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2001 Fall Season

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wealth
or reason
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WITH
one child
one dream
one day at a time

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Building on Our Successes

Dear Friends,

On behalf of Michigan Opera Theatre, it is my great pleasure to welcome you back to the Detroit Opera House. We hope that you have enjoyed your summer, and we look forward to sharing with you another extraordinary season of world-class opera and dance productions.

While the summer months provided a brief rest to the action on stage, the Detroit Opera House bustled with the award-winning Learning at the Opera House program and a variety of youth-based programs, including American Ballet Theatre’s summer dance intensive, which was attended by students from around the nation.

The past few months have also allowed us to continue the ongoing restoration of the Detroit Opera House. Specifically, you will notice improvements to the Broadway facade, which we anticipate will be completed by the holidays. I hope you will take a moment to revel in the exquisite architectural beauty of this portion of a magnificent theater.

The large lounge, located near the Madison Street entrance, will be closed throughout the fall and winter seasons, and will reopen as the General Motors Opera Cafe in time for our spring season. This new facility will allow our guests to enjoy light fare before and after performances. I am also very pleased that, as part of this restoration, we will be able to provide a fully accessible restroom facility on our main floor.

The 1996 opening of the Detroit Opera House became the catalyst for the revitalization of the sports and entertainment district that surrounds Grand Circus Park and Harmonie Park. While we remain inordinately proud of our role in the tremendous development of this area and enjoy the success of the new businesses, restaurants and the beautiful Comerica Park, we have become painfully aware that this growth has its price. We share the concern that many of you have about the increased difficulty in parking; we have thus been working with many of our neighbors and the City of Detroit to develop a solution to this evergrowing challenge.

In 1999, we launched the New Century Fund with the historic Three Tenors Concert. While we have made great strides in our fund-raising efforts, we still have a long way to go. The successful completion of this campaign will ensure that Michigan Opera Theatre and all its cultural and educational activities at the Detroit Opera House will remain a vital force for our community in this new century. At the top of our priorities is the completion of the Education Resource Center, the retirement of our construction debt and the establishment of a significant endowment.

In addition to all these initiatives, we have planned an extraordinary season of opera and dance for your pleasure. Our fall opera season will feature two completely new productions of Carmen and Anoush, with a host of exciting artists to bring them to life. As always, I truly appreciate your support and hope that you will enjoy your experiences at the Opera House.

David DiChiera
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THE CAST
By order of vocal appearance

MORAL
Terence Murphy

MICAELA
Nicolle Foland

DON JOSÉ
Hugh Smith*
(October 13, 17 & 20)
Gerard Powers*
(October 14m, 19 & 21m)

ZUNIGA
Salvador Ginori

CARMEN
Irina Mishura
(October 13, 17, 19 & 21m)
Kate Aldrich
(October 14m & 20)

FRASQUITA
Valerie Yoya

MERCEDES
Eliza Warner*+

ESCamilLO
Kyle Ketelsen

LE DANCAIRO
Terence Murphy

LE REMENDADO
Matthew Tussell+

* Michigan Opera Theatre Debut
+ Michigan Opera Theatre Young Artist Apprentice

Conductor John DeMain
Director Ron Daniels*
Chorus Master Suzanne Mallare Acton
Set Design Riccardo Hernandez*
Costume Design Constance Hoffman
Lighting Design James Ingalls*
Choreographer Lili del Castillo
Makeup & Hair Design
Elsen Associates
Stage Manager Kenneth Saltzman

Surtitle translation Christopher Bergen
Surtitles for this production of Carmen are owned by
Christopher Bergen
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ACT I

In a square in Seville, townspeople and soldiers relax in the sun. A pretty country girl, Micaela, comes in looking for her sweetheart, Corporal Don José; an officer, Morales, tells her José will be there later, and she leaves. As the guard is changed, a band of children parade around, imitating the soldiers (“Avec la grande montante”), whose number now includes José. To the sound of the noon bell, girls from the nearby cigarette factory wander in to smoke and chat, as passersby look on in fascination (“Dans l’air”). Carmen enters last, flirting, joking and explaining her philosophy of life: Love is a wild bird that cannot be tamed (Habanera: “L’amour est un oiseau rebelle”). José sits apart, sullen and distracted. Drawn by his indifference, Carmen tosses him a flower as the work bell calls the girls back. The square grows quiet, and Micaela returns to give José news of his mother (“Parle-moi de ma mère”). No sooner has she left than a disturbance is heard in the factory; Carmen is involved in a fight, and the girls run out arguing over who started it. Captain Zuniga orders José to arrest Carmen, but she resists their questions with brazen nonchalance. Her wrists bound, she sings “to herself” about the rendezvous she might arrange with José (Sevillana: “Près des râpports de Séville”). Falling under her spell, he loosens her bonds. The crowd returns to see Carmen led to prison, roaring with delight when she escapes; José is arrested for letting her get away.

ACT II

A month later, at Pastia’s Inn, Carmen joins her companions in a gypsy song (“Les tringles des sœurs tintaatent”) and exerts her charms on the matador Escamillo, who boasts of his exploits in the arena (“Votre toast”). When the inn closes, Carmen tells four friends - Frasquita, Mercedes, Dancaire, Remendado - that love for José keeps her from going along on their next smuggling trip (quintet: “Nous avons envie de triomphe”). They laugh at her, then hide as José is heard approaching. Carmen sings and dances for him, but a bugle is heard sounding the retreat, and he starts to return to his barracks. This angers her, and he pauses to show her the flower she threw at him, telling what it meant to him in prison (“Le fleur que tu m’avais jetée”). She invites him to join her wild mountain life, but he refuses. Suddenly, Zuniga breaks in, provoking an attack by José. Carmen calls the gypsies, who seize Zuniga. José is now forced to join the outlaws.

ACT III

In their mountain hideout, the smugglers congratulate themselves on their successful career, but José is unhappy in their midst. Carmen finds his homesickness tiresome and busies herself with her friends in telling their fortunes at cards. Frasquita sees an ardent lover, Mercedes a wealthy husband and Carmen only death (“En vain pour évanouir”). The gypsies leave, and Micaela enters in search of José (“Je dis que rien ne m’empêche”). A shot rings out, and she flees. It was José’s gun, aimed at Escamillo, who has come looking for Carmen. The two start to fight with knives and are separated by the gypsies; Escamillo invites them all to his next bullfight and leaves after insulting José, whose jealousy is reaching dangerous bounds. Remendado brings in Micaela, and she begs José to return home. Carmen, tired as she is of him, agrees, but he knows what’s on her mind and vows to find her after he has seen his mother.

ACT IV

In Seville’s Plaza de Toros, the crowd gathers for the bullfight, hailing Escamillo. Carmen is with him and assures him of her love; she waits in the square, though her girlfriends warn that José has been seen prowling around, looking desperate. Carmen is a fatalist; she knows she must face José eventually. Sure enough, he enters (“C’est toi? “C’est moi!”), demanding that she give up Escamillo. But she and José are finished, she says tossing his ring in his face, as the crowd is heard cheering for Escamillo. When Carmen tries to run past José into the arena, he stabs her, falling in despair by her body. III

Courtesy of Opera News
Mitchell Krieger talks to Director Ron Daniels about Carmen

Mitchell Krieger is the Director of Operations for Opera Pacific.

When asked to do Carmen, what were your first thoughts?
I was tremendously excited, of course. Not too long before you phoned, I had attended a concert performance of Carmen in the Berkshires, so I could still vividly remember the voluptuous music, its exuberance as well as its delicacy. I felt at once that this was a perfect opera for me to work on – a strong narrative and passionate, even violent characters; a story of love, obsession and murder. I couldn’t wait to get started. But I felt a touch of panic, too. Never having seen the opera performed on stage, this would really be a voyage of discovery.

Where did your research take you?
First of all, I listened to several recordings – Bernstein, Prete, Lombard – over and over again, trying to get a deeper feeling for the music, to understand its richness and eclecticism. I studied the score in detail, comparing it to the various recordings, noting the possible cuts and the different choices to be made. I read the history of the opera and of the opéra-comique, and earlier critical evaluations. I also looked at various contemporary studies of opera, among them Suzan McClary’s Carmen and Catherine Clement’s Opera or the Undying of Women. And by then, the novel by Mérimée had become obligatory reading, every time I rode the subway in New York!

Can you tell us something about the discussions you had with set designer Riccardo Hernandez and costume designer Constance Hoffman that led to the visual concept?
I had worked with both Riccardo and Constance several times before; I have a tremendous admiration for their work and great trust in their instincts. By the time I met with Riccardo, I already had this notion of the “fantasy of the South”: the image of all these men (Mérimée among them) from the cold north of Europe, traveling to sun-drenched Spain to watch the women from the cigarette factory as they made their way down to the Guadalquivir to bathe – men yearning for a freedom impossible for them in their northern homes. Ricardo and I, both of us having been born in warmer climes and now living in the cold northern hemisphere, always dreaming of far-off southern homes, discussed this “fantasy” with some degree of whimsy and wondered what “the South” could possibly mean to the people of southern California, Mexico, perhaps? When Riccardo returned from our second meeting, he brought with him some beautiful sketches. Startling yellow sunlit walls, rose-pink floors, white stucco buildings ... these drawings became a point of departure and an inspiration for our show.

We also discussed how the opera is clearly divided into musical numbers – almost like a Broadway musical – separated by spoken dialogue. By then, we already knew that we wanted to use the opéra-comique version and not the later recitatives. Each of these numbers has its own separate and sometimes conflicting musical identity, defining each of the characters with a stylistic boldness that is quite breathtaking. How could we create a framework that would embrace this daring eclecticism? Realistic, but also theatrical?

Why did you pick the 1940s and 1950s as the setting for this version of Carmen?
When Constance and I met, it had become more clear than ever that gender – the dangerous struggle between the genders – was crucial to the opera. Don Jose is a man from an ancient landowning family, a man of violent temper who has run away from his home country because he killed a man after a game of boules. Though he was intended for the priesthood, his violent and obsessive nature had already turned him into a murderer (in the Mérimée, he also murders Carmen’s Romany husband). Carmen, on the other hand, is a free spirit and a gypsy – an outsider who warns that “love is a bird that cannot be tamed.” Sexually liberated as any man, choosing her own partners according to her own desire, she was born free and refuses to be possessed by anyone. Constance and I poured over books on period costume, and it soon struck us that a silhouette which we felt portrayed an utterly uninhibited and almost defiant female sensuality was that of the Fifties – Gina Lollobrigida, Sophia Loren. Spain in the Forties and Fifties...
then became our choice of period—a period not too far removed from our own, but sufficiently distant from us for this not to be a "modern-dress" production that might lose some sense of fantasy.

You’ve talked about the southern (i.e., Spanish) sensibility filtered through the eyes of the northerners (Merimée, Bizet). That’s a reversal of your own history, isn’t it? How did your Brazilian upbringing and your residence in London contribute to your perceptions and directorial approaches?

In one sense, yes, it is a reversal of my own history, though after so many years away from South America, I too now dream of Brazil as this sun-drenched beautiful landscape—which is utterly untrue, by the way. I spent three months in São Paulo this year, it was bitterly cold, there was no heating anywhere, and I suffered terribly from the polluted city air!

I cannot really tell you how being South American, having matured artistically in Europe and now living in North America, contributes to my work. My hope is that, in being a kind of world gypsy, partaking both of the passionate and turbulent "South," where my roots are, and of the more rational and disciplined "North," where I have lived for many years—an inevitable synthesis will emerge in everything I do.

When you and your designers first presented the set model to us, we were blown away by the striking colors. Were those difficult choices?

Not at all. Our job is to create imaginary worlds. As far as I am concerned, the brighter and the bolder these worlds, the better.

Is it confining or liberating to be asked to direct pieces as well-known as Carmen?

I am quite used to both the perils and pleasures of directing well-known pieces, having directed so many Shakespearean productions. Up to a point, tradition has to be taken into account and respected, otherwise expectations will not be met—and everyone has favorite moments that they would like to see, whether in Hamlet or Carmen. But at the same time we each have to find our own way into these masterpieces, almost as if we were pioneers; to follow our own lines of thought, our instincts—indeed, our sense of who we are and the world we live in, as we embrace these great works. Otherwise, they will become museum pieces, dead as the legendary dodo. I believe they have to speak to us, here and now. What I hope to do is infuse tradition with fresh new thinking—with a sense of urgency and passion that will help bring these masterpieces to life.

What I often say to my collaborators, designers, actors and singers is "Let us try to imagine this work has never been performed before. Let us consider ourselves immensely fortunate that this great masterpiece has just arrived through the mailbox. Let us pretend that we are discovering it for the first time, astonished and thrilled that it has been written and composed especially for us!"

Can you tell us some of what you want to accomplish with Carmen's characters?

Much the same as in Butterfly, I think. However resonant the narrative, whatever its larger implications, the point of departure must, in my opinion, be the human situation. This is what interests me: the stories of people who are choosing their lives and inventing themselves event by event, moment by moment—and who are continually changing.

In Butterfly, the core drama stemmed from an clash of cultures, East and West, but this clash is deeply imbedded in their personalities of Cio-cio-san, young Pinkerton, Sharpless, Suzuki and the rest. It seems to me that, in Carmen, the core drama stems from an equally broad central idea: the tragic and seemingly inevitable clash between men and women who refuse to be possessed and controlled. Women who recognize that life and love are in continual flux. This abstract notion is given real flesh and blood by the lives of the characters in the opera—and ultimately, also by their deaths.

You’ve now done three operas. How is it different from and how is it similar to "straight" theater?

Well, it is obvious to say so, but in theater there is no music to guide you. In opera, music is the imperative, and there can be no question about that. The text of any "straight" play is a map, which directors and actors have to learn how to read, much as any traveler has to learn the map of a new landscape. This map can be read in a number of ways, of course. But in opera, the music remains the determining factor, outlining the emotional dynamic as well as the important narrative moments of each scene. The great delight is in trying to understand this dynamic, in accepting the guidance of the music and fulfilling the necessity of the score, and in finding freedom within these carefully defined parameters.

Music also allows, indeed demands, broader solutions. The behavior of characters on any stage always has to be within the bounds of credibility. Otherwise, the audience will not recognize and engage with the story. But the musical infrastructure in opera often makes other demands, and sometimes credibility has to be set aside. Or rather, sometimes an additional suspension of disbelief is called for. For instance, it is late at night at Liñas Pastia’s tavern.

Everything is still and quiet. Suddenly the stage is full of smugglers, more than sixty of them, singing about the gypsy’s yearning for freedom. Where have they suddenly sprouted from? In many ways it is simply not believable. The logic here is not really worth examining. In "straight" theater, too many questions would be asked. But somehow, in the opera, the finale of Act II makes a deeper emotional and gratifying sense. It is a brave and bold gesture, amply supported by music.
Do you have any preference?
I consider myself a storyteller who works with different forms – I have also just completed my first film. Each of the forms has its own language, of course. Film is primarily about visual narrative. The image is what counts. Whereas complex ideas can best be discussed in the theater; perhaps here, the word is what matters. In opera, it is the music that makes our hearts beat faster. It is music that gives it its overwhelming emotional sweep. But this is only a matter of emphasis, as these boundaries are constantly overlapping ... theater and opera also require their visual component, and so on.

Are you planning to do more opera?
I very much hope so.

One of your recent successes was King Lear (the play) in Brazil, in Portuguese. What is it like dealing with Shakespeare in translation?
I am fluent in Portuguese, so I translated the text myself. And I think I was able to find the exact “tone” I was looking for. The tradition in Brazilian theater for Shakespearean performance is grandiloquent and archaic style, imitating English recordings of the Forties and Fifties – the voice beautiful. I was looking for something natural, contemporary and very Brazilian – in fact, as if the play had been written in Portuguese. I invited my actors and my audience to pretend Shakespeare was Brazilian. What pleased me enormously is that it seemed as if the audience was astonished to realize that they could understand every word of the text. And because of this, the text became a real point of access into Shakespeare’s characters and themes. So Lear was no longer an alien, imported “cultural” event, but a narrative that spoke about their own lives and a world they could recognize. They seemed to be discovering the play for the first time.

If I were a young person aspiring to direct, what skills and training would you advise me to get?
I never had any training – I dropped out of school and became a professional actor at seventeen. Everything I learned, I learned through experience and hard work. So first, my advice to anyone wanting to come into the business is: Don’t ... unless you really, really have to! The pleasure and the joys are enormous, but unless you are really lucky (and, fortunately, I have been), the disappointment can also be great. If that advice is not going to be taken, I’d say it is important to acquire the broadest possible education; to read everything you can lay your hands on: theory, biographies, novels, anything. But remember that doing it yourself is more important than any reading: Act, direct, conduct whatever you can. Learn at least one foreign language. If possible, two. Travel. Go to the theater and the opera, to museums while abroad. Open your mind. Be respectful of the past but also hunger for what is fresh and new. Learn to be patient, very patient. And, to quote Polonius in Hamlet: “To thine own self be true.”
Artist Profiles

KATE ALDRICH

Carmen

(October 14th, 20)


Mezzo-soprano Kate Aldrich, who hails from Maine, returns to the United States after a successful debut in Amneris in a production of Aida in Busseto, directed by Franco Zeffirelli. Ms. Aldrich was the winner of the Palm Beach Opera vocal competition and a two-time semifinalist of the Metropolitan Opera National Council Auditions. Ms. Aldrich has also performed Mirella in Rigoletto with the Glimmerglass Opera, Cheninaho with Central City Opera, and Pretziolesi in La Forza del Destino and Ferminia in Nabucco at the Arena di Verona. Future engagements include Rigoletto in Cleveland, Carmen in Genova, Norina in Palm Beach and a debut as Dulcinee in Don Quixote at the Vienna Festival.

NICOLLE FOLAND

Micaela (all performances)


Europe. Previous career highlights include La Traviata in Chicago and Houston, and The Marriage of Figaro in Philadelphia, Boston and Minnesota. Ms. Foland also has a longstanding relationship with the San Francisco Opera, where she has performed in Don Giovanni, The Marriage of Figaro, La Boheme and the world premiere of Jake Heggie's Dead Man Walking. Later this season, Ms. Foland will travel to Boston and Minnesota for La Boheme and will also reprize her Micaela at the San Francisco Opera and the Teatro Municipal in Santiago, Chile.

SALVADOR GINORI

Zuniga (all performances)


Italian bass-baritone Salvador Ginori received a diploma in vocal performance from the Conservatorio de las Rosas in Morelia. Recent engagements include the Mozart Requiem and Beethoven's Ninth Symphony with the International Festival of the Organ. Mr. Ginori is also a member of the Enrico Caruso Lyric Ensemble, which recently performed scenes from Don Giovanni, The Elixir of Love, Rigoletto and Don Carlo on tour throughout Mexico. Mr. Ginori is currently studying with Metropolitan Opera bass Art Berberian.

KYLE KETELENS

Escamillo (all performances)


Bass-baritone Kyle Ketelsen is originally from Clinton, Iowa. The twenty-nine-year-old singer performed graduate work at Indiana University, where he studied with the now-retired Metropolitan Opera bass-baritone, Georgio Tozzi. Career highlights include Carmen at the Lyric Opera of Chicago, Orlando Opera and Dayton Opera. La Boheme at Opera Theatre of St. Louis and La Fanciulla del West at the Granite Opera Company. Future engagements include The Tales of Hoffmann and Carmen with the Washington Opera, Don Giovanni with the Madison Opera and Opera Pacific, and The Barber of Seville at Greensboro Opera.

IRINA MISHURA

Carmen

(October 13, 17, 19, 21m)


In a short period, Russian-born mezzo-soprano Irina Mishura has established herself as one of the most exciting performers on the opera and concert scene. Ms. Mishura completed her musical studies at the prestigious Grashinsky Music Institute, where she earned a doctorate in vocal arts. Her earliest performances on the operatic stage were with the Moldavian State Opera, where she sang Carmen, Amneris, Azucena, Adalgisa and Princess Eboli in Don Carlo, to name only a few. In 1992, Irina Mishura immigrated to the United States and was soon engaged by David ChiChere. Since her auspicious debut, Ms. Mishura has performed in MOT productions of Aida, Carmen, Samson et Dalila and at the gala opening of the Detroit Opera House in 1996. Irina Mishura began the 2000-01 season with her Metropolitan Opera debut as Dalila in Samson et Dalila, opposite Placido Domingo. She later returned to the Metropolitan Opera for performances of the title role in Carmen and as Azucena in the newly produced Il Trovatore. The role of Azucena was also the vehicle for Ms. Mishura's debut with The Washington Opera, in performances conducted by Placido Domingo. Later this season, the mezzo-soprano returns to the Metropolitan Opera as Adalgisa in Rigoletto, repeats her portrayal as Carmen in Santiago and debuts in Geneva in Il Trovatore. Ms. Mishura is also a regular on the leading stages of the world, notably the Vienna Staatsoper, Dallas Opera, Teatro San Carlo in Lisbon and the San Francisco Opera.

TERENCE MURPHY

Morgule/El Dancairo (all performances)


Bass-baritone Terence Murphy hails from Missouri and holds a master of music from the University of Missouri, Kansas City. Recent career highlights include The Barber of Seville at l'Opera de Montreal, The Ballad of Baby Doe and Tosca at New York City Opera and Les Huguenots with Opera Orchestra of New York. Future engagements include a return to Opera Orchestra of New York for Adriana Lecouvreur and Manon Faledo and Elinor In Aligi for l'Opera de Montreal.

GERARD POWERS

Don Jose (October 14th, 21m)

Michigan Opera Theatre debut: Carmen. American Gerard Powers is one of today's most promising tenors. Career highlights include La Boheme and La Traviata throughout Europe. Mr. Smith recently performed I Cavalleria Rurali with the San Francisco Opera and Houston Grand Opera, The Tales of Hoffmann in Antwerp and Ghent, and La Boheme at the Opera Theatre of St. Louis. Mr. Smith also recently performed with The Canadian Opera Company, performing Aida in the role of Enzo in Les Troyens at the Edinburgh Festival and Pollione in Norma in Berlin. Future engagements include Tosca at the Royal Opera and a return to Detroit next season as General Lohengrin.

HUGH SMITH

Don Jose (October 13, 17, 20)

Michigan Opera Theatre debut: Carmen. American Gerard Powers is one of today's most promising tenors. Career highlights include La Boheme and La Traviata throughout Europe. Mr. Smith recently performed I Cavalleria Rurali with the San Francisco Opera and Houston Grand Opera, The Tales of Hoffmann in Antwerp and Ghent, and La Boheme at the Opera Theatre of St. Louis. Mr. Smith also recently performed with The Canadian Opera Company, performing Aida in the role of Enzo in Les Troyens at the Edinburgh Festival and Pollione in Norma in Berlin. Future engagements include Tosca at the Royal Opera and a return to Detroit next season as General Lohengrin.
Birmingham-Bloomfield symphonies.

Detroit earlier this year directed a short film titled Washington, Sana. Boys, Anthony and producer of Naomi Wallace's film Madama Butterfly Opera Pacific, include: thirty productions for that company. Recent credits and include for and and opera companies around the world. Recent is also a sought-after guest conductor Porgy Glassblowers highlights are extensive oratorio experience includes appearances with the Grosse Pointe auditions. Opera, a finalist for the Frederich Schorr and Loren Zachary Opera Theatre and the Toledo Opera. Ms. Warner will also appear in the Michigan Opera Theatre production of Anoush this fall. She will return to Michigan Opera Theatre next spring as Rose in La Traviata for both Atlanta Opera and Opera Pacific.

ELIZA WARNER
Mercedas (all performances) Michigan Opera Theatre debut. Soprano Eliza Warner holds a master of music in vocal performance from the University of Michigan. Previous credits include the role of Mrs. McLean in the Detroit Opera production of Susannah, Olga in Eugene Onegin with Opera San Jose and roles for the Santa Fe Opera. Ms. Warner will also appear in the Michigan Opera Theatre production of Anoush this fall. She will return to Michigan Opera Theatre next spring as Rose in La Traviata.

VALERIE YOVA
Frasquita (all performances) Michigan Opera Theatre debut 2000 Soprano Valerie Yova is a national winner of the prestigious Metropolitan Opera Auditions as well as a finalist for the Frederick Schorr and Loren Zachary Society Auditions. Previous appearances include performances with New York City Opera, Pittsburgh Opera Theatre and the Toledo Opera. Ms. Yova's extensive oratorio experience includes appearances with the Grosse Pointe, Plymouth, Dearborn and Birmingham-Bloomfield symphonies.

JOHN DEMAIN
Conductor (all performances) Michigan Opera Theatre debut 1980 John DeMain has established himself as one of the preeminent musical directors of his generation. In addition to his duties as music director of the Madison Symphony and artistic director of Opera Pacific, he is also a sought-after guest conductor of orchestras and opera companies around the world. Recent highlights are Susannah at the Washington Opera, Porgy and Bess for the New York City Opera, The Glassblowers at the Glimmerglass Opera and Carmen and Der Rosenkavalier at Opera Pacific. Future plans include The Merry Widow for the Los Angeles Opera, a return to Glimmerglass to conduct Little Women and Rigoletto, Don Giovanni and Dead Man Walking for Opera Pacific.

RON DANIELS
Stage Director Michigan Opera Theatre debut. Born in Brazil and currently residing in New York, Ron Daniels currently holds the title of honorary associate director at the Royal Shakespeare Company, having directed over thirty productions for that company. Recent credits include: Il Be Pastore for the Boston Lyric Opera, Mulatau Butterfly for the San Francisco Opera and Opera Pacific, King Lear in Sao Paulo, Brazil, and Anthony and Cleopatra at the Shakespeare Theatre in Washington, D.C. Mr. Daniels is also the executive producer of Naomi Wallace's film Lawn Dogs and earlier this year directed a short film titled Sons Que Sama. He is currently in pre-production for The War Boys, which will begin shooting later this fall.

LILI DEL CASTILLO
Choreographer Michigan Opera Theatre debut Carmen 1996. Lili del Castillos dramatic style has graced stages throughout the U.S. She trained in Spain, where she was a member of The Antonio Alonso Troupe. She has performed or choreographed Carmen in Orlando, New Orleans, Houston, Costa Mesa and Milwaukee. She has been the choreographer, dance and movement coach, and a performer in La Traviata for both Atlanta Opera and Opera Pacific.

JAMES INGALLS
Lighting Designer Michigan Opera Theatre debut. The work of James Ingalls has been seen throughout the world. Career highlights include the 1987 world premiere of Nixon in China, a production that won an Emmy Award. Mr. Ingalls has designed for the Kirov Opera, the Metropolitan Opera and the Netherlands Opera.

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THE CAST

ANOUSH
Hasnigk Papian* Nov 10, 14, 17
Aline Kutan* Nov 11m, 16, 18m

SARO
Yeghishe Manucharyan* Nov 10, 14, 17
Sarkis Barseman* Nov 11m, 16, 18m

MOSSY
Yuri Nechaev*

ANOUSH'S MOTHER
(please see program insert)

SARO'S MOTHER
Edna Garabedian*

OHAN
Matthew Tuell+

VILLAGE ELDER
Karekin Odabashian*

NIGHT WATCHMAN
Christopher Vaught*

FIRST GIRL
Karla Hughes*+

SECOND GIRL
Eliza Warner

THIRD GIRL
Heidi Bowen*

FOURTH GIRL
Katherine Schmidt*

FIFTH GIRL
Tamara Whitty

BEST MAN
Rubick Matljan*

* Michigan Opera Theatre Debut
+ Michigan Opera Theatre Young Artist Apprentice

Conductor Raffi Armenian
Director Gerald Papasian
Choreographer Eldar Aliev
Set Design Franco Colavecchia
Costume Design Melissa Bruning*
Lighting Design Kendall Smith
Makeup & Hair Design Elsen Associates
Stage Manager Kenneth Saltzman
Subtitle Translation Christopher Bergen

Opera in Three Acts
Music by Armen Tigranian
Libretto by G. Ya. Burkovich
Revised orchestration arranged by Julian Miran
Based on a poem by Hovhannes Toumanian
World Premiere: Alexandropol, People's City Hall, August 17, 1912
Setting: Springtime, in the mountains of Armenia

ACT I

Anoush is set in the Armenian mountain village of Lori and is rooted in the traditions of the people who inhabit that harsh and beautiful land.

The young girl Anoush lives with her mother and brother, Mossy. As the opera opens, it is spring, and Anoush is feeling a restless longing she scarcely understands. From a distance can be heard the voice of Saro, the young shepherd who is Mossy’s best friend, singing about the beauty of Anoush.

As Anoush’s worried mother orders her to go inside and ignore the young boy, Saro appears to continue his serenade in person. When he leaves, Anoush describes to her mother the heartache and sadness she often feels, for no apparent reason. Hoping to cheer herself, she decides to take the empty water jugs down the hill to the spring, where the village maidens are gathering.

At the fountain by the banks of the River Debet, Anoush arrives as the young girls sing a song to the river, asking if it passed their future loves in its wanderings through the mountains. They fill their water jugs and then sit by the fountain, happily singing rhymed couplets about sad and unrequited love. The worried voice of Anoush’s mother sounds a counterpoint, calling her daughter to come home.

Anoush’s premonitions of misfortune are intensified at the village festival celebrating Ascension Day. The villagers dance and sing, and then undertake traditional wrestling matches—all of which, according to strict custom, must end in draws, so that no one is humiliated by losing in front of his friends. The villagers want Saro and Mossy to wrestle, but Mossy declines.

After the men have left, the young girls begin their traditional holiday fortune-telling. Anoush’s fortune indicates that her lover will die, shot through the heart; despite the other maidens’ efforts to calm her, she exclaims that a curse laid on her as a child has been confirmed.

ACT II

The village gathers for a wedding. Carried away by the general merriment, Saro and Mossy agree to entertain the guests with a wrestling match. Saro, however, caught up in the excitement of the match and showing off to his beloved Anoush, forgets the traditional rules and defeats Mossy, thus humiliating him in front of the entire village. Enraged, Mossy vows revenge, as his terrified sister looks on helplessly.

ACT III

Mossy angrily refuses to forgive Saro for the accidental insult. Saro and Anoush, realizing that they will never be allowed to marry and will, in fact, be forbidden to see each other, run off together into the mountains.

Some months later, Anoush goes into the village, hoping to effect a reconciliation, while Saro, knowing that Mossy is still seeking to kill him, waits in the hills above the village. Mossy finds Saro and kills him with a bullet through the heart, confirming the prophecy of Act One. When his body is discovered, Anoush goes mad with grief and flings herself to her death from a high cliff.

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David DiChiera discusses
Anoush

By Dr. David DiChiera

Any music lover has the opportunity to hear the major works of the western European operatic repertoire on recordings, and those fortunate enough to live in or travel to a city with a thriving cultural climate may also have the opportunity to see them performed. However, there are equally musical, dramatic and passionate works that, by accident of language or national origin, stand outside the mainstream of Italian, French and German opera. Dedicated opera buffs may know their names, but chances are they have never actually heard them. The performance of any generally unfamilair opera therefore is a noteworthy event. If the opera in question is also a fine representative of a distinctive culture and its traditions, the production is doubly significant.

I feel particularly privileged to have been involved in bringing the first English-language production of Anoush, the most important work of the Armenian composer Armen Tigranian, to the American stage, when Michigan Opera Theatre produced it at the Music Hall Center for the Performing Arts in 1981. Twenty years later, it is with an even greater sense of pride and nostalgia that I present the first western, original-language production of Anoush, now with sets designed and built specifically for the expansive stage of the magnificent Detroit Opera House. For a long time, I have believed that Detroit, given its generous mixture of nationalities and an enthusiastic musical community, is a natural location for Michigan Opera Theatre to mount a series of major nationalistic operas. The very nature of opera enables the audience to experience a panorama of the cultural elements that distinguish one nationality from another. Anoush provides a stimulating and moving introduction to the dances, music, visual arts, literature and customs that constitute the Armenian heritage, and in this way, Anoush bridges the gap between the culture of the Armenian homeland and the musical and cultural conventions better known to most American audiences.

Armen Tigranian himself was conscious of his role as a continuator and a conservator of music and customs. As a professional composer, he knew that the foundations of his craft were laid both in Armenian folk song and in the various genres of European art music. By the last quarter of the nineteenth century, Armenian composers had written an impressive variety of European-influenced works and had done a great deal to collect and preserve native folk music.

When Tigranian began to compose Anoush in 1908, he was on his way to creating an enduringly popular national opera, rooted in both sources. He had received his formal training at the conservatory in Tbilisi, where he studied the theory of composition under Nikolay Semyonovich Klenovsky, who had himself studied under Tchaikovsky. After graduating in 1901, Tigranian began a career as a choral director and teacher. The inspiration for Anoush and the circumstances of its first performance are described in a memoir Tigranian wrote in 1948.

I read Hovhannes Tumanian's [poem] "Anoush" for the first time in 1907, and from that time on the great poet became dear to me. I decided to write the opera Anoush. I corresponded with the poet until I finally met him personally in 1913. In 1912 we had performed the opera...
talent in Alexandropol (present-day Leninakan). The performance brought about great interest, which was understandable, since the poem enjoyed such great popularity. I felt the artistic success of the great poet, and that day became a holiday for me. Almost all of Hovhannes Toumanian's works can be put to music, because they are so inspiring and sonorous.

In 1933, fifteen years ago, the great poet's lyre became silent, but his writings remain. Today our new generation has every opportunity to use Toumanian's works, to study them and to create new works and new talents for our homeland.

What Tigranian modestly did not say was that the popularity of his opera stems in great part from the lyrical and dramatic qualities of his own music. Combining the forms of western opera with the melodic and modal traditions of Armenian music, and making skillful use of his background in choral directing, he gave the world a unique masterpiece.

In preparing our original-language Great Opera, I have made some large-scale changes to the original with the intention of making it more readily understandable to modern-day audiences. The central dramatic situation—the story of lovers who are trapped and destroyed by the conflicting demands of rigid social codes and their own passions—is immediately affecting to any group. On the other hand, it must seem somewhat strange to a contemporary audience that the lovers must die because a young man forgot the rules of a wrestling match. Furthermore, while Tigranian could assume that his audience knew and sympathized with the extreme importance of family and community approval of an individual's behavior, we might find it hard to understand why Anoush and Saro (who even get married in the original poem) cannot go away and live together happily ever after. In our version, the two are not married when they run to the mountains, and Mossy's desire for vengeance can be linked to his concern for his sister's honor as well as to his own humiliation and outraged traditionalism. In other words, the broad outlines of family honor, community codes and a strongly patriarchal system are represented in the original libretto. We must be able to look beyond the actual incidents and contemplate their reflections of deeply felt Armenian folk morality and pride.

Certain other changes have been made for purely dramatic and theatrical reasons. When Tigranian divided Toumanian's poem into five acts, he seems to have been as much interested in presenting different aspects of peasant life as he was in developing a sustained dramatic progression and theatrical climax. I felt that a sense of continuity would be better served if Acts I and II were combined to set up the dramatic situation. The original Act III thus became a presentation of a wedding scene—though not that of Anoush and Saro—with its dances and customs climaxing by the fateful wrestling match. Tigranian's Acts IV and V have become our Act III, enabling the audience to experience the death of Saro and Anoush's descent from despair into suicide as an increasingly intense emotional progression.

Present and future audiences will make the final judgment on the success of Anoush in its new dress, but I know that all those who have worked to present it share my gratification at bringing an Armenian national classic onto another stage. As we present Anoush in commemoration of the adoption of Christianity in Armenia 1,700 years ago, I would also like to express my immense gratitude specifically to the "Armenians for Anoush" committee and to the broader Armenian community for their extraordinary commitment and support for this project.
Artist Profiles

SARKIS BARSEMIAN
Sarou (Nov 11, 16, 18m)
Michigan Opera Theatre debut. Recent career highlights: Michigan Opera Theatre presents music director of the Chicago Symphony and the Chicago Opera Theatre. He has conducted numerous operas in Canada and the United States, including his debut with the Canadian Opera Company in 2001.

RAFFI ARMINIAN
Conductor
Michigan Opera Theatre debut. Anoush 1981
One of Armenia’s most prominent conductors, Raffi Arminian was appointed music director of the Armenian State Symphony Orchestra in 2000.

ALINE KUTAN
Anoush (Nov 11, 16, 18m)
Michigan Opera Theatre debut. Canadian soprano, winner of the Metropolitan Opera Auditions. She has performed with opera companies around the world, including the Metropolitan Opera, Lyric Opera of Chicago, and the San Francisco Opera. She has been described as having a “vocally stunning and technically devastating performance.”

GERALD PAPASIAN
Stage Director
Michigan Opera Theatre debut. Anoush 1981
Gerald Papasian is a versatile stage director with extensive experience in opera, ballet, and musical theater. He has worked with a variety of companies, including Michigan Opera Theatre, Los Angeles Opera, and the Canadian Opera Company.

YEGHISHIE MANUCHARYAN
Yeghishe Manucharian (Nov 10, 14, 17)
Michigan Opera Theatre debut. A native of Yerevan, Armenia, tenor Yeghishe Manucharian graduated from the Tchaikovsky Central Music School in 1988. In 1995, he was engaged by the Armenian National Opera as principal artist and sang leading roles in Anoush, Il Trovatore and La Cenerentola. He has also performed with opera companies in France, Italy, and the United States.

KAREKIN ODABASHIAN
Village Elder
(All performances)
Michigan Opera Theatre debut. Born in Armenia, Karekin Odabashian studied at the Armenian State Conservatory and the University of California, Los Angeles. He has been a conductor, producer, and director of opera productions throughout the world.

YURI NECHADEV
Mosk (all performances)
Michigan Opera Theatre debut. Born in the Ukraine, baritone Yuri Nechaiev graduated from the Moscow Conservatoire and went on to become a soloist of the Bolshoi Theater in Moscow, where he performed roles such as the title role in Eugene Onegin, Conte di Luna in Il Trovatore and Don Giovanni in the United States. He has also performed with opera companies in Europe, Asia, and the Americas.

FRANCO COLAVECCHIA
Set Designer
One of America’s most eminent set designers, Franco Colavecchia has created productions that have been seen on stages throughout the world. His productions include The Tales of Hoffmann for the Metropolitan Opera, Faust for Lyric Opera of Chicago and Los Angeles Opera, and The Dialogues of the Carmelites for the Juilliard Opera.

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EDNA GARABEDIAN
Saro's Mother
(all performances)
Michigan Opera Theatre debut. Of Armenian descent, mezzo-soprano Edna Garabedian has performed to critical and popular acclaim throughout the United States and Europe. Career highlights include Santuzza in Cavalleria Rusticana at the Munich Opera, Aida at the Frankfurt, Stuttgart and Karlsruhe Opera, and If Tresor and Tristan und Isolde at the Nurnberg Opera. In North America, she has appeared with the San Francisco Opera, Seattle Opera, Houston Opera, New York City Opera, Edmonton Opera and the Lyric Opera of Chicago among others.

Eldar Aliev
Choreographer
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KENDALL SMITH
Lighting Designer
Michigan Opera Theatre debut.
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- Daniel Stachyna
- Andrew Wu
- Mary Stollberg
- Jason Bendler

#### VIOLIN II
- Victoria Haltom, Principal
- Brooke Hoplamazian
- Lydia Lui
- Bryan Johnston
- Anna Weller
- Kathryn Stepulla
- Julia Kurtyka
- Michael McGillivray

#### VIOLA
- John Madison, Principal
  - Concertmaster
- James Greer, Acting Principal
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- Scott Stellanko
- Kathleen Grimes
- Barbara Zmich
- Barbara Stollberg
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- Lauren Elizabeth Bezerko
- Ashlyn Brady
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  - Jordan Fantauzzo
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Time Out for Opera—Introducing opera and opera singers to the public.

Our Award-winning television series, TIME OUT FOR OPERA, is taped and aired at Bloomfield Community Television (BCTV) to a much larger subscriber audience than ever before. This is because BCTV has enlarged its cable viewing audience, so that besides the communities of Bloomfield, Bloomfield Hills and Bloomfield Township over Channel 15, the station also broadcasts to Birmingham, Beverly Hills, Bingham Farms and Franklin on Channel 18. There are now approximately 65,000 subscribers.

In July 2001, TIME OUT FOR OPERA was a second-place winner in the Arts Category at The Home Town Video Festival’s North American competition. We wish to thank BCTV Station Manager, Leslie Helwig, Production Director James Gillis, co-producers Jonathan Swift and Karen V. DiChiera, and all the station volunteers for their hard work. A special thank you to mezzo-soprano, Visnja Tijardovic, who was the singer on the program that was sent to the judges.

A new season of seventeen shows has been recorded. Be sure to check your cable listings, so you can tune in. And remember, each January, Flint Public Television Station WFUM chooses thirteen of the programs to broadcast on Sundays to Cable viewers throughout Southeast Michigan and into Ontario, Canada.

The year 2001 presents a unique opportunity for Michigan organizations to create special works about Detroit and Michigan and their histories.

With the Department’s long association with Harriet Berg, founder and director of the Madame Cadilac Dance Theatre, and with a generous grant from the Grayling Fund of the Community Foundation of Southeast Michigan, it was decided to create a piece about the Cadillacs, their friends the Tontis and their adventures crossing the Great Lakes, which led to the founding of Detroit.

It had been a while since Karen V. DiChiera, director of community programs, had composed a new work, and she approached her childhood friend, the award-winning playwright Bonnie Lee Moss Rattner, about writing a libretto. Excited about the project, Ms. Rattner and Ms. DiChiera met with Harriet Berg, and a new opera was on its way to being created!

MOT Main Stage Costume Director, Suzanne Hanna researched the period and created breathtaking costumes!

Familiar Set Designer for Community Programs Allison Norfleet spent time in the Detroit Public Library Map Department and painted a backdrop for the Cadillacs, the Tontis and Jiminima.

The 300th Anniversary of the founding of Detroit

The Cadillacs and Their Great Lakes Adventure

Back row, L to R; Betsy Bronson (Mme. Cadilac); Mark Vondra (Cadillac & a French Voyager); Karl Schmidt (Tonti & Father Joli); Maria Camarrelli (Mme. Tonti) and David Pulice (Indian Native, Jiminima), with boys and girls from Neinas Elementary School, who portrayed the children of the Cadillacs, the Tontis and Jiminima.
A new partnership program!

The Department of Community Programs is beginning a new partnership with the Nataki Talibah Schoolhouse, a Detroit Public School Academy charter school by Central Michigan University.

Beginning in fall of 2001, the MOT Department of Community Programs is partnering with the Nataki Talibah Schoolhouse for three years under a grant awarded to the school from the 21st Century Community Learning Centers Program through the Office of Elementary and Secondary Education, Washington, D.C.

Through the partnership, the Department of Community Programs will perform age-appropriate one-act operas at the school, make students aware of the architecture and buildings of their community, teach Create Opera!, arrange field trips to the Detroit Opera House, and performance opportunities for students, bring professionals in the field of the arts to the school, include Nataki Talibah students in Learning at the Opera House (LATOH) programs and work with the school's curriculum and after-school and weekend programs.

What are partnerships?

In arts organizations have actually been involved in partnerships over many years, but they didn't have a name. We simply stated that we were doing a program with a school or with another cultural organization. But by stating that we have a PARTNERSHIP, it means that we have carefully discussed what our goals are and have agreed to who does what, for how long, for how many participants, for how much money and for what kind of a result. We have often applied for funding together, which even further cements the idea of being partners.

What kinds of organizations could partner with an opera company?

Opera is such a combination of things that the imagination can become overwhelmed with creative directions. We have already had collaborations with the Detroit Symphony Orchestra, the Charles Wright African-American Museum, the Detroit Community Music School, and Your Heritage House Museum.

Through the Arts Centered Education Partnership Program (ACE), several groups of cultural organizations had the opportunity to create partnerships with clusters of Detroit Public Schools for a five-year period. This exciting possibility led to the grouping together of Michigan Opera Theatre, the Detroit Public Library, the newly renamed Heritage Museum for Youth, Preservation Wayne and First Circle. The school cluster is the Detroit Day School for the Deaf Poe Developmental, Edmundson Elementary, Pelham Middle and Murray Wright High Schools.

For a name of the newly formed entity, Gretchen Coleman, the principal of the Detroit Day School for the Deaf, suggested "The Celebration of Self Partnership." All of the partners loved it. The name reflects what we all believe and strive for with our young people.

Michigan Opera Theatre's Community Programs Department strives to allow young people to discover their ability to create, perform, produce and feel that any art form from any century or any country can be theirs to enjoy. The Detroit Public Library believes that world knowledge should be available to everyone. The Heritage Museum for Youth shares the talents of people from many nations and ethnic backgrounds. Preservation Wayne yearns to preserve our past by preserving our built history while making it accessible to future generations of citizens. First Circle students move, feel, experience and dream.

We are entering our final year of funding through the ACE Program. We are so privileged to have had the opportunity to work with all the participating cultural partners and with the schools and their wonderful students. It is hoped by the entire partnership that, somehow, funding can be found to continue the work we have begun. We have all been enriched! We truly understand the real meaning of what a PARTNERSHIP can be.
The Avanti Society

The Italian word "avanti" means "ahead" or "forward." The Avanti Society of Michigan Opera Theatre is a special group of forward-thinking donors who have designated a special gift to benefit the organization in the future. These generous gifts ensure our artistic progress in the future for the benefit of generations to come.

Gifts can be made through a variety of estate planning instruments, including bequests, trusts and other planned giving arrangements.

Benefits of The Avanti Society include:
- Invitations to dress rehearsals and other special events not offered to the general public.
- Annual recognition event, featuring guest artists.
- Educational seminars.
- Individualized estate planning assistance for bequests, trusts, life income plans and other charitable gifts to Michigan Opera Theatre.
- Recognition on the donor wall in the Detroit Opera House and in the season program books.

If you are interested in making a planned gift to Michigan Opera Theatre and thereby qualifying for membership in The Avanti Society, please contact:

Jane Fanning, Associate Director of Development at (313) 237-3268 or jfanning@motopera.org or return the reply form below to:

Jane Fanning
Michigan Opera Theatre
1526 Broadway
Detroit, MI 48226

THE AVANTI SOCIETY OF MICHIGAN OPERA THEATRE

☐ I am interested in receiving further information on The Avanti Society and planned giving arrangements with Michigan Opera Theatre.

☐ I would be interested in attending an educational seminar on planned giving and the tax advantages available through planned giving. My preferred time to attend a seminar would be: □ midday □ evening □ weekend

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In the spring of 1999, Michigan Opera Theatre was proud to be selected as a Leadership Grant participant in the Community Foundation for Southeastern Michigan's (CFSM) Touch the Future program. Originally, thirteen organizations were chosen for this honor, and after March 31, 2001, only nine organizations, including Michigan Opera Theatre, remained in the program. We are working together with the other organizations and the Community Foundation to build endowments for the future of this community and southeastern Michigan.

As a participant, Michigan Opera Theatre is eligible to receive over $300,000 in matching grant funds into MOT's endowment at the Community Foundation and $130,000 in operating support from CFSM. In order to receive these funds, we must raise over $2,000,000 in qualified planned gifts, such as Charitable Gift Annuities, Charitable Remainder Trusts, Life Insurance or Pooled Income Funds.

To date, Michigan Opera Theatre has raised over $330,000 (face value) of new endowment gifts through the Touch the Future program and has received $50,000 in matching funds for its endowment at the Community Foundation.

If you would like more information about how you could be a part of this unparalleled opportunity for Michigan Opera Theatre, please call Jane Fanning in the planned giving department at (313) 237-3268.

Together, we can touch the future.

By giving to the endowment of your favorite charity, your generosity and your belief in community will touch lives for years and years to come. And if that’s not immortality, what is? Find out more by contacting the Michigan Opera Theatre at 313-237-3268 or the Community Foundation for Southeastern Michigan at 1-888-WE-ENDOW or www.cfsem.org.
Michigan Opera Theatre's Young Artist Apprentice Program is now in its twenty-first year of training aspiring young vocal artists and production apprentices for the rigors of the professional theater world. This year, talented young singers, recruited from across the country, will take up residence with Michigan Opera Theatre, participating in multiple-week masterclasses with the conductors, directors and singers from current productions. Apprentices also receive private coaching with Michigan Opera Theatre's professional music staff, preparing their assigned comprimario roles for the season's productions. Rehearsals and performances assist them in making the transition from student to professional.

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 Michigan Opera Theatre in full professional capacities after apprenticeships with the company.

The impressive list of now-prominent artists who made their debuts or had early starts with Michigan Opera Theatre includes Carmen Balthrop, Kathleen Battle, Rockwell Blake, Richard Cowan, Maria Ewing, Terese Fieda, Wilhelmenia Fernandez, Rebecca Luker, Catherine Malitano, Leona Mitchell, David Parsons, Kathleen Segar and Victoria Vergara among others. For further information on auditions and application requirements for the Apprentice Program, please call the Michigan Opera Theatre Production Office at 313/961-3500.

Michigan Opera Theatre's Young Artist Apprentice Program is sponsored in part by an endowment from the Joyce H. Cohn Apprentice Award Fund. Additional support for the 2001-02 season provided by DeRoy Testamentary Foundation and Robert A. Cornette, Ph.D., PC.

We invite you to participate in sponsoring an artist apprentice. Sponsors provide opportunities for a new generation of promising young singers. To sponsor a young artist, please call 313/237-3408.
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The Michigan Opera Theatre and the Detroit Opera House present one of the finest and most diverse opera and dance series in the country. The theatrical experiences encompass vocal and orchestral music, dance, drama, costumes, sets and lighting. The achievement of this multiplicity requires many voices and many willing hands. The talented, giving hands of our Opera League, Ushers, Dance Council, Young Professionals, Ambassadors, Office and Boutique workers, Movers, Supers, Education & Outreach, and Adagio volunteers have a significant impact on the overall operation of the company.

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Detroit Opera House

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BRAVO 45
General Information

PHOTOGRAPHY & RECORDING DEVICES Unauthorized cameras and recording devices are not allowed inside the theater at any time. The taking of photographs of the theater or any performance is strictly prohibited. As a courtesy to our guests, we ask that all paging devices, cell phones and alarm watches be switched to silent mode prior to the start of a performance.

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

RESTROOMS Ladies’ restrooms are located off the Ford Lobby (Broadway street entrance), down the stairs and also on the third floor (Madison street entrance) – please press “3R” on the elevator to reach these facilities. Gentlemen’s restrooms are located under the Grand Staircase, and also on the third floor (Broadway street entrance) – please press “3” on the elevator to reach these facilities. Please note: All third-floor restrooms are wheelchair accessible.

NO SMOKING The 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 ushers, 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 Latecomers will be seated only during an appropriate pause in the program and may view the program on closed-circuit television monitors located in the lobbies until an appropriate program pause occurs. Late seating policies are at the discretion of the production, not opera house management.

LOST & FOUND Lost and Found is located in the Security Department. Please see an usher if you have misplaced an article, or call 313/961-3500 if you have already left the theater. Items will be held in Lost and Found for thirty days.

PARKING Parking for all events is available in the Opera House Garage, located directly across from the Detroit Opera House (on John R. and Broadway streets). Prepaid parking is available through the box office. Please call 313/237-SING 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-served basis. Please see an usher 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. Please contact the Box Office should you desire special consideration.

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.

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Drinking fountains are located in the lobbies on floors one and three. Public pay phones are located in the vestibule of the Ford Lobby. Patrons in wheelchairs can access pay phones outside the third-floor ladies’ restrooms.

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TICKET INFORMATION The Detroit Opera House Ticket Office hours are as follows: Non-performance weeks – Monday through Friday 10:00 a.m. to 5:30 p.m. Performance days – 10:00 a.m. through the first intermission of the evening’s performance, except Saturdays and Sundays, when the Ticket Office will open two hours prior to curtain. Tickets for all public events held at the Detroit Opera House are also available through all TicketMaster phone and retail outlets.

OPERA HOUSE TOURS Come join the Opera House Ambassadors for a backstage tour of the Detroit Opera House. Learn about the history of the Opera House and its restoration. Meet the people behind the scenes, tour the stage and see how it operates. Tours are $10.00 per person. For more information, please call 313/237-3407.

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With its commitment to excellence in every performance, the Michigan Opera Theatre inspires, enthralls and delights us. It enriches our lives.

The MASCO family of companies proudly supports the Michigan Opera Theatre's great productions in its 2001-2002 season. They are outstanding contributions to the cultural life of Michigan and we extend our best wishes for a sensational season.
We've always been interested in things that move people.

Dance, art, music and literature do so much to enhance and enrich our lives. Not only do they offer a valuable experience, but also, they increase the enjoyment of many. We feel our world is a much better place because of such endeavors. And we look forward to a future filled with the creativity and inspiration the arts provide to all of us.

Gordon Parks' multi-faceted career includes works as filmmaker, novelist, poet, composer, and what he is perhaps best known as, a photojournalist with Life magazine for over 20 years. His art is truly a treasure for all.


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Carmen

October 14-21, 2001

The editors of Bravo regret the omission of the following information:

SUZANNE MALLARE ACTON
Chorus Master

Now celebrating 20 years with Michigan Opera Theatre, Suzanne Mallare Acton has served as the Opera Company’s Assistant Music Director and Chorus Master since the 1981-1982 season. She has conducted several productions during her tenure, including The Barber of Seville and The Daughter of the Regiment. For Dayton Opera, she has conducted West Side Story, My Fair Lady and The Pirates of Penzance. Ms. Acton has served as coach and accompanist for the opera companies of St. Louis and San Diego, and is the Music Director of Rackham Symphony Choir.

Supernumeraries:
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Fight Choreography:
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NORTHWEST AIRLINES

Northwest Airlines is the official Airline of Michigan Opera Theatre
ANOUSH

Opera in Three Acts
Music by Armen Tigranian
Based on a poem by Hovhannes Toumanian

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LET IT BE KNOWN, That it is a pleasure and a privilege to extend my heartiest congratulations on behalf of the State of Michigan on the opening night performance of the opera "Anoush." Michigan Opera Theatre's presentation is part of a worldwide commemoration of the 1700th anniversary of the adoption of Christianity as the state religion of Armenia. This highly anticipated production also serves as a tribute to the extraordinary contributions of the Armenian community in this tri-centennial year of the City of Detroit. This event was made possible by the generous support of the Michigan Opera Theatre, charitable donations from the Armenian community, as well as contributions from those who support the arts. We commend them for their investment in the State of Michigan.

IN SPECIAL TRIBUTE, therefore, this document is signed and dedicated to celebrate the opening night performance of the opera "Anoush." May each participant know of our admiration and warmest wishes for their success, both with this event and in their future endeavors.

LIEUTENANT GOVERNOR
October 30, 2001

ON THE OCCASION OF THE PERFORMANCE OF ANOUŞ OPERA AT THE MICHIGAN OPERA THEATRE

It is with great pleasure that I convey my most heartfelt greetings to the performers, the musicians and the management of the Michigan Opera Theatre on the staging of Anoush Opera in one of the most celebrated Opera houses in the world.

The United States has long ago become home for many of our compatriots. They have enjoyed vast opportunities for preserving their national identity and sharing their culture with their fellow Americans. The performance of Anoush Opera, one of the most revered pieces of Armenia’s musical culture, is a remarkable tribute to the contribution of the Armenian Americans to the depth of American multiculturalism. The power of human civilization rests in the diversity of its cultural heritage. The values of freedom, all the more cherished in today’s turbulent times, continue to offer unqualified opportunities for the best expression of human talent. This event is particularly dear to our hearts as it is taking place at a time when the Armenian people are celebrating 1700 years of Christianity as the state religion.

I thank all the sponsors for their unyielding efforts in making this production possible. I commend greatly the dedication and vision of Dr. David DiChiera, General Director of the Michigan Opera Theatre, and the staff of the Theatre, who have displayed profound inspiration towards ensuring the success of the performance. I have no doubt that the audience in Detroit will value highly these efforts.

ROBERT KOCHARIAN
President, Armenia
Blessings from the Catholics of All Armenians

We are extremely pleased to learn that Aram Tigranian's "Anoush" opera will be performed at the renowned Michigan Opera Theater, with the initiative of the Detroit Armenian community and the administration of the Michigan Opera Theater, in celebration of the 1700th anniversary of Armenia's conversion to Christianity.

The Opera "Anoush" is one of the jewels of Armenian musical art, and thanks to its typical Armenian character it enthralles and moves the listening audience with the echoes of the Armenian highland. We are confident that the production of this opera thanks to the miraculous power of the art.

We extend our Pontifical blessings from the Etchmiadzin and our sincere appreciation to the responsible parties who have made this major project.

With blessings,
Garegin II
Catholics of All Armenians

Holy Echternadzin
October 5, 2001

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Let the Lord give you strength and bless your good deeds.

Amen.

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Dear Dr. Di Chiara,

We are proud and honored to see Aram Tigranian's "Anoush" opera, produced first in 1981 in English, to again be presented in Armenian native language on the occasion of 1700 years of our national adoption of Christianity in Armenia. Through the participation of some of the famous Armenian artists in Armenia and in the Diaspora, Hratch Papiyan, Allan Kassler, Vagharshak Hanoumanian and Sarkis Baramian, and under the professional direction of the internationally prominent conductor Marko Vartanian Armenian and director Garegin Papian.

We pray to God to bless you, your collaborators, the "Anoush" opera committee's members and all the women and men who have contributed in different ways to make the actual production of "Anoush" opera a worthwhile meaningful and memorable event. We wish you all good health and prosperity.

Sincerely yours in the Lord

Catholics-Patriarch of the House of Cilicia
For Armenian Catholics

Given at Beirut, October 2, 2001
The second year of our Catholicosate

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Dear Dr. Di Chiara,

I came to learn with special joy that the Michigan Opera Theater in November 2001, will present to the public the "Anoush" opera theater.

In fact, "Anoush" Opera is not merely an important musical achievement, it expresses the love and joy, the suffering and aspirations of our people. Therefore, the performance of "Anoush" by Michigan Opera Theater will not only display to the public the cultural values but also the inner yearnings and dreams of a people who has survived in the midst of the terrors and persecutions of history.

I deeply appreciate this initiative of the Michigan Opera Theater. I also appreciate the full support of the Armenian community of Detroit to this major project.

God bless you all.

Prayerfully

ARAMEAN CATHOLICOSATE OF CILICIA

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ARAMEAN EVANGELICAL WORLD COUNCIL
COUNCIL MONDIAL EVANGELIQUE ARMENIEN

A Word From the Armenian Evangelical World Council

The year 2001 is a highpoint for all mankind, being the first year of the 21st century and the beginning of the third millennium. For the Armenian people throughout the world, the year 2001 is an even more significant year, since, besides the aforementioned millennium, it is the 1700th anniversary of the proclamation of Christianity in the home nation of Armenia. This year Armenians in every corner of the world are solemnly and joyfully celebrating the anniversary.

Armenians of Greater Detroit, along with their 1700th anniversary commemorations, have joined their fellow Armenian citizens of Detroit in celebrating the tricentennial anniversary of the City of Detroit.

Michigan Opera Theater's presentation of "Anoush" is a fitting tribute to these dual celebrations. The "Anoush" opera is an Armenian masterpiece composed by a talented Armenian composer, Aram Tigranian (1978-1998) and was based on the popular historic work of a great brilliant Armenian poet, Hratchmous Tigranian (1889-1928) endearingly called "The Poet of All Armenians."

We take this opportunity to acknowledge our debt of gratitude to those who, through their contributions of time, talent and finances brought this venture to its successful culmination: in the General Director of Michigan Opera Theatre and Dr. Di Chiara, the director of the "Anoush" opera and the stars and staff, the performers, the chairpersons and members of the "Anoush" opera committee and many of friends of "Anoush."

We salute them for the job well done!

Armenians are appropriate times not only to honor the past, but also appropriate times to claim the future. The past is only seen to keep when we are willing to move into the future which we will create. Each generation must take its part in building a future for the generations to come that is worthy of its past. We must look to the future and be challenged to greater efforts and achievements.

May God bless our glorious heritage and make us worthy preservers, perpetuators, and promoters of the same.

With all of my best wishes,

Rev. Dr. Vahnam H. Toutkian
President, Armenian Evangelical World Council

August 8, 2001

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Notes from the Director
by Gerald Papasian

Back in 1981, the use of surtitles was not as common as it is today. Anoush was sung in English, in accordance with Michigan Opera Theatre's mandate to render opera widely accessible. Today, Michigan Opera Theatre will make history once again by staging its Western World Premier of Anoush sung in its original Armenian language.

Directing Anoush once again, twenty years later at Michigan Opera Theatre, is a joy and a challenge for me. When Dr. DiChiera invited me to discuss this new production, I had an obvious feeling of deja vu. Maestro Raffi Armenian, as well as set designer Franco Colavecchia, both of whom collaborated with me in 1981, were also there. As we began rehearsals, it seemed that nothing had changed, except the few additional wrinkles we each had acquired. And yet the world has changed tremendously since those days.

We've completed the 20th Century with great hopes manifested in the collapse of the Berlin wall, the break-up of the Soviet Union and the creation of new independent Republics (Armenia being one of them) - only to begin the 21st Century with a set of tragic events, which suddenly make us see the harsh realities of our times.

Anoush's beautiful, innocent music may seem somewhat out of place in view of today's realities. However, we have to remember that behind Tigranian's delicately evocative melodies lays Hovhannes Toumanian's epic poem 'Anoush' upon which the opera is based. Toumanian has offered a harsh social commentary on the old-fashioned mores and fundamentalist attitudes that provoke the destruction of pure and innocent love. Is it so incomprehensible then that Tigranian's seemingly light melodies are written mostly in minor keys?

It is easy to
describe
Anoush as a
moody young
woman
verging on
depression
It is easy to dismiss Anoush as a moody young woman verging on depression and wonder upon the sadness of Saro’s melancholic aura in the middle of a joyous wedding scene, where everyone is supposed to be happy - or are they? In this 19th Century remote Armenian village lost in the lofty Caucasian Mountains, a mother giving away her daughter was well aware of the common condition in society as theirs. In our new production of Anoush I propose to take a young maiden, trapped in a web of rigid and oppressive social order without the glimpse of hope for future emancipation, on a journey back down memory lane: a flashback in Anoush’s mind before her final leap to her destiny. Toumanian himself had six daughters and didn’t wish them to grow up under those circumstances. He gave each of them a brilliant education and allowed them unprecedented freedoms, with the hope that others would follow his example. He was a pacemaker in his time. In that particular area of the world perhaps things have changed - or perhaps not! One certainty is that the “mores” Toumanian fought against still exist in the world today and there are still many Anousses and Saros (or Romeo and Juliette’s, if you will) who suffer the evils of deeply rooted superstitions, heavy-handed traditionalism, outdated codes of honor and absurd religious and social hatreds.

Understanding the overall sadness of this ‘winter’s tale’, as Shakespeare would have it, is understanding cultures in need of help in their quest for emancipation towards universal standards of human relations, so crucial in our drive to conquer all hatred and evil. Music, dance, and drama create this understanding through the emotions they generate. Could opera, as a true international art form, be an answer to our modern problems? I sincerely believe it can!
Like many American cities, Detroit is comprised of a rich diversity of peoples. This community involves an intermingling of many cultural heritages, giving our City its own unique history and characteristics. Since the founding of Michigan Opera Theatre I have always believed that opera, with its synthesis of literary, musical and visual elements, is the ideal vehicle to showcase and share with the entire community the unique ethnic and national qualities of each of our peoples.

While American opera-goers have ample opportunity to enjoy Italian, French, German and Anglo-American works, there are many other cultures that are rarely experienced in our opera houses. The opportunity to bring to our community the works inspired by other cultures, such as African-American, Polish, Russian and Armenian, strengthens our understanding and appreciation. I am especially grateful for the enthusiasm and commitment demonstrated by these various communities, all of whom have participated in bringing these works to our stage — often for the first time in America.

As one who was possessed and driven by a dream to provide our community with a world-class opera house, I could not resist a similar dream of a talented musician and Armenian community leader to bring to America its first production ever of the Armenian opera Anoush. In 1981, Alice Haidostian persuaded me that the Armenian community would support this American premiere and she indefatigably provided the leadership to ensure its success. With the opening of the Detroit Opera House, Alice further dreamed that Anoush would one day be seen in a new production, befitting our expansive new stage — this time sung in its original language.

It has been a great pleasure to work with the Armenian community in bringing this project to fruition. I have been greatly impressed with the leadership and dedication that they have demonstrated in this drive to provide the necessary funds to help make Anoush a reality. On behalf of Michigan Opera Theatre, I salute the Armenians for Anoush Committee, Alice Haidostian, Chairman, Edmond Azadian and Edgar Hagopian, Co-chairmen, and the hundreds of Armenians and friends who contributed their time and resources to the success of Anoush.
DON'T MISS MICHIGAN OPERA THEATRE'S SPRING OPERA SEASON!

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Come to the Detroit Opera House Ticket Office during intermission and save 15% when you subscribe to Michigan Opera Theatre's exciting spring season. Discount applies to all performance times and price levels.

Visit us online at www.michiganopera.org 313/237-SING (7464)

April 20-28
Michigan Opera Theatre Premiere!
Featuring Russian Superstar Tenor Vladimir Galouzine singing his "signature" role for the first time in North America.

May 11-19
Michigan Opera Theatre Premiere!
Featuring Sumi Jo in her first Lakmé.

June 1-9
Exciting New Production!
Featuring one of the world's most beloved opera scores— including the famous overture.

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Production Notes

GERALD PAPASIAN was born in Egypt of Armenian Parents. After graduating from the Armenian State Dramatic Arts Academy as a Diaspora student with an M.A. in Directing, he joined his family in the US, living in Detroit then in Los Angeles. He received further theatre training in the US and in France where he currently resides. Gerald has acted in, directed, translated, adapted numerous plays and has lectured on Theatre and Opera at various universities internationally.

His US directorial debut was the Western World Première of the Armenian Opera Anoush in his own English translation (MOT). Other credits include Caesar and Cleopatra (Cairo Opera House), Arms and the Man (Young Vic-London) and most recently Taparnigos, Dentiste Pour Dames (Déjazet Theatre-Paris). He has adapted and directed numerous plays from an early age in Cairo, Paris, London, Los Angeles and Yerevan ranging from musicals, opera, operetta, straight plays to TV and video productions.

Gerald Papasian recently completed the dramaturgic restoration of Dikran Tchouhadjian’s opera Arshak II in collaboration with Musicologist Haig Avakian. The work was recently released in a complete 26-volume publication including piano and orchestral scores as well as separate instruments and had its world premiere at the San Francisco Opera in September of this year, 133 years after its creation.

Gerald Papasian was twice awarded Best Actor by the Cinematographers’ and Theatre Unions of Armenia respectively, and was made Honorary Member of the National Theatre there in 1992.

He is the Founding Director of the Dikran Tchouhadjian Research Centre for the Preservation of the Treasures of Western Armenian Culture in Paris since 1998 where he currently resides with Nora Armani.

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Due to Family concerns, Edna Garabedian was forced to withdraw from this production of Anoush. The thoughts of the Michigan Opera Theatre staff are with her and we wish her well.
The editors of Bravo regret the omission of the following information:

Yeghishe Manucharyan will perform the role of Saro in all six performances of Anoush.

**Dancers appear courtesy of Ballet Internationale, Indianapolis, Indiana**

**Women:**
- Kerrie-Anne Dunn
- Svetlana Kazonina
- So-Yon Nam

**Men:**
- Yuri Beletski
- Ogulcan Borova
- Vadim Dulepa

Women:
- Chicco Oiwa
- Karen Scalzitti-Kennedy (Bride)
- Marie Tyukova

Men:
- Vadim Pijicov
- Sergei Sergiev
- Alexei Tyukov (Groom)