartford Stage, Goodspeed Opera House, McCarter Theatre, Seattle Rep, Bay Street Theatre, and Chautauqua Opera. He holds the position of Master Teacher of Design at New York University's Tisch School of the Arts.

NANCY THUN (*Associate Scenic Designer*) has designed sets and costumes for theatre, television, opera, and ice-shows from coast to coast and from Korea to Santo Domingo. On Broadway, she designed the scenery for *Red Buttons On Broadway* and served as Associate Designer for *Joseph And The Amazing Technicolor Dreamcoat*. Additional productions of Joseph include Germany and the tours of U.S.A., England and New Zealand. A graduate of the Yale School of Drama, she has designed three seasons for the Santa Fe Opera and was an Emmy-nominated designer for NBC's "Another World". Other works for television include "As The World Turns", "The Guiding Light", and the pilot for "Rewind", a PBS children's program. Ms. Thun has also designed Off-Broadway and at such regional companies as American Repertory Theatre, Virginia Stage, and Philadelphia Theatre Company.

UNITECH II CORP. (*Production Supervisor*) The Unitech Production Team—Brian Lynch and Ken Keneally—have collectively mounted more than 200 Broadway, off-Broadway, regional and touring productions. Recent productions, in addition to four North American *Rent* companies, include *Molly Sweeney*, *Buried Child*, *Last Night at Ballyhoo*, Neil Simon's *Proposals*, De La Guardas' *Villa Villa* and *Fool Moon*.

TOM MORSE (*Sound Designer*) has designed sound for over fifty Broadway productions. In 1994, he won the Ovation Award in L.A. for his design of *Fool Moon*. He has also designed Shakespeare in the Park for three years. In the past, his designs have included Neil Simon's *Jake's Women*, *Lost in Yonkers*, *Rumors*, *Broadway Bound*, *Biloxi Blues*, *Brighton Beach Memoirs*, *Odd Couple*, *They're Playing Our Song*, *Little Me*, *Fools*. He also designed *Grease*, *Once Upon a Mattress*, *Me and My Girl*, *Artist Descending a Staircase*, *Ain't Misbehavin'*, *The Mystery of Edwin Drood*, *Sunday in the Park with George*, *Joseph and the Amazing Technicolor Dream Coat*, *Radio Gals*, Sam Shepard's *Simpatico*, Tony Kushner's *A Dybbuk*, *Death of a*

Salesman with Dustin Hoffman, Bill Irwin's *Scapin* and *A Flea in Her Ear*, *Safe Sex*, *Mail*, *Most Happy Fella*, *Duet for One*, *Doonesbury*, *Human Comedy*, *Ice Man Cometh*, *Precious Sons*, *Execution of Justice*, *Children of a Lesser God*, *Long Day's Journey into Night*, and *Peter Allen Up In One*.

BENJAMIN MORDECAI (*Executive Director*) is Associate Dean of the Yale School of Drama where, in addition to teaching and chairing the school's graduate management program, he is responsible for long-range planning, development and alumni affairs. From 1982-1993, he was managing director of Yale Repertory Theatre. Mr. Mordecai is one of Broadway's most active producers. Previously he produced August Wilson's *Seven Guitars* and David Henry Hwang's *Golden Child*. Prior producing credits include *Twilight: Los Angeles, 1992* and he was executive producer of *Angels in America*. He has also produced on Broadway Lanford Wilson's *Redwood Curtain* and he Associate Producer of *The Kentucky Cycle*. Mr. Mordecai transferred nine plays from Yale to Broadway including five plays by August Wilson (for *The Piano Lesson* and *Two Trains Running* he was executive producer), *A Walk In The Woods*, *Blood Knot* and the renowned Eugene O'Neill Centennial productions of *Long Day's Journey Into Night* and *Ah! Wilderness* with Jason Robards and Colleen Dewhurst. All of Mr. Mordecai's New York productions have been nominated for the Tony Award; three have received this distinction and three of these plays also received the Pulitzer Prize.

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don quixote

March 25-28

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D*on Quixote* was created for the Imperial Russian Ballet and had its world premiere in Moscow on December 14, 1869. It entered the repertoire of American Ballet Theatre on March 28, 1978 at the Kennedy Center, Washington, D.C., in a production staged by Mikhail Baryshnikov. Another version was later staged for the company by Vladimir Vasiliev and was premiered on February 15, 1991, at the Civic Opera House in Chicago. This present production was first performed by American Ballet Theatre on June 12, 1995, at the Metropolitan Opera House in New York City.

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Don synopsis Quixote

don
quixote
wonders
if he has,
at last,
found his
dulcinea.



Prologue: Driven by the vision of Dulcinea, the tarnished (yet inspired) Don Quixote begins his adventure with his trusty squire, Sancho Panza, in tow.

ACT I *Sevilla.* Kitri, Lorenzo's daughter, is in love with Basilio. Much to her chagrin, she learns of her father's plan to marry her to Gamache, a foppish nobleman. Don Quixote and Sancho Panza enter the village, causing great commotion. Noticing Kitri, Don Quixote wonders if he has, at last, found his Dulcinea. At the height of merriment, Kitri and Basilio, aided by their friends, Espada and Mercedes, sneak off followed by Don Quixote and Sancho Panza. Gamache and Lorenzo attempt to pursue the young people.

ACT II, Scene I *Gypsy Camp.*

The fleeing couple is discovered in a friendly gypsy camp by Don Quixote and Sancho Panza. All are inspired by the romance of the night. As the vision of Dulcinea appears to him, Don Quixote realizes Kitri is not his "ideal," but belongs with Basilio. Suddenly, the wind gains momentum. Don Quixote foolishly attacks a windmill, believing it to be a giant threatening Dulcinea's safety. Failing miserably, he collapses into a deep sleep.

ACT III, Scene II *The Dream.* Don Quixote has an enchanted dream of beautiful maidens in which the image of Kitri symbolizes his Dulcinea.

ACT II, Scene III *Sunrise.* Lorenzo and Gamache interrupt Don Quixote's dream. Sympathetic to the plight of the young lovers, Don Quixote attempts to lead the two astray.

ACT II, Scene IV *In the Tavern.* Finally discovered, Kitri is forced by Lorenzo to accept the attentions of Gamache. The thwarted Basilio commits "suicide." Upon learning of the farce, Kitri implores Don Quixote to persuade Lorenzo to wed her to the "corpse." Instantly, Basilio comes to "life!" Triumphant, Kitri leaves to prepare for marriage while Don Quixote and Basilio salute Lorenzo and Gamache for stoically accepting the inevitable.

ACT III, Scene I *The Wedding.* The village celebrates the marriage. Don Quixote congratulates the couple, bids them a warm farewell, and resumes his everlasting adventures.

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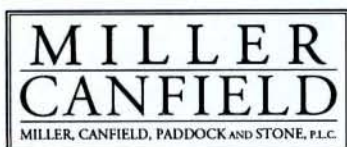
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Programs and casting subject to change

American Ballet Theatre gratefully acknowledges The Eleanor Naylor Dana Charitable Trust and Joseph and Simone Gossner for their generous support of the Injury Prevention Program, which is vital to the well-being of the Company.

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Learning at
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The Department of Community Programs opened the Detroit Opera House to the community and invited everyone to enroll and participate in artistic and cultural enrichment courses from July 6th through August 2nd at *Learning at the Opera House '98*. "Evaluation surveys from last year's participants showed great enthusiasm about the concept and our course offerings," said Karen VanderKloot DiChiera, Director of Community Programs, "the response was immediate and enthusiastic. Everyone indicated that they wanted more." Once again, there were classes for students of all ages, as well as classes for enrollment and participation for families.

The program gained support and direction from the newly-formed Excellence Team, made up of presenters and participants from last year. Henry Ford Health Systems, the sole corporate sponsor last year, returned to support the program again. Joining them in the '98 program were Hudson's,



the Fanclub Foundation for the Arts, Noodle Kidoodle of Northville, the Michigan Council for the Arts and Cultural Affairs, the City of Detroit Cultural Affairs Department, and the Metropolitan Detroit chapter of the YMCA. Also returning from last year's program were the Detroit Dance Collective and Oakland County's All Star Camp for the mentally impaired.

Class schedules this year were arranged to dedicate certain days to specialized interests. Mondays were devoted to poetry and jazz, Tuesdays focused on architecture, Wednesdays and Thursdays were for opera, Fridays for live performances, and Saturdays for family courses and events.

We expanded the 1998 course catalog to three times the number of classes offered our first year.

Music Theater Workshop students design and construct their own sets.

Music Theater Workshop student Angela Blocker applies "scar tissue" to classmate Jim Mangello as Jackie Olson looks on.

We also included a "Suggested Curricula" section, making it more user-friendly to those with specialized tastes.

The improvements proved popular: registrar Gary Moy reported a three-fold increase in enrollment over last year. Nearly fifteen hundred participated in Create Opera!, *Weird Women in Opera*, *Black Classical Composers*, *The Evolution of Jazz* and many other classes. Student Elizabeth Frost wrote: "Learning at The Opera House is an excellent program and a great use of opera house space. Thank you very much for offering this learning opportunity to me and others. No other experience like it is available."





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It has been said that opera is the ultimate theatrical experience because it encompasses so many elements on one stage: vocal and orchestral music, drama, dance, costumes, sets and lighting. The achievement of this multiplicity requires many voices—and many willing hands. The talented, willing hands of our Ushers, Ambassadors, Office and Boutique workers, Dance Council, Young

Professionals, Movers, Supers, Education & Outreach and Opera League volunteers have a significant impact on the overall operation of the Company. Come join us! The time you invest will be small when compared to the amount we can accomplish together. Our volunteers are the “Heart of Michigan Opera Theatre.”

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theatre's
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april 17

Madame Butterfly

by Giacomo Puccini
April 17-25

One of Puccini's most beloved heroines returns to our stage this spring. Russian sensation Marina Mescheriakova stars as the fragile geisha and Francesco Grollo is the callous Navy lieutenant who deceives her.



Courtesy of The Detroit Institute of Arts

Eugene Onegin

by Peter Ilyich Tchaikovsky
May 15-23

This grand kaleidoscope of the Russian countryside and St. Petersburg pits love and friendship against duty and etiquette. Svetelina Vassileva plays the young country girl, Tatyana; the elegant Onegin is sung by Evgenij Dmitriev. Ever the master ballet composer, Tchaikovsky included two beautiful dance scenes.

Samson and Delilah

by Camille Saint-Saëns
June 5-13

Biblical Palestine awakes in this famous tale of seduction. Michigan Opera Theatre star Irina Mishura sharpens her shears as the sultry betrayer, Delilah. Heldentenor Mark Lundberg, as Samson, topples Robert Oswald's breathtaking sets.

Paul Taylor Dance Company Mixed Repertory

May 6-9

The company will perform some of Taylor's most famous works, including *Arden Court*, *Espanade* and *Eventide*, as well as the recently-premiered *Piazzola Caldera*. The New York Times called them "one of the most exciting, innovative and delightful dance companies in the world."



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general Information

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

RESTROOMS Ladies' restrooms are located off the Ford Lobby (Broadway side), down the stairs and also on the third floor (Madison side). Please press 3R on the elevator. Gentlemen's restrooms are located under the Grand Theatre staircase, down the stairs and also on the third floor (Broadway side). Please press 3 on the elevator. Please note: All third floor restrooms are wheelchair accessible.

NO SMOKING Detroit Opera House is a smoke-free facility. Ash receptacles are provided on the exterior of all entry doors for those who wish to smoke.

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

LATE SEATING POLICY Latecomers will be seated only during an appropriate pause in the program, and will be asked to view the program on closed-circuit television monitors located in the lobbies until an appropriate program pause occurs. Late seating policy is at the discretion of the production, not opera house management.

LOST AND FOUND Lost and Found is located in the Administrative Coordinator's office. 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 thirty days.

PARKING Parking is available for all events in the Opera House Parking Lot and the Opera House Garage, located directly across John R. from Detroit Opera House on Broadway. Pre-paid parking is available through the box office. Please call 248/645-6666 for parking information.

ACCESSIBILITY Accessible seating locations for patrons in wheelchairs are located in all price ranges on the orchestra level. When inquiring about tickets, please ask about these locations if you require special accommodations. **Assisted Listening Devices** are available on a first-come, first-serve

basis. Please see an usher or Ticket Office representative to request this service. Although this is a complimentary service, we will request to hold a piece of personal identification while you are using the device. If you desire other special consideration please inform the ticket office when purchasing your ticket.

CHILDREN Children are welcome, however, all guests are required to hold a ticket, regardless of age. We kindly ask that parental discretion be exercised for certain programs, and that all guests remember that during a program such as opera or ballet, the ability of all audience members to hear the music is a prerequisite to enjoyment of the performance. In all cases, babes in arms are not permitted.

SERVICES Concession stands are located on all levels. Please note: Food and Drinks are NOT Allowed in the Auditorium at any time! **Coat Check** is located in the Madison lobby. The cost is \$1.00 per coat. Please note that Detroit Opera House does not accept responsibility for any personal articles that are not checked at the Coat Check. **Drinking fountains** are located in the lobbies on floors 1 and 3. **Public pay phones** are located in the vestibule of the Ford Lobby and in the restrooms. Patrons in wheelchairs can access pay phones through the Broadway storm lobby.

FOR YOUR INFORMATION Detroit Opera House is available for rent by your organization. Please call Brett Batterson, DOH Manager, at 313/961-3500 to receive rental information. Tours are available for individuals at predetermined times throughout the year and for groups by appointment. Please call Roberta Starkweather, Volunteer Coordinator at 313/961-3500 to inquire about our tour schedules and prices.

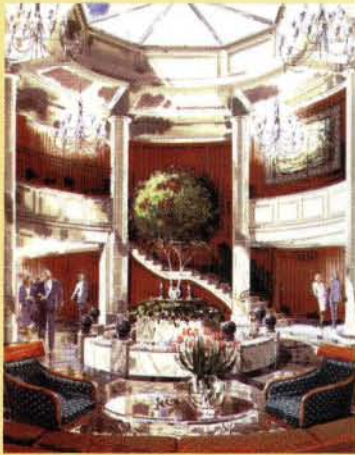
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DON QUIXOTE
Thursday Evening, March 25, 1999

<i>Don Quixote</i>	VICTOR BARBEE
<i>Sancho Panza</i>	GIL BOGGS
<i>Kitri</i>	PALOMA HERRERA
<i>Basil, a poor barber</i>	ANGEL CORELLA
<i>Gamache, Kitri's rich suitor</i>	GUILLAUME GRAFFIN
<i>Lorenzo, Kitri's father</i>	ETHAN BROWN
<i>Mercedes</i>	IRINA DVOROVENKO
<i>Espada, a famous matador</i>	MAXIM BELOTSEKOVSKY
<i>Flower girls</i>	GILLIAN MURPHY and MICHELE WILES
<i>Gypsy Couple</i>	SANDRA BROWN and JOAQUIN De LUZ
<i>Driad Queen</i>	JULIE KENT
<i>Amour</i>	YAN CHEN
<i>Waiter</i>	Flavio Salazar

<i>Toreadors</i>	Griff Braun, Jonathon Fagan, Marcelo Gomes, Casey Herd, Clinton Luckett, Sascha Radetsky
<i>Toreador's companions</i>	Stefanie Hamburg, Rebecca Massey, Sara Mau, Ilona McHugh, Eleena Melamed, Johanna Snyder
<i>Sequidillas</i>	Marian Butler, Erica Cornejo, Elizabeth Gaither, Laura Martin, Anne Milewski, Stephanie Walz, Michael Cusumano, Vladislav Kalinin, Justin Morris, Eric Otto, Flavio Salazar, Sean Stewart
<i>Gypsies</i>	Michael Cusumano, Jonathon Fagan, Vladislav Kalinin, Clinton Luckett, Flavio Salazar, Sean Stewart
<i>Dream maidens</i>	Elizabeth Gaither, Anna Liceica, Rebecca Massey, Rosalie O'Connor, Ekaterina Shelkanova, Stephanie Walz, Michele Wiles, and Stella Abrera, Victoria Born, Marian Butler, Carmen Corella, Erica Cornejo, Erica Fischbach, Stefanie Hamburg, Denise Lewis, Laura Martin, Sara Mau, Ilona McHugh, Eleena Melamed, Anne Milewski, Jennifer Quent, Adrienne Schulte, Christin Severini, Johanna Snyder, Shannon Volk
<i>Guests at the Wedding</i>	Stella Abrera, Tamara Barden, Elizabeth Gaither, Denise Lewis, Anna Liceica, Rosalie O'Connor, Stephanie Walz

Townspeople, Gypsies, Vendors, Children

Conductor: ERMANNO FLORIO

The following dancers became members of American Ballet Theatre after program publication:

<i>Corps de Ballet</i>	Victoria Born, Jennifer Quent, Adrienne Schulte
<i>Apprentice</i>	Alina Faye

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DON QUIXOTE
Friday Evening, March 26, 1999

<i>Don Quixote</i>	BRIAN REEDER
<i>Sancho Panza</i>	VLADISLAV KALININ
<i>Kitri</i>	SUSAN JAFFE
<i>Basil, a poor barber</i>	ETHAN STIEFEL
<i>Gamache, Kitri's rich suitor</i>	CARLOS MOLINA
<i>Lorenzo, Kitri's father</i>	ETHAN BROWN
<i>Mercedes</i>	SANDRA BROWN
<i>Espada, a famous matador</i>	GIUSEPPE PICONE
<i>Flower girls</i>	ANNA LICEICA and EKATERINA SHELKANOVA
<i>Gypsy Couple</i>	OLGA YAROSLAVTZEVA and JOHN SELYA
<i>Driad Queen</i>	ASHLEY TUTTLE
<i>Amour</i>	ANNE MILEWSKI
<i>Waiter</i>	Flavio Salazar

<i>Toreadors</i>	Griff Braun, Jonathon Fagan, Marcelo Gomes, Casey Herd, Sascha Radetsky, Gennadi Saveliev
<i>Toreador's companions</i>	Stefanie Hamburg, Sara Mau, Ilona McHugh, Eleena Melamed, Rosalie O'Connor, Johanna Snyder
<i>Sequidillas</i>	Victoria Born, Marian Butler, Erica Cornejo, Elizabeth Gaither, Laura Martin, Stephanie Walz, Michael Cusumano, Justin Morris, Eric Otto, Flavio Salazar, Sean Stewart, Yu Xin
<i>Gypsies</i>	Griff Braun, Michael Cusumano, Jonathon Fagan, Sascha Radetsky, Gennadi Saveliev, Sean Stewart
<i>Dream maidens</i>	Tamara Barden, Elizabeth Gaither, Rebecca Massey, Rosalie O'Connor, Ekaterina Shekanova, Stephanie Walz, Michele Wiles, <i>and</i> Stella Abrera, Victoria Born, Marian Butler, Carmen Corella, Erica Cornejo, Alina Faye, Erica Fischbach, Stefanie Hamburg, Laura Martin, Sara Mau, Ilona McHugh, Eleena Melamed, Gillian Murphy, Jennifer Quent, Adrienne Schulte, Christin Severini, Joanna Snyder, Shannon Volk
<i>Guests at the Wedding</i>	Carmen Corella, Elizabeth Gaither, Anna Liceica, Laura Martin, Rebecca Massey, Gillian Murphy, Stephanie Walz

Townspeople, Gypsies, Vendors, Children

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