Too Hot to Handel
November 29, 30 2003
Cincinnati Ballet's The Nutcracker
December 5-14 2003
Les Ballets Africains
February 27 2003
Dance Theatre of Harlem
March 4-7, 2003
No one can guarantee success.

But knowing how to rehearse for it certainly helps.

With over 250 relationship managers dedicated to one-on-one service, a full array of the latest financial products, and an emphasis on helping local businesses succeed, the Standard Federal Commercial Banking team makes sure your needs are always front and center. For more information, call 1-248-822-5402 or visit standardfederalbank.com.
2003-2004
Winter Season

ON STAGE
TOO HOT TO HANDEL .............................................. 4
Program .......................................................... 5
Artist Profiles .................................................. 6
Rackham Symphony Choir ........................................ 7
Marygrove College Chorale and Soulful Expressions Ensemble ........................................................................ 7
Too Hot to Handel Orchestra ........................................ 7

THE NUTCRACKER .................................................. 9
Setting ................................................................ 10
Artist Profiles .................................................. 11
Michigan Opera Theatre Orchestra ................................ 16

LES BALLETS AFRICAINS ............................................ 17
About Les Ballets Africains ......................................... 18

DANCE THEATRE OF HARLEM .................................. 20
Program .......................................................... 21
About Dance Theatre of Harlem ................................ 22
Artist Profiles .................................................. 23

MICHIGAN OPERA THEATRE Board of Directors and Trustees .......................................................... 25

CONTRIBUTORS
Avanti Society .................................................. 26
New Century Fund ........................................... 27
Michigan Opera Theatre Contributors ....................... 27

MICHIGAN OPERA THEATRE Administration and Staff .................................................. 31
General Information ........................................... 31

Since its founding in 1949, the Rackham Symphony Choir has provided talented vocalists from the metropolitan Detroit area with the opportunity to experience and perform choral music of the highest artistic quality. Detroit's oldest choral organization, RSC enhances the cultural richness of the community through its commitment to offering concert performances, student outreach programs and benefit concerts for community-based charitable agencies. One such program with local music programs is this year's production of Too Hot To Handel, featuring members of Marygrove College Choral and Soulful Expressions Ensemble.

Under the visionary leadership of Suzanne Mallare Acton, critically acclaimed conductor and the Rackham Symphony Choir's artistic and music director, the chorus has expanded its rich tradition of musical performance. Concerts of note from the 2002-2003 Season include Too Hot To Handel; the moving Yizkor Requiem, performed with commentary by composer Thomas Beveridge; and The Reluctant Dragon, replete with life sized puppets.

More information is available at www.rackhamchoir.org

Members of Marygrove College Chorale and Soulful Expressions
Orchestral Arrangements: Bob Christianson and Gary Anderson
Lighting Design: Shawn Kaufman
Audio Engineers: Daniel Dene, Paul Moraites
Stage Manager: Ellen Peck

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

Intermission

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

DESTINATION:
ACURA OF TROY
Michigan's Only Acura "Dealer Of Distinction" Award Winner

Come and experience the comfort, convenience, fit and finish of our newly re-designed and re-engineered dealership facility. The true luxury and performance of the Acura sedans and coupes are now presented and described in a style appreciated by the discriminating enthusiast.
We welcome your visit...soon.
Artist Profiles

TOO HOT TO HANDEL

The Concordia Orchestra of New York City commissioned Too Hot to Handel in the early 1990s. Since the first performance at Lincoln Center, crowds have smiled, cheered and danced in their seats (and sometimes in the aisles!). Too Hot captures the essential core of Handel’s famous masterpiece and reinterprets it with chords of rhythm and blues, jazz and gospel. The end result? A dynamic and uplifting celebration that must be experienced. Simply put: Too Hot to Handel is Messiah re-created.

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

SUZANNE MALLARE ACTON

Artistic and Music Director

Suzanne Mallare Acton is recognized for her versatility and dynamic style, from the concert hall to the opera stage. Opera credits include West Side Story, Il Barbare di Siviglia, Music Man, Pirates of Penzance, Mihoko, Daughter of the Regiment and Die Fledermaus for Michigan Opera Theatre; My Fair Lady and La Traviata for Dayton Opera; Merry Widow and Madama Butterfly for Art Park; and Tosca for Augusta Opera. For Rackham Symphony Choir: Carmina Burana, African Sankuru, Voices of Light and Anniversary of the Night Visitors.

Upcoming: Die Fledermaus, Augusta Opera; Pirates of Penzance, Michigan Opera Theatre; Mozart’s Requiem, Rackham Symphony Choir

PRINCIPAL ARTISTS

ALFREDA BURKE

Soprano

Alfreda Burke thrilled Detroit audiences in the Rackham Symphony Choir production of Too Hot to Handel last season. Ms. Burke made her Carnegie Hall debut in Strauss’ Elektra, with the Chicago Symphony Orchestra led by Daniel Barenboim. She has performed with the CSO at Ravinia and Orchestra Hall, Chicago Opera Theatre, Milwaukee Symphony Orchestra, MSU Symphony Orchestra, Lancaster Festival, Grant Park Music Festival, Metropolis Symphony Orchestra and Chorus Angelonum, among others. Her credits include opera, oratorio, concert/recital and musical theater. She has also been featured in recordings, music video, radio, television, film and commercials. Ms. Burke has released her solo debut CD, “From the Heart.” Visit her website at www.sopranoalfredaburke.com

RODRICK DIXON

Tenor

Rodrick Dixon returns to Detroit, where his electrifying presence and dynamic range delighted audiences in RSCs Too Hot to Handel last season. Audiences will also recognize Ms. Cherry for her performances in the Concordia Orchestra presentation of Too Hot to Handel as well as recitals at the Spoleto Jazz Festival and American Music Theatre Festival. In addition to her classical work, she has performed and recorded popular works with Frank Sinatra, the Carnegie Hall Jazz Band and Quincy Jones.

VIVIAN CHERRY

Mezzo-soprano

Vivian Cherry returns to Detroit, where she delighted audiences with her dynamic performance in RSCs Too Hot to Handel last season. Audiences will also recognize Ms. Cherry for her performances in the Concordia Orchestra presentation of Too Hot to Handel as well as recitals at the Spoleto Jazz Festival and American Music Theatre Festival. In addition to her classical work, she has performed and recorded popular works with Frank Sinatra, the Carnegie Hall Jazz Band and Quincy Jones.

Contributors

Sponsor

Standard Federal Bank

Contributors to Rackham Symphony Choir

Impresario

Delos Testamentary Foundation
Mr. & Mrs. Fred Erb
Comerica Bank
Jeffery Kneager
Marygrove College

Conductors Circle

In memory of Kenneth & Andrea Person
In memory of Walter, Regina, Marion and Norma Lit
Martin Croony at Millender Center
Millender Center
Philip & Carol Campbell
Patrick & Patricia Mermick
In honor of Frank Mazza & Alsh Joyce
CNA
CIGNA
BMV
Suzanne Acton & David Osborne
Philip & Maureen Able
Joshua & Emily Eichenhorn
North Star Partners
Vernie M. Friday
Helen Brown

Benefactor

Cheryl Ann and Joseph Kol
Clifford Shaw
Brenda Redding
Anthony & Helen Roda
Susa & Daniel Fox
John Wickes
M.L. Zieve

Friend

Carol & Jerry Reiske
Janet Oakes
Catherine B. Winkabough
Mary Ann Carrell
Jay & Sheila Becker
Connie B. Randall
Leonard H. Lerner, MD & Lorraine Lerner
Linda Van Buren
Betty Lyons
Sarah & James Piper

In Kind Donations

Litt Electric Co. Inc.
Pamela J. Clappitt
Vic Park Studios Inc.

Additional support from Michigan Council for Arts and Cultural Affairs & Detroit Cultural Commission

Grant Park Music Festival, Metropolis Symphony Orchestra and Chorus Angelonum, among others. Her credits include opera, oratorio, concert/recital and musical theater. She has also been featured in recordings, music video, radio, television, film and commercials. Ms. Burke has released her solo debut CD, “From the Heart.” Visit her website at www.sopranoalfredaburke.com

Copyright 2010, Michigan Opera Theatre
Rackham Symphony Choir

**SOPRANO**
Mattie Allison Carolina Andrakovich Sonya Ashton-Hardy LaGreta Blake-Smith MaryAnn Carroll Joan Crawford Susan Cucuzza Edith Faires Julie Fiorani Emily Gay Avital Granot Conda Green Cydney Higgins Linda Irwin Cheryl Krul Bettie Lyons Melissa Markey

Christine Pelot Virginia Person* Elizabeth Pugh Brenda Redding Carol Roszka Ruth Seranian RoseMarie Skrzynski

**ALTO**
Maureen Abele Beth Adams Barbara Ayers Fran Bachmann Emily Catter Deborah Dailey Emily Eichenthorn Louise Fisher* Susan A. Fox

Yvonne Friday Deborah Greening Jori Greening Patricia Minnick Nancy Nelson Sarah Piper Bonnie Sayen Mary Anne Smigulec Linda Van Buren Kate Walrad

**TENOR**
Philip Abele Patrick Clamptt Nate Clements Joseph Dluzniewski Eddie Dunn Donald Gay

Jeff Krueger* Janet Oakes John Saetta Clifton Shaw Stephen Stewart

**BASS**

Laverne Schenk Alan Sebastian* Thomas Sklut Brandon Tenille Michael Thomas Bud Uhl Dean Unick David Vaughn Will Yates

Suzanne Mallare Acton, Music & Artistic Director
Jean Schneider, Pianist
Donald Kukier, Pianist

* Section Leader

Marygrove College Chorale and Soulful Expressions Ensemble

**SOPRANO**
Celeste Carrol Rita Dabney Marion F. Duncan Jean Klein Sue Livingston Angela May

Jessica Nelson Jeanine Reame Staci K. Reed Carol Seddens Carmella Stephens Kim Stroud Annette Wright

**ALTO**
Angel Birch Marlietta Boyd Deborah Golek, FSSJ Tracey Coleman Ellen Duncan Melodie Fizer

Debbie Hillebrand Joan Iwanksi Ronya Taylor

**TENOR**
Jason Jones Cleviston Newsome

Robert Miller Sue Livingston Kim Stroud Ellen Duncan Jason Jones Anthony White

Too Hot to Handel Orchestra

**VIOLIN I**
Charlotte Merkerson, Concertmaster+
Charles Roth Jason Bendler Carol Evans+ Bryan Johnston+ James Kuwaski

James Greer Julianne Zinn

**CELLO**
Nadine Deleury+ Diane Bredeisen+ Minka Christoff+ John Iatko

**BASS**
Derek Weller+ Clark Sudle+

**HORN**
Kyle Mills+ Carrie Banfield+ Steven Mumford

**TRUMPET**
David Kuehn+ Gordon Simmons+ Maurice Davis

**TROMBONE**
Edward Gough Maury Okun+ Greg Near+

**TIMPANI**
Leonardo Soto+

**PERCUSSION**
Donnie Lewis

**DRUM SET**
David Taylor

**PIANO**
Alvin Waddles

**ELECTRIC GUITAR**
Robert Bourassa

**CONTRACTOR**
Diane Bredeisen

Detroit Federation of Musicians, Local #5, American Federation of Musicians

**VIOLA**
John Madison+ Scott Stefanko+

**SAXOPHONE**
Lawrence Nozoro Russell Mallare George Benson Jose Mallare Ernest Rodgers

**ORGAN**
Fred R. Hughes Jr.

**BASS**
Marion Hayden

**BASS GUITAR**
Don Lewandowski

+ Member, Michigan Opera Theatre Orchestra

Copyright 2010, Michigan Opera Theatre
Behind every GREAT PERFORMANCE is a commitment to Excellence.

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

The MASCO family of companies proudly supports the Michigan Opera Theatre's great productions in its 2002-2003 season. They are outstanding contributions to the cultural life of Michigan and we extend our best wishes for a sensational season.
THE CAST

PRINCIPALS
Kristi Capps
Dmitri Trubchanov

SENIOR SOLOISTS
Leah Elzner
Jay Goodlett
Cheryl Sullivan
Michael Wardlaw

SOLOISTS
Misic Marie Corn
Andrey Kasatsky
Anthony Krutzkamp

PRINCIPAL CHARACTER DANCER
Valentine Liberatore

CORPS DE BALLET
Zack Gubbs
Sarah Harston
Frank R. Johnson
Dawn Kelly
Tara Mora
Erina Noda
Sergei Pahkarev
Stephanie Roog
Gregg Smilser
Gregory Schornwolf
Kelly Ann Soren
Tricia Sundbeck
Aaron C. Thayer
Janessa Touchet
Benjamin Wardell

NEW DANCERS
Laura Anne Dunlop
Staisha Grosch
Amanda Jesse
Shannon Smith

APPRENTICES
Jennifer Diak
Rebecca Erhart
Heather Liberman

TRAINED
Eliza Kelley-Swift
Leigh Lijoi
Lauren Stewart

Choreography by Val Caniparoli
Music by Peter Ilyich Tchaikovsky

Victoria Morgan  Artistic Director
Carmon DeLeone  Music Director
Devon Carney  Ballet Master In-Chief
Johanna Bernstein Wilt  Principal Ballet Mistress
Kirk Peterson  Resident Choreographer
Frederic Franklin  Artistic Director Emeritus

DAIMLERCHRYSLER

2003-2004 DaimlerChrysler Dance Series made possible by the DaimlerChrysler Corporation Fund

Copyright 2010, Michigan Opera Theatre
Tchaikovsky's

The Nutcracker

The first Nutcracker was performed by the Kirov Ballet at the Maryinsky Theatre in St. Petersburg, Russia, on December 17, 1892. The United States premiere was on December 24, 1944, by the San Francisco Ballet, with choreography by Willam Christensen. The story is an adaptation of "The Nutcracker and the Mouse King" by E.T.A. Hoffmann, published in 1819. The original version was a dark tale about an unloved little girl. When Marius Petipa commissioned Peter Ilyich Tchaikovsky to compose the score for his new ballet, Petipa used a revised version of the story by Alexandre Dumas. This is The Nutcracker that is known and loved by children all over the world.

Act I

SCENE 1 Drosselmeier's Workshop

The story begins on Christmas Eve. A mysterious toymaker named Herr Drosselmeier is preparing to attend the annual holiday party at the Stahlbaum home. Drosselmeier puts the finishing touches on the magical toys for his godchildren, Marie and Fritz. One of the toys is not really a toy at all, but a magical wooden Nutcracker. Drosselmeier puts the gifts in boxes, wraps them up and prepares to go out into the cold, snowy night.

SCENE 2 The Party

The Stahlbaum home is bright and festive, with the most beautiful Christmas tree imaginable. All the guests and children are having a marvelous time, dancing, laughing and opening gifts. Suddenly, Herr Drosselmeier bursts into the room carrying the largest packages Marie has ever seen. Fritz is presented with a very mischievous gift, which is later taken away because he is so naughty. Drosselmeier unwraps two more gifts; an unusual wooden Nutcracker, which Marie immediately falls in love with, and an especially curious doll that looks just like Marie. All the guests crowd around in amazement.

Drosselmeier works his magic: The Nutcracker and the doll grow and appear to come alive before everyone's eyes. After the doll and Nutcracker dance, the Nutcracker is restored to its original size and is given back to Marie. She joyfully dances around the room, showing off her splendid gift. Fritz wishes that Drosselmeier had given him the Nutcracker and, in his exaltation, grabs it from Marie and accidentally breaks it. Immediately, the precocious Fritz is scolded by his father and sent off to bed. Herr Drosselmeier, watching from across the room, comes to the rescue and mends the Nutcracker.

Now the festivities continue well into the night, highlighted by a stately dance led by Marie's grandparents. As the evening comes to an end, Drosselmeier bids the family farewell, with a special good-bye to his favorite goddaughter. Marie is very tired and takes her new Nutcracker off to bed. She quickly falls asleep and slips into a fantastic dream...

SCENE 3 The Battle

Marie hears the chimes of the big grandfather clock downstairs striking midnight. She finds herself in the drawing room and is startled by the sound of scampering little feet and the flickering of many tiny eyes. The mice steal away her beloved Nutcracker. Drosselmeier appears out of the darkness, and with the wave of his arms, the tree, toys and mice begin to grow. A terrible battle ensues between the mice and the toys. The Mouse King appears and frightens Marie. The Nutcracker, having escaped the clutches of the mice, challenges the Mouse King to a duel. It is a fierce fight, but Marie manages to distract the Mouse King, allowing the Nutcracker to fatally wound his enemy. Magically, the Nutcracker is transformed into a handsome prince, who invites her to the Kingdom of Toys and Sweets. Marie begins the journey on her sleigh bed through the swirling snowstorm.

Act II

The Land of Toys and Sweets

Much to Marie's surprise, Herr Drosselmeier greets them on their arrival at the enchanted kingdom. Excitedly, they describe the fierce battle between the Nutcracker and the Mouse King, and how, with the help of Marie, the Nutcracker was able to defeat his mighty foe.

Delightful toys from foreign lands, such as Spain, Arabia, France, China and Russia, are crowded in the courtyard. Drosselmeier brings them all to life to perform in a royal festival honoring his special guests. A brilliant rose leads the flowers of the kingdom in a beautiful waltz. As the highlight of the evening, the Nutcracker invites Marie to dance with him, and they glide across the floor in the grandest pas de deux of all. Marie is enchanted; it is all so perfect.

Now, tired from the festivities, Marie imagines she is floating away, high above the kingdom and over the mountains. When she opens her eyes, she is home in bed, her beloved Nutcracker beside her.
Artist Profiles

Victoria Morgan, Artistic Director
Since her arrival in 1997, Ms. Morgan has broadened the company’s horizons and exposed, initiated collaborative explorations and revitalized the repertoire by creating world premieres such as Romeo and Juliet, Princess and the Pea, Beyond Innocence and A Midsummer Night’s Dream, all of which have raised the standard of excellence at Cincinnati Ballet. Ms. Morgan came to Cincinnati Ballet after nearly a decade as a principal dancer with the San Francisco Opera, prior to that she was a principal dancer for San Francisco Ballet (1978-1987) and Ballet West (1986-1987). She launched her choreographic career in 1985 and has created more than 35 works for 20 opera and ballet companies in the United States in addition to Little Night Music for Playhouse in the Park (Cincinnati, Ohio), and two PBS specials featuring the Cincinnati Pops. Ms. Morgan produced one of the first ballet CD-ROMs, which included audio and video description of music and awards. She is a recipient of the 700 ballet dancer and position.

Carmon DeLeone, Music Director
Mr. DeLeone celebrates his 35th season with Cincinnati Ballet. He has composed many original scores for the company, most recently, The Princess and the Pea. He has known, works, Peter Pan, composed for Cincinnati Ballet in 1994, is enjoying continued worldwide praise. In London, Mr. DeLeone conducted the debut of Peter Pan during a 28-performance run at the Atlanta Ballet at the prestigious Royal Festival Hall. Mr. DeLeone has frequently conducted at Carnegie Hall and in Europe with the Luxembourgh Philharmonic Orchestra. His New York debut was with the Alvin Alley American Dance Theater. Maestro DeLeone is also Music Director of the Illinois Philharmonic Orchestra and the Middletown Symphony.

Val Caniparoli, Choreographer
Mr. Caniparoli has been called a choreographer of uncommon ability and rare dramatic vision. A member of San Francisco Ballet since 1973, he has had a multi-faceted career, which includes choreography, dance, music, and theater. Caniparoli has created or staged more than 18 ballets for San Francisco Ballet since 1982. In addition, Ballet West’s has eight of Caniparoli’s ballets in its repertoire. He is currently resident choreographer for Dallas Ballet Theatre. Caniparoli has been praised for his eclectic and unusual selection of music, and for the implicit theatricality of his movement. His style and sensitivity are uniquely his own. Over the years, Caniparoli’s ballets have earned him nominations for eight Antoinette Perry, Tony, and Olivier awards from critics and audiences alike. His works are performed by many companies, including Ballet West, Boston Ballet, Pacific Northwest Ballet, Pennsylvania Ballet, Ballet Florida, Singapore Dance Theatre, Atlanta Ballet, Oakland Ballet, Pittsburgh Ballet Theatre, Richmond Ballet, Hong Kong Ballet, and Israel Ballet. In 1994 he had a major success with his full-length ballet, Lady of the Camellias, a co-production of Ballet West and Ballet Florida.

Since 1981, Caniparoli has been the recipient of many grants and awards. He has received 12 grants for choreography from the National Endowment for the Arts. For his ballet Lambarena, created in 1997 for San Francisco Ballet, Caniparoli received the Choo-San Goh Award and was awarded the Bronze de la Danse award from the International Dance Association at a gala at the National Theater of Warsaw, Poland. His other awards include Artist Fellowship from the California Arts Council, Dance Bay Area award for Sustained Achievement and an award for Outstanding Choreography for his ballet Aslaide. Caniparoli’s ballets have been performed very successful performances for the San Francisco Symphony Pops series. In 1993 he created the pas de deux Embraceable You to music by George Gershwin, and in 1996 he choreographed Psycho, the Ballet to Bernard Herrmann music from the movie Psycho. For San Francisco Opera’s 1990 season, Caniparoli choreographed Capriccio, which he later reprised for New York’s Metropolitan Opera and Chicago Lyric Opera. He also choreographed Andrea Chenier for the Chicago company.

Born in Benton, Washington, Caniparoli also opted for a professional dance career after studying music and theater at Washington State University. In 1972, at the age of 19, he received a Ford Foundation Scholarship to attend San Francisco Ballet School. He performed with San Francisco Opera Ballet before joining San Francisco Ballet in 1973. His theatrical training gives him a particular flair for character roles, such as Lord Capulet in Tomasson’s Romeo & Juliet, Jacob Schmidt in Tomasson’s Nanny, Lind, Drosselmayer in Christensen’s Nutcracker, the Rich Boy in Christensen’s Filling Station, Widow Simone in Sir Frederic Ashton’s La Fille Mal Gardée and Madge in Bourneville/Tomasson’s La Sylphide.

Caniparoli was one of the founding members of OMC, a San Francisco ballet collective. For OMC’s performances in 1983, Caniparoli presented Accidental and Abnormal Chromosomal Events, an experimental multidisciplinary work that he first created with a visual designer, composer, lighting designer and dramaturge for the 1983 Bay Area Playwrights Festival.

Alain Vâeâ, Costume & Scenic Designer
Alain Vâeâ is a well known costume and scenic designer for ballet companies throughout the world, including The New York City Ballet (Wolfgang Amadeus Mozart, La Symphonie Fantastique, Les Hungarides, Faust, The Sleeping Beauty), North Carolina Ballet (Cinderella, Peter Pan/Dallas Ballet (Nutcracker), Boston Ballet (Romeo and Juliet and Jeu de cartes), National Ballet of Flanders (Don Quixote), and now Cincinnati Ballet. He is also known as an author and illustrator of such popular books as Petit Bonjour, 20 Bumpy Street, The Perplexing Peppermint, The Wild Hamster, The Snowflake: The Soldier and Beyond the Fox. His most recent book, Princess and the Pea, was published by Little, Brown and Company in September of 2002. Mr. Vâeâ has received awards for his illustrations and has shown his work at the Pierpont Morgan Library in New York. His work has been shown at the Art Institute of Chicago, the Norman Rockwell Museum and the Fort Worth Art Museum in Texas, to name a few. He has played for France’s national volleyball team.

Trud A. Burns, Lighting Designer & Lighting Supervisor
Mr. Burns’ career has spanned theater, dance, amusement parks, as well as architectural and retail lighting. Designing over three hundred productions during the last decade, his varied work has been seen around the world. His extensive credits include designs for Cincinnati Ballet, New York Theatre Workshop (NYC), La Mama ETC, (NYC), HERE (NYC), Classic Stage Company (NYC), The Public Theatre (NYC), Cleveland Public Theatre, Indiana Repertory Theatre, Cedar Point, ValleyFair, Knotts Berry Farm, Kings Island, Walt Disney World, Disneyland, Disneyland Japan, Disney Sea, Disney Cruise Lines, Carnival Cruise Lines, Universal Studios Florida & Japan, Woodstock Ice Productions, and The Family of Charles M. Schulz.

As the lighting supervisor for Cincinnati Ballet, Mr. Burns’ designs have included, Peter Pan, Sleeping Beauty, The Nutcracker, Concerto Barocco, Serenade, Carmina Burana, Jewels, as well as recreations of the lighting for Blue Utopia and Columbus.

Mr. Burns is also the resident designer for Cleveland Public Theatre, where he has designed the scenery and lighting for Disney’s, Blue Sky Silhouette: A Tinkerbell Book of the Dead, Summer and Smoke, Fugitive Pieces, and Glass Indecency: The Three Tragedies of Oscar Wilde.

With her one hundred and fifty productions to his credit for Cedar Point since 1989, Mr. Burns has become one of the top designers in the theme park industry. His designs have included attractions for every major theme park in the country, as well as roller coaster and themed retail designs for Six Flags, Cedar Point, Knott’s Berry Farm, and Disney World.

Wendy Van Dyck, Assistant to the Choreographer
Wendy Van Dyck was born in Tokyo and received her early dance training with Bill Hart in Missoula, Montana. Harold Christensen saw her at age eleven and awarded her a Ford Foundation Scholarship to study at the San Francisco Ballet School. She joined San Francisco Ballet in 1973 and in 1987 was promoted to principal dancer by Helgi Tomasson. Her classical roles include the Sugar Plum Fairy in the Lew Christensen/Helgi Tomasson production of The Nutcracker, the title role in Peter Martins Le Spectre de la Rose, and Juliet in Michael Smuin’s Romeo & Juliet. She has also danced leading roles in Giselle (Portland), Cinderella (Smuin), The Dream Pas de Deux and Momento’s (Ashton), In the Night (Robinson), Forgotten Land (Bylak), Sanset (Taylor), Sons of Hercules and The Wail (Bentley), The Confront Zone and Dreams of Harmony (Kudelka), Hamlet and Ophelia Pas de Deux (Caniparoli), Duo Concertante (Balanchine) and many others. Ms. Van Dyck has toured the world, performing at the Edinburgh Festival, the Spoleto Festival, the Berkeley Festival, and in Athens, Tokyo, Singapore, Bogota, Jerusalem and Paris. In 1985, she developed and directed the Pilates program for the San Francisco Ballet School. In addition, she co-founded and acts as Associate Director of the San Francisco based Lawrence Pech Dance Company. Currently, she is enrolled in the Liberal Education for Arts Professionals (LEAP) program at Saint Mary’s College in Moraga, California.

Devon Carney, Ballet Master In-Chief
Mr. Carney joins us this year after serving as Ballet Master for Boston Ballet from 1996-2002 in which he assisted in the staging of works by George Balanchine, Ann-Marie Holmes, Michael Pink, Ben Stevenson, Christopher Wheeldon, Bruce Wells and many others. Prior to that, Mr. Carney was a principal dancer for Boston Ballet from 1985-1998. He was able to perform leading roles in many
well-known classical ballets such as Giselle, Don Quixote and The Sleeping Beauty. He also was the Director of Boston Ballet Summer Dance Program for eight years and his teaching credits include; Alvin Ailey Dance Theatre, Arizona Ballet Summer Program, Boston Ballet, Cincinnati Ballet, Hartford Ballet, Pittsburgh Ballet Theatre and various regional ballet companies.

Johanna Bernstein Witl, Ballet Mistress

Ms. Bernstein Witl has collaborated with Cincinnati Ballet for 11 seasons before becoming Ballet Mistress in 1992. Ms. Bernstein Witl grew up in Columbus, Ohio, and studied at the Metropolitan Ballet School, the New York School of Ballet, The American Dance Festival, Ohio State University, and Reconstruction Dance Conservatory. In 1992, Ms. Bernstein Witl has staged a number of works, including Table Manners for Peter Anasas at the Jacob's Pillow Summer Dance Festival in Massachusetts, John Butler's Carmina Burana Ballet, sections of Madame Butterfly for BalletMet and recreated from video, The Seventh Symphony for our tribute to The Ballet Russe de Monte Carlo

Gregg Saulnier, Ballet Master

Gregg Saulnier joined Cincinnati Ballet in 1989 as a full-time dancer. Mr. Saulnier continues to dance with Cincinnati Ballet, and appointed to ballet master in 2002 for the production of The Nutcracker. Mr. Saulnier grew up in North Attleboro, Massachusetts, and received training from The School of Festival Ballet in Providence, Rhode Island, under the direction of Christine Przybysz. Before coming to Cincinnati Ballet, Mr. Saulnier danced with Balies Internationale in Indianapolis, Indiana under the direction of Eadar Aliev.

Rene Michoé, Ballet Master

Rene Michoé joined Cincinnati Ballet in June of 86. He has taught apprentices throughout the United States while visiting other companies. A native of Guatemala City, Guatemala, he began dancing at the local conservatory, later training at the Houston Ballet Academy. The Municipal School of Chule and Stps New York. He has danced as a soloist and principal with Ballet Nacional de Guatemala, Ballet de Santiago, Houston Ballet, Samsota Ballet, Tuha Ballet as well as Cincinnati Ballet. His roles have changed from time to time with the Cincinnati Ballet, from lead dancer on our full-length production to Information Technology Manager, Photographer, Ballet Master, Choreographer and Webmaster.

We like to call him our secret weapon.

Ronna Willis

Ronna Willis is a native Cincinnati. She began character roles with Cincinnati Ballet four years ago as Lady Montagues in Romeo and Juliet. Since then, she has performed roles such as Grandmother in The Nutcracker, Hippolyta in A Midsummer Night's Dream and The Gypsy Fortune Teller in Don Quixote. She also serves as a vice president on the Board of Trustees for Cincinnati Ballet and serves on the dance relations and community committee. She has many roles within Cincinnati Ballet and enjoys every one of them.

PRINCIPAL DANCERS

Kristi Capps

A native of Charlotte, North Carolina, Ms. Capps has been with the company since 1990. This is Ms. Capps' second year as a principal dancer. Her ballet training includes the School of American Ballet, Harid Conservatory and North Carolina School of the Arts, where she was chosen to study at the Hunger State Ballet School for three summers. Prior to joining Cincinnati Ballet, Ms. Capps was a member of the Atlanta Ballet for three seasons. In Cincinnati, Ms. Capps delighted audiences in many lead roles, including Marie, Sugar Plum Fairy and Snow Queen in The Nutcracker, Kitri in Don Quixote, Swanilda in Coppélia, principal in Who Cares? and Aurora in Sleeping Beauty. For the past six seasons, Ms. Capps has been a member of the Chautauqua Ballet Company, under the direction of Paul Mejia and Alexander Vetrov. Every summer, Ms. Capps teaches ballet at Chautauqua School of Ballet in Floral Park, Texas. Ms. Capps is married to fellow Cincinnati Ballet dancer, Valentine Liberator, and teaches in the company's summer programme.

SOLOISTS

Mishic Marie Corn

Mishic Marie Corn returns to her fourth season with Cincinnati Ballet. Her ballet training includes Central Pennsylvania Youth Ballet, Nuremberg Opern House and Chamberlain School of Ballet. Before joining Cincinnati Ballet, she danced with Fort Worth /Dallas Ballet and has spent the past three summers with Ballet Arizona, under the direction of Paul Mejia and Alexander Vetrov. Every summer, Ms. Corn teaches ballet at Chautauqua School of Ballet in Floral Park, Texas. Ms. Corn is married to fellow Cincinnati Ballet dancer, Valentine Liberator, and teaches in the company's summer programme.

Andrey Kasatsky

A native of Moscow, Russia, Andrey Kasatsky says his most challenging moment was that of "deciding to start dancing in the United States." Andrey trained with the Academy of Ballet - Bolshej Theatre. Prior to his arrival in the U.S., he danced with Moscow Classical Ballet. He joined Ballet International in Indianapolis in 1997 and came to Cincinnati Ballet in 1999. Of his many roles, Andrey has been featured in the Nutcracker role of Russian and brought audiences to their feet with his dynamic portrayal of Anamos in the 2000 production of The Three Musketeers. Andrey loves a good game of chess and, when asked to describe an interesting fact about himself, he responds with a smile "I'm Russian - need I say more?"

Anthony Krutzkamp

A homegrown dancer, Mr. Krutzkamp hails from Alexandria, Kentucky. He is a graduate of the Virginia School of the Arts and has trained with the Houston Ballet and Boston Ballet. Anthony has danced professionally with Kansas City Ballet prior to his dancing with Cincinnati Ballet. From 1996 through 2000, Mr. Krutzkamp was awarded full scholarship for ballet training programs including Chautauqua, Joffrey Ballet, Boston Ballet and Houston Ballet. His favorite roles are those found in ballet choreographed by George Balanchine. He considers his parents and friends to be his most important role models and the inspiration he needs to build his ballet career. Anthony first joined Cincinnati Ballet during the 2001-2002 Season and has been recently promoted to a soloist.

PRINCIPAL CHARACTER DANCER

Valentine Liberator

A native of Brownsville, Pennsylvania, Mr. Liberator returns to Cincinnati Ballet in his third season, this year establishing a new dancer category as a Principal Character Dancer for the 2003-2004 season. He trained at The School of American Ballet and Pimsbury Baller Theatre. Besides The Cincinnati Ballet, Mr. Liberator danced with The Pennsylvania Ballet and Fort Worth Ballet. Every role that Mr. Liberator plays is considered a favorite to him, he enjoys each and every moment spent onstage. Vali's cheerful personality and upbeat disposition reflects his positive "never give up" attitude and explains that his life is guided by the inspiration and support he receives from his wife, Cincinnati Ballet dancer Mishic Marie Corn.

CORPS DE BALLET

Aaron C. Thayer

Mr. Thayer, originally from Reston, Virginia, graduated high school one year early to pursue his love of the ballet. He trained at the Ailey School and Academy under Cynthia Rudorfer, San Francisco Ballet School and had summer training with American Repertory Ballet, as well as Chautauqua Festival. Among his roles, The Husband in Coppelia and A Hungarian Dancer in Raymonda were his favorites.

Sarah Hairston

Ms. Hairston joined Cincinnati Ballet in 2001 as a corps de ballet dancer and has appeared in The Nutcracker, Giselle, Don Quixote, Romeo & Juliet and Swan Lake. She has received an Ohio Governor's Arts Award for Outstanding Performance in 2007 and has been recently promoted to soloist.

Copyright 2010, Michigan Opera Theatre
ballet dancer. Her ballet training includes Calvin Brodie School of Dance under Ann Brodie, Hungarian National Ballet, Boston Ballet School under Tatiana Legat and North Carolina School of the Arts under Melissa Hayden. Before joining Cincinnati Ballet, she danced with the Boston Ballet. Among her many roles, her favorites include Swansilda in Coppelia, Marija in A Thousand and One Nights, Dark Angel in Semele, Titania in A Midsummer's Night Dream and Coquette in La Sonnambula. Sarah credits her family as being an inspiration in her life and her ballet teacher, Ann Brodie, as an important role model.

**Dawn Kelly**

Dawn Kelly is from Boston, Massachusetts. She joined Cincinnati Ballet in 1998 as a corps de ballet dancer. Ms. Kelly trained at Boston Ballet, Penn State Choreographic Institute in Russia, The Vaganova Academy and The Kirov Academy in Washington, D.C. Among her many roles, Wendy in Peter Pan and Paquita in Paquita have been two of her favorites. Dawn's extraordinary ballerina was the image featured to announce the 2000-2001 Season of Cincinnati Ballet on the company's season posters and print material. Ms. Kelly continues to delight audiences with every Cincinnati Ballet performance.

**Tara Mora**

A native of New York City, Ms. Mora received her training as a scholarship student at the School of American Ballet and is a graduate of the High School of Performing Arts. Ms. Mora's professional affiliations include Atlanta Ballet, Alabama Ballet and Carolina Ballet. Most recently, she performed with Suzanne Farrell Ballet at the Kennedy Center. Of the principal roles she has danced, her favorites were in George Balanchine's Square Dance (also her most technically challenging) and Semele, Kirk Peterson's Bells the Slayer and Lynne Taylor-Corbett's Triptych. This is Ms. Mora's second season with Cincinnati Ballet.

**Erina Noda**

A native of Tokyo, Japan, Ms. Noda received her training through The School of Zurich Ballet. Ms. Noda danced at the James Sewell Ballet in Minneapolis, Minnesota, and III Ballet de Key in Zurich, Switzerland, before coming to Cincinnati Ballet. Among the roles she has performed, her favorites include Tchaikovsky pas de deux by Balanchine and Don Quixote pas de deux. In June 2002, Ms. Noda was honored to dance in Don Quixote and Romeo & Juliet at the Interlochen Arts Festival held in Michigan. Erina has also enjoyed portraying Tinkerbell in Peter Pan, Rose in The Nutcracker, Celebration of Dawn in Coppelia and Amor in Don Quixote with Cincinnati Ballet. Ms. Noda was inspired to become a dancer after seeing Cynthia Harvey dancing Don Quixote with American Ballet Theatre.

**Stephanie Roig**

A native of Somers, Connecticut, Ms. Roig received her training at the School of the Hartford Ballet, Boston Ballet and North Carolina School of the Arts. She is the recipient of the National Foundation for Arts Advancement Award. Before joining the Cincinnati Ballet in 2000, Ms. Roig danced with the Hartford Ballet, under the direction of Kirk Peterson. Several of Stephanie's favorite roles include Queen of the Dryads in Don Quixote, Big Swans in Swan Lake and the lead role in Valse Fantaisie, Les Biches.

**Tricia Sundbeck**

Tricia recalls one of her most memorable dance moments was when "my father brought me flowers on stage at my first performance of Sugar Plum Fairy" in The Nutcracker. Born and raised in Stockton, California, Ms. Sundbeck trained with Sacramento Ballet and in summer workshops with both San Francisco Ballet and Boston Ballet. She rose to the position of principal dancer with Sacramento Ballet prior to her arrival in Cincinnati.

Of the many principal roles she has performed, she is most proud of her Cinderella, Giuliet, Beauty in Bravery and the Beast, Snow Queen, Arabian, Rose and Sugar Plum roles with the Sacramento Ballet, and Daphne, Giselle, Swanilda in Coppelia and Dying Swan with the Boston Ballet. She has performed with companies in the US, Canada and Europe. Her recent performance of Cinderella was noted by The Wall Street Journal, New York Times and San Francisco Chronicle for her "wonderful" and "inspiring" performance. Tricia holds a Master of Fine Arts degree in Dance from the University of Washington.

Celebrate excellence

Grand Valley celebrates the imagination, creativity, and beauty of the fine arts. We applaud the talented people who share our passion for excellence and our commitment to personal achievement. For more information about the outstanding opportunities at Grand Valley, call (800) 748-0246 or visit www.gvsu.edu.
TEAMWORK is vital in family Long-Term care planning.

Let us be part of your team.

Long-Term care insurance specialists

Dorothy McMahon CSA
Certified Senior Advisor

McMahon
AND ASSOCIATES, LTD.
(248) 844-9787
www.mcmahonltcins.com

Who will care for mom and dad?
Are you the "Designated Daughter"?

TEAMWORK is vital in family Long-Term health care planning.

Last year after completing his training at Classical Ballet Memphis School. He attended the summer programs of the Joffrey Ballet School, Houston Ballet Academy and Vail International Dance Festival, all on full scholarship. In Memphis, Benjamin completed his Royal Academy of Dance major examinations, achieving honors on his advanced exams. When he is not dancing, Ben enjoys learning foreign languages and writing. Recently one of Mr. Wardell’s original poetry was published.

Kelly Ann Sloan
Kelly Ann joined Cincinnati Ballet in 2001, after graduating from Indiana University, with degrees in ballet and journalism. Born and raised in Bayonne, New Jersey, she trained at New Jersey Ballet School and regularly performed with its professional company. She also attended summer programs at American Ballet Theatre in New York City and "Exploring Ballet with Suzanne Farrell" at the Kennedy Center. Kelly Ann is truly grateful for every minute she spends onstage and would like to thank her parents for their love, support, and mileage so she could follow her dream! She teaches ballet and jazz at the Otto M. Ruidy Academy of Cincinnati Ballet, and enjoys writing, theatre, swimming, and exploring Cincinnati in her spare time.

Sergei Pakkarev
A native of St. Petersburg, Russia, Mr. Pakkarev trained at the Academy of Russian Ballet, the School of the Kirov Ballet. He has had an exciting career receiving diplomas at both the International Ballet Competition of Rudolf Nureyev in Budapest, Hungary and the International Ballet Competition of Maya Plisetskaya in St. Petersburg, Russia. Before coming to Cincinnati Ballet, Mr. Pakkarev has worked as a soloist for various companies performing lead roles in ballets such as Coppelia, Swan Lake, Whirl, Prodigal Son and Tchaikovsky Pas de Deux. This is Mr. Pakkarev’s first season with Cincinnati Ballet.

NEW DANCERS
Laura Anne Dunlop
After apprenticing with Cincinnati Ballet in its 2001 production of The Nutcracker. Ms. Dunlop returns to Cincinnati in her second full season. A native of Effingham, Illinois, Ms. Dunlop's professional dance training includes School of Ballet Chicago, Indiana University as well as several summer programs including American Ballet Theatre and Pacific Northwest Ballet. Ms. Dunlop has danced with such companies as Ballet Chicago, Chautauqua Ballet Company and most recently, Cincinnati Ballet. When she’s not dancing, Ms. Dunlop enjoys outdoor activities, such as warning and hiking. If dancing were not an option, Laura would like to utilize her degree in Business which she received from Indiana University.

Stalisha Grosch
Ms. Grosch is originally from Fort Lauderdale, Florida and is delighted to be in her second season as a professional dancer. She did most of her training at San Francisco Ballet School, as well as Madge Austin School of Ballet plus various summer programs including Royal Ballet School in London and American Ballet Theatre in New York. Ms. Grosch recently performed in the USA International Ballet Competition and states that the preparation for the competition was a rewarding experience. Three ballets that she choreographed were adjudicated and selected to be danced at the Emerging Choreographers Showcase.

Amanda Jesse
A native of Richmond, Michigan, Ms. Jesse returns to the Cincinnati Ballet after performing in Cincinnati Ballet’s The Nutcracker, 2001. Professional training includes The Lasca Ballet School of Ballet in Michigan, The SABRE Conservatory in Boca Raton, Florida, Mercyhurst College in Erie, Pennsylvania, and Indiana University, as well as summer programs that include The School of American Ballet and
American Ballet Theater. Ms. Jesse feels fortunate to be a professional dancer considering she took time off to attend and graduate from college. When she's not dancing, Ms. Jesse enjoys road trips with friends, cooking, reading, tennis and traveling, as well as spending quality time with her twin sister.

Shannon Smith
Shannon Smith graduated from The Hart Conservatory in Boca Raton, Florida, at the beginning of 1997. He then began his professional career with Saratoga Ballet of Florida. Shannon has performed in such roles as the "Pas de Trois" in Swan Lake, "Pas de Deux" in Giselle, Gregory Robinson's Symphonie Fantasies, the title role in last season's Peter Pan, and "Romeo" in Boca Ballet Theatre's Romeo & Juliet. After four seasons with Dayton Ballet, he will begin his first year with Cincinnati Ballet for the 2003-04 Season.

APPRENTICES
Jennifer Drake
Originally from Texas, Jennifer Drake comes to Cincinnati from the Hart Conservatory. While studying there, she performed various roles including Harlequin and Spanish in Nutcracker and the lead character in Hungarian Dances. Ms. Drake also danced with Tiller Ballet in Dallas, Texas performing in an array of ballets including Nutcracker, Swan Lake, Giselle, and Carmina Burana.
She participated in the summer workshops of the Kirov Academy, the National Ballet School and Boston Ballet. This is Ms. Drake's first year with Cincinnati Ballet.

Rebecca Erhart
A native of San Ramon, California. Ms. Erhart is new to Cincinnati Ballet. A former student of Contra Costa Ballet Centre, Ms. Erhart was featured with the student company in Paquita and The Nutcracker, among other ballets. Her training there was supplemented by attendance of such prestigious summer programs as The School of American Ballet, the Rock School of Pennsylvania Ballet, and the Miami City Ballet School. After graduating high school, Rebecca continued her ballet training with the Pittsburgh Ballet Theatre School, and was invited to join the company in performances of The Nutcracker and The Sleeping Beauty. Leaving Pittsburgh, Rebecca journeyed to Indiana University where she was the recipient of the ballet department's highest scholarship. After two years, Rebecca graduated from Indiana University with degrees in both ballet and business.

Heather Liberman
Ms. Liberman is from Cincinnati and is proud to be one of the first two dancers to come out of the Otto M. Budig Academy and become a member of the company. Her professional dancer training includes Ballet Met, Boston Ballet School, Chautauqua Dance, College Conservatory of Music and The Otto M. Budig Academy of Cincinnati Ballet. She credits her family to helping her achieve her dreams and accomplish her goals.

Trainees
Elena Kelly-Swift
Leigh Lipo
Lauren Siewant

DETROIT OPERA HOUSE
Detroit Opera House

Copyright 2010, Michigan Opera Theatre
Michigan Opera Theatre Orchestra

VIOLIN I
Charlotte Merkerson+
Concert Master
Velda Kelly+
Carol Evans+
Bryan Johnston+
Jason Bendler
James Kujawski
Constance Markwick
Janet Sullins

VIOLIN II
Victoria Haltom+
Principal
Anna Weller+
Bing Xia+
Ewa Uziel
Elizabeth Rowin
Andrew Wu

VIOLA
John Madison+
Principal
Scott Stefanko+
Kathleen Grimes+
Barbara Zinich+

CELLO
Nadine Deleury+
Principal
Diane Bredesen+
Minka Christoff+
John Iatzko

FLUTE
Pamela Hill+
Principal
Laura Larson+

OBOE
Jan Eberle+
Acting Principal
Sally Pituch+

CLARINET
Brian Bowman+
Principal
Campbell MacDonald+

HORN
Kyle Mills+
Principal
Tamara Kosinski

TRUMPETS
David Kuehn+
Principal
Gordon Simmons+

TROMBONE
Greg Near+
Acting Principal

BASS
Derek Weller+
Principal
Clark Suttle+

HARP
Patricia Terry-Ross+

BASSOON
Spencer Phillips+
Principal

TIMPANI
Leonardo Soto+
Principal

PERCUSSION
John Dorsey+
Principal

KEYBOARD
Jean Schneider

ORCHESTRA PERSONNEL
MANAGER
Diane Bredesen

Detroit Federation of Musicians, Local #5,
American Federation of Musicians

+ Member, Michigan Opera Theatre Orchestra

EXPERIENCE it.
The Detroit News wishes you & yours
a magical holiday season.

For all the nightlife listings, read Weekend Guide,
FRIDAYS IN THE DETROIT NEWS.
TO SUBSCRIBE, CALL 1-800-395-3300.
INSTRUMENTS

DIEMBE – The djembe drum originated in Guinea, West Africa several hundred years ago. It is considered a magical drum with powers to transport people into other worlds when played well. The drum is played traditionally throughout West Africa today in countries such as Guinea, Mali, Ivory Coast and Senegal. It is referred to as a healing drum in many societies because of its powers when played by master drummers.

DOUNDOUN – This drum was originally carved from wood, but nowadays consists of metal containers, covered on both sides by animal skin. This instrument is played standing.

KENKENI – Like the doundoun, this drum is a lead instrument, which has a piece of metal attached to it. The player holds a small stick in one hand and a small bell in the other. In this way, he makes two different rhythms and sounds.

KRIN – The krin is made from one piece of hollowed wood with small openings. The player uses two wooden sticks to make a resonant sound, varied by the point of contact. This instrument is used to transmit messages through the forest, as well as to play sacred melodies, only known to initiates.

KORA – A hollow clabas and the skin of a sheep, goat or gazelle, is used to form the kora-drum. Attached to the clabas is a rounded piece of wood, from which twenty-two strings are suspended in tension across a bridge positioned on the skin resonator.

RATTLE – A small gourd containing pebbles, which is attached to the end of a stick and when shaken produces a sharp clicking sound, rather like maracas, although popularly referred to in Guinea as castanets. The small gourd is normally decorated with beads and raffia.

LATERAL FLUTE – The flute is generally made from a length of bamboo varying from 40 to 60 centimeters and pierced with three or four holes. The flute has an extremely wide musical range and possesses a versatile tonality applicable to the majority of musical ensembles in Guinea. One of the world’s oldest musical and traditionally the instrument of shepherds, the flute is widely appreciated in Guinea for its plaintive and melodic sound.

Les Ballets Africains

Founder: Keita Fodeba
Artistic Director: Italo Zambo
Technical Director: Hamidou Bangoura

Photography courtesy of Les Ballets Africains

DAIMLERCHRYSLER

2003-2004 DaimlerChrysler Dance Series made possible by the DaimlerChrysler Corporation Fund
About Les Ballets Africains

Company

Les Ballets Africains, the national ensemble of the Republic of Guinea, has thrilled audiences worldwide since it was formed by the distinguished Guinean choreographer Keita Fodeba in 1952/53. It is universally recognized as Africa's most accomplished touring company.

In a compelling program celebrating the company's half-century, Les Ballets Africains performs traditional dance, music, acrobatics and storytelling. Pulsing rhythms from ancient tribal instruments build the excitement, as the company bursts onto the stage in an explosion of dance and song. Fascinating legends, filled with humans, animals and spirits, unfold in a fast-paced joyous celebration that will leave audiences breathless.

Les Ballets Africains captures the elemental energy of its native land in a performance that is pure sensation.

GUINEA

The Republic of Guinea is situated on the west coast of Africa. It is bordered by Guinea Bissau, Senegal, Mali, Côte d'Ivoire, Liberia and Sierra Leone. Guinea is divided into four natural regions: the Guinean Highlands, Maritime Guinea, the Forest Region and Fouta Djallon. These areas constitute some of the most fantastic and varied scenery in West Africa, from humid coastal plains and swamps to the fertile and forested hills and plateaus of the interior. The four natural regions are inhabited by a great diversity of peoples, each possessing their own distinct culture and language.

The company consists of people from each of the principal groups to be found within Guinea, with all the problems of differing languages and customs this implies. Each member of the company is obliged to take up the tremendous challenge of becoming proficient, not only in their own cultural inheritance, but in that of the other tribes.

Les Ballets Africains, in its role as the national dance company of the country, has mastered the art of presenting an accurate portrayal of many of these different cultural forms, to a degree of excellence in performance that is entirely satisfactory to and respectful of the peoples concerned.

Each production tours internationally for up to two years, presenting literally hundreds of performances across the globe. Since the company's inception in 1952, it has always been an artistic policy to produce works that deal with universal issues within the context of the cultural perspective. For example, past shows in recent years such as Mull-Saido focused on faithfulness and trust, while The Bell of Hamana concentrated on the protection of the environment. The production Silo, The Path of Life demonstrated the importance of a good education for the youth of today, confronted with the responsibilities of tomorrow, and Heritage reflected the accomplishments and aspirations of a people being passed from generation to generation.

Today, Les Ballets Africains is preparing to embark on a voyage into the 21st century. For the 2003-2004 season, Les Ballets Africains is producing a new work celebrating the company's illustrious 50-year history. Under the guidance of Artistic Director Italo Zambo and assisted by Technical Director Hamidou Bangoura and Choreographer Mohamed Kemoka Sano, the 35 strong ensemble will present an inimitable blend of traditional dance, music and story-telling, laced with a superb demonstrations of spectacle, acrobatics, comedy and drama.

HISTORY

Les Ballets Africains has toured the four corners of the earth during an illustrious career spanning 50 years and is universally recognized as Africa's most renowned and accomplished dance company. For a half-century, Les Ballets Africains have represented its country, continent and culture at some of the world's most prestigious international festivals and venues.

The rich and varied repertoire presents a living demonstration of Africa's prodigious cultural heritage, the vitality and authenticity of which is ensured by continuing with the daily life of all African people.

Created in 1952 by the distinguished Guinean choreographer, Keita Fodeba, Les Ballets Africains became the national ensemble of the Republic of Guinea after its independence in 1958. The company has been recognized and encouraged in its role of roving ambassador, carrying with it the pride and aspirations of the people. The company's ultimate mission is to foster a greater understanding of Africa, hoping that will lead to a brighter future for its people.

ARTISTIC TEAM

Italo Zambo, Artistic Director

Italo Zambo was born in March 1938 in Dakar (Republic of Senegal). He showed great interest in dancing at a very early age and dropped out of school at a very early age to enter a dancing company, immediately becoming a principal of Les Ballets Demba Kanoute.

After performing with Les Ballets Demba Kanoute for three years, in 1955 he joined Les Ballets Africains of Keita Fodeba as a comedian, dancer and acrobat. During the time Guinea was declaring its independence in 1958, Les Ballets Africains had its first big USA tour, presenting Italo Zambo as one of the stars.

He left Les Ballets Africains to serve in the military in 1959, when Les Ballets Africains of Keita Fodeba became Les Ballets Africains of the Republic of Guinea. After completing military service, he joined Ballet National of Senegal as the director.

Italo Zambo returned to Les Ballets Africains of the Republic of Guinea as the director in 1962. While working under title for several years, he participated and got awarded several film roles, including 'L'Afrique Danse'. He was also honored as the Best Artist by the President of Republic of Zaire.

Finally, he became a choreographer for Les Ballets Africains in 1975. Also helping with designs of lighting and costumes, he acted as the company's general supervisor until he became the Artistic Director in 1987. He has been awarded the key to the city of Dallas, Texas, and honored with citizenship to celebrate his contribution to the arts and sciences.

Keita Fodeba, Founder

Keita Fodeba was born January 19, 1921, in Siguir (Republic of Guinea). After completing his primary education in Conakry, the capital of Guinea, he attended William Ponti Institute in Dakar (Senegal). In 1944, he graduated with a teaching degree from Dakar. After teaching high-school students a couple of years in Senegal, he moved to Paris and became an avid researcher of the-

His first efforts of producing and introducing African style drama had many hardships. After a couple of years of struggling with language and cultural problems, he renamed his company Les Ballets Africains of Keita Fodeba in 1954. He chose dance as his primary attraction, because it allowed him to express many aspects of African life by using original rhythms created by numerous unique instruments.

The first Les Ballets Africains performance was staged at the Theatre Etoile de Paris on November of 1952. It was an instant success. After touring in France for a couple of years, Fodeba brought his company to Africa in 1955 and produced an extensive tour among French Colonies of West Africa. During that trip, he was selected to be Minister of Interior of the Republic of Guinea by Guinea's Former President, Ahmed Sekou Toure.

Fodeba later was invited to be the head of Defense and Security of Guinea, during the country's war to gain independence. After changing several positions within the government, he got arrested for political reasons on March 21, 1965, and was killed in prison. Guinea still mourns Keita Fodeba as the teacher who pioneered a dance company that connected African culture to the rest of the world and introduced its legacy with style and elegance.

Hamidou Bangoura, Technical Director

Hamidou Bangoura was born on December 31, 1941, in Conakry (Republic of Guinea) in a large family of nine. He received his primary education in Sandervalia, Conakry. In 1954 he attended African Dance and Choreography Soumah Menguin and after graduating with high honors, he moved to the Superior African Dance and Choreography School of Keita Fodeba, the founder of Les Ballets Africains.

Bangoura worked as an assistant to the Artistic director of Les Ballets Africains from 1970 to 1980. He also served as the general manager from 1980 to 1988 and has been the technical director ever since.

We support the arts with more than just applause.

The arts enrich our lives in ways that go beyond the spoken word or musical note. They make us laugh. They make us cry. They lift our spirits and bring enjoyment to our lives. The arts and cultural opportunities so vital to this community are also important to us. That's why Comerica supports the arts. And we applaud those who join us in making investments that enrich peoples lives.
Dance Theatre of Harlem

“Classically American”®

Founders Arthur Mitchell, Karel Shook (deceased)
Artistic Director Arthur Mitchell

DaimlerChrysler
2003-2004 DaimlerChrysler Dance Series made possible by the DaimlerChrysler Corporation Fund

THE CAST
DUNCAN COOPER
ALICIA GRAF
IKOLO GRIFFIN
TAI JIMENEZ
ANDREA LONG
LENORE PAVLAKOS
CAROLINE RICHARDS
KELLY A. SAUNDERS
KIP STURM
RAMON THIELLEN
RASHA THOMAS
KEVIN THOMAS
JAMES WASHINGTON
DONALD WILLIAMS
MARK BURNS
ANTONIO DOUTHIT
PAUNIKA JONES
FIDEL GARCIA
ADDUL MANZANO
MELISSA MORRISSEY

Jarina Carvalho
Leanne Codrington
Christiane Crito-Esewoko
Rejane Duarte
Preston Dugger
Dionne Figgins
Taurean Green
Raintree Halpen
Iyun Harrison
Ebony Haswell
Orlando Pagan
Akua Parker
Cladico Sandeford
William Smith
Nanmah Willoughby

Apprentices:
Allyson Ashley
Xavier Cane
Darrus Gray
Natalia Johnson
Jamie Kotha
Ashley Murphy
Adriane Richburg
Sonny Robinson
Stacie Williams
Tynisa Williams

Frederic Franklin, Artistic Advisor
Joseph E. Fields, Music Director
Roma Flowers, Lighting Designer
Edward Schoeller, General Manager
Elizabeth Magnuson, Company Manager
Vernon L. Ross, Production Supervisor
Pamela Allen-Cummings, Costume Designer

Ballet Masters
Eve Lawson
Keith Saunders
Augustus van Heerden

Dance Theatre of Harlem is supported, in part, by public funds from the National Endowment for the Arts, New York State Council on the Arts, New York State Department of Parks, Recreation and Historic Preservation, the New York City Department of Cultural Affairs, New York City Department of Youth and Community Development, the Upper Manhattan Empowerment Zone, and the New York City Council.
Program A
March 4, 6, 8:00 pm, March 7, 2:00 pm

Serenade
Choreography:
Staged by:
Music:
Costume Design:
Costume Execution:
Lighting Design:
Premiere:

Thais
Choreography:
Staged by:
Music:
Costume Designer:
Costume Executioner:
Lighting Design:

Intermission
A Song for Dead Warriors
Choreography:
Staged by:
Music:
Costume & Set Design:
Lighting Design:
Projections Design:
Indian Dance Consultant:
Indian Singers & Drummers:
Native American Advisor:
Research Consultant:
Sound Designer:
Projections Consultant:
Premiere:

Program B
March 5, 6, 2:00 pm, March 7, 7:00 pm

Return
Choreography:
Staged by:
Music:
Costume Design:
Costume Executioner:
Lighting Design:

Pause

Tarantella
Choreography:
Staged by:
Music:

Intermission
A Song for Dead Warriors
Choreography:
Staged by:
Music:
Costume & Set Design:
Lighting Design:
Projections Design:
Indian Dance Consultant:
Indian Singers & Drummers:
Native American Advisor:
Research Consultant:
Sound Designer:
Projections Consultant:
Premiere:

Detroit Opera House
About Dance Theatre of Harlem

Dance Theatre of Harlem is a leading dance institution of unparalleled global acclaim, encompassing a "Classically American" dance company, leading arts education center, and Dancing Through Barriers, a national and international education and community outreach program. Each component of DTH carries a solid commitment toward enriching the lives of young people and adults around the world through the arts.

Founded in 1969 by Arthur Mitchell and Karel Shook, Dance Theatre of Harlem was considered "one of ballet's most exciting undertakings" (The New York Times, 1971). Shortly after the assassination of Rev. Martin Luther King, Jr., Mitchell was inspired to start a school that would offer children—especially those in Harlem, the community in which he was born—the opportunity to learn about dance and the allied arts. Now in its fourth decade, DTH has grown into a multi-cultural dance institution with an extraordinary legacy of providing opportunities for creative expression and artistic excellence that continues to set standards in the performing arts.

Dance Theatre of Harlem has achieved unprecedented success, bringing innovative and bold new forms of artistic expression to audiences in New York City, across the country and around the world. Among the recent highlights of Dance Theatre of Harlem was its return to England after a 14-year hiatus in 2002, opening to critical acclaim in London and Manchester, where they won the Manchester Evening News Award in Dance. In 2000, Dance Theatre of Harlem performed to sold-out houses in China, giving the country its first performances of Firebird, and conducted extensive outreach and educational activities in Mandarin Chinese. That same year, the Company returned to the legendary Apollo Theater in Harlem, which marked DTH's first performances on that stage in 25 years.

The Dance Theatre of Harlem School continues to offer training to more than 1,000 young people annually through professional and pre-professional dance programs. The school also offers a community program open to any child who wants to study dance. Dancing Through Barriers, Dance Theatre of Harlem's education program, brings arts education programs to young people in schools and community centers all over the world.

Dance Theatre of Harlem is located at 466 West 152nd Street in a newly-designated landmark district in Harlem. The building was designed by Hardy Holzman Pfeiffer & Associates and received the New York City Department of General Services Award for Excellence. After a major gift from the Everett Foundation in October 1994, the building was officially re-opened and dedicated as The Everett Center for the Performing Arts. The historic site houses dance studios used by both the Company and the School. In 2003, Dance Theatre of Harlem continues to inspire and to "ignite" the minds of people throughout the world.

For information about the Company's national and international tour schedule, New York City engagements and the Dance Theatre of Harlem School, visit www.dancetheatre­ofharlem.org.

About Arthur Mitchell

Arthur Mitchell is known around the world as an accomplished artistic director, astute educator, talented choreographer, and extraordinary dancer. Born in New York City on March 27, 1934, he began his dance training at New York City's High School of the Performing Arts, where he was the first male student to win the coveted Annual Dance Award.

Mitchell continued his classical training when he received a full scholarship to the School of American Ballet. In 1953, he was the first African-American male to become a permanent member of a major ballet company when he joined the New York City Ballet.

During his 15 year career with the New York City Ballet, Mitchell rose quickly to the rank of Principal Dancer and electrified audiences with his performances in a broad spectrum of roles. Mitchell is best known for two roles choreographed especially for him by the late George Balanchine; the "Pas de Deux" from Agon and the lighthearted "Puck" in A Midsummer Night's Dream. He also performed in nightclubs, on Broadway, in film and on television. Mitchell was also a popular guest artist in the United States and abroad.

Upon learning of the death of Rev. Martin Luther King, Jr., in 1968, Mitchell was inspired to provide children—especially those living in Harlem—with the opportunity to study dance. During the summer of 1968, he began teaching classes in a remodeled garage. In 1969, with financial assistance from Mrs. Alva B. Gimbel and the Ford Foundation, Mitchell founded Dance Theatre of Harlem with his mentor and ballet instructor, Karel Shook.

Mitchell is the recipient of numerous awards and honors, including the Hertwig Award in 2001 and the Governor's Martin Luther King Award in 2000. He was inducted into the Cornelius Vanderbilt Whitney Hall of Fame at the National Museum of Dance in 2000. He received the Americans for the Arts Education Award in 1997, the John W. Gardner Leadership Award in 1996, the National Medal of Arts in 1995, and the MacArthur Foundation "Genius" Fellowship and a Lifetime Achievement Award from the School of American Ballet in 1994. In 1993, during Dance Theatre of Harlem's 25th Anniversary, Arthur Mitchell was elevated to "Living Landmark" status by the New York Landmarks Conservancy, became one of the youngest Kennedy Center Honors recipients and was presented with the Handel Medallion, New York City's most prestigious award for artistic contribution.

A partial list of his affiliations include the Council of the National Endowment for the Arts and an appointment to the President's Commission on White House Fellowships by President Bill Clinton. He is an Honorary Patron of the Market Theatre Foundation in South Africa, and former council member of the New York State Council on the Arts.
Artist Profiles

PRINCIPAL DANCERS

Duncan Cooper
Denver, Colorado

Duncan Cooper joined the Dance Theatre of Harlem Company as a principal dancer in 1995. Mr. Cooper trained at New York School of Ballet, Palo Alto Ballet, Santa Clara Ballet and the San Francisco Ballet School. He danced with San Francisco Ballet from 1989 until 1994. He has performed in a variety of leading roles at Dance Theatre of Harlem, including The Prodigal Son, Le Corsaire, Allegro Brillante, Bugaku, A Song for Dead Warriors, Manifestations, Adrian (Angel on Earth), Firebird, The Moor's Pavane, Dougla, Dialogues, The Jeftin Dances, Crossing Over, Dark Elegies, Con Brio, Romeo & Juliet, Swan Lake, The Four Temperaments, Signs & Wonders, Twist and The Sleeping Beauty. With San Francisco Ballet, he danced a wide range of roles, including Romeo & Juliet, Dark Elegies, Harvest Moon, Symphony in C and Stars and Stripes. Mr. Cooper has performed as a guest artist with Virginia Ballet Theatre, San Jose Ballet Theatre and Contra Costa Ballet Centre.

Alicia Graf
Columbia, Maryland

Alicia Janelle Graf received her training at Ballet Royal Academy under Donna Harrington-Fidel. Ms. Graf also attended the School of American Ballet and American Ballet Theater summer programs. In 1995, she won a finalist award at the Vaganova Grand Prix in St. Petersburg, Russia. At the age of 17, Alicia began her career with the Dance Theatre of Harlem and was quickly promoted to the rank of soloist. She has had the opportunity to dance lead roles in ballets such as Serenade, Bugaku, Four Temperaments, Prodigal Son, Firebird, South African Suite, Aladagto #5, and Manifestations. In 1998, The New York Times proclaimed Ms. Graf one of 10 most influential dancers of the year. During a four-year hiatus from the company, Alicia graduated with honors in History from Columbia University and interned at JPMorgan Chase and Essence Magazine. She also danced with Complexions, A Concept in Dance. Currently, she is the Associate Artistic Director of A Time to Dance, a gospel and praise dance ministry based at the Riverside Church in New York City. Alicia returned to Dance Theatre of Harlem as a principal dancer in 2003.

Ikoloko Griffin
San Francisco, California

Ikoloko Griffin joined the Dance Theatre of Harlem Company in 2001. Mr. Griffin trained at the San Francisco Ballet School, and in the Dance in Schools (DSC) Program in 1983. He became the first San Francisco Ballet Company member recruited from the DSC Program (1993-2001). At San Francisco Ballet, Mr. Griffin performed in works by Balanchine, Robbins, Nureyev, McMillan, Taylor, Ashton, de Mille, Tudor and Lew Christensen. He has also worked with choreographers that include Mark Morris, James Kudelska, Lila York, Hedi Tomassen, Val Caniparoli, Christopher D'Amboise, Redha, Donald McKayle, and Stanton Welch. Over the past six years, Mr. Griffin has also taught ballet and movement classes, and lectured extensively as part of outreach programs aimed at bringing dance to children around the world.

Tal Jimenez
Jamaica, New York

Tal Jimenez has been a member of the Dance Theatre of Harlem Company since 1988. She began her dance training under the direction of Joan Millen Mesh. Before joining the Dance Theatre of Harlem School Ensemble, Ms. Jimenez studied at the school of American Ballet and with Madame Gabriella Dovati. During a hiatus from Dance Theatre of Harlem, Ms. Jimenez performed the role of Ivy Smith (Miss Turnstiles) in the Broadway revival of On the Town. She created the role of Fran in Marie Irene Forner’s Letters from Cuba and Isabel in Debbie Allen’s Soul Possessed. She also featured on the Academy Awards. Ms. Jimenez has also danced in Prince’s Rave Unto the Year 2000. And she is a member of the improvisational performance group You are Madness, Diana! She is honored to return to the Dance Theatre of Harlem Company.

Andrea Long
Philadelphia, Pennsylvania

Andrea Long joined the Dance Theatre of Harlem Company in 1996 and was promoted to principal dancer two years later, in 1998. Ms. Long trained at the School of American Ballet and was a member of the New York City Ballet for nine years. With Dance Theatre of Harlem, she has danced featured roles in Firebird, The Jeftin Dances, Allegro Brillante, Dialogues, Manifestations, Le Corsaire and Twist. She has also appeared as a guest artist with Complexions.

Lenore Pavlos
Brooklyn, New York

Lenore Pavlos joined the Dance Theatre of Harlem Company in 1993, was promoted to soloist in 1998 and principal dancer in 2001. Ms. Pavlos’ noted roles include, waltz girl in George Balanchine’s Serenade, Medea in Michael Smuin’s Medea, Desdemona in José Limón’s Moor’s Pavane, Myrta in Frederick Franklin’s staging of Creole Giselle as well as featured parts in Alonzo King’s Signs and Wonders, Robert Garland’s Return and Billy Wilson’s Giselle. Ms. Pavlos has trained with Catherine Kingelsey and received her BFA from the Juilliard School. She also trains with Mr. Morales in the Gyroscopic Expansion System at Circular Power. She has performed as a guest artist with various companies and teaches Master Classes in the United States. Ms. Pavlos would like to thank her family for their continued support and love over the years.

Caroline Rocher
St-Etienne, France

Caroline Rocher joined Dance Theatre of Harlem's Dancing Through Barriers Ensemble in 1998, was invited to join the Dance Theatre of Harlem Company in 1999 and was promoted to principal dancer the following year. Miss Rocher began her training at the Conservatoire de Montpellier and later studied at the Roudja Bejart Lausanne School in Switzerland. After working as a soloist at the Crazy Horse Cabaret in Paris, Miss Rocher came to the United States to study at the Alvin Ailey American Dance Center. Leading roles with the Dance Theatre of Harlem Company include South African Suite, The Four Temperaments, Agon, Oval, Glen Tetley’s Sphinx, the role of the Siren in The Prodigal Son, Giselle in Creole Giselle, and “Bend, Buckle and Screw” in Twist and Return. During the Company’s 30th Anniversary, as part of the New York City Ballet/Dance Theatre of Harlem collaboration, Rocher performed in Maquetten on Tenne Avenue with Damien Woetzel. Miss Rocher traveled with Stars of American Ballet to Recklinghausen, Germany, and performed Le Spectre de la Rose with American Ballet Theatre Vladimir Malakhov during the Career Transition for Dancers Gala.

Kelby A. Saunders
Washington, D.C.

Ms. Saunders began her dance training at the Jones-Haywood School of Ballet in Washington, D.C. She continued her studies at The Centre Dance International in Cannes, France, under the tutelage of Rosella Hightower. Ms. Saunders has performed a wide range of roles in the Company’s repertoire including featured roles in Firebird, Creole Giselle, Allegro Brillante, The River, A Song for Dead Warriors, Signs & Wonders, Adrian (Angel on Earth), The Four Temperaments, The Moor’s Pavane, Songs of Mahler and Concerto in F. She has also performed the Strip tease Girl in Slaughter on Tenth Avenue as a guest artist with the New York City Ballet. Ms. Saunders has performed on Broadway in and as The Red Shoes. She has also appeared on Sesame Street and has performed as a guest artist with the Washington Ballet, Atlanta Ballet, Maryland Ballet, Complexions, and the Flint Institute of Music.

Kip Sturm
Chicago, Illinois

Kip Sturm joined the Dance Theatre of Harlem Company in 1998. Mr. Sturm danced with Maria Tallchief's Chicago City Ballet and Milwaukee Ballet and was a soloist with Pittsburgh Ballet under Patricia Wilde. He trained with the Ruth Page Foundation, The North Carolina School of the Arts, Pennsylvania Ballet, the Interlochen Music Camp and at American Ballet Theatre summer programs. He has performed leading roles in Swan Lake, The Sleeping Beauty, Cinderella, Don Quixote, A Midsummer Night's Dream, The Snow Queen, La Bayadere, Theme and Variations, The Four Temperaments, Symphony in C, Western Symphony, "Emeralds" from Jewels and Jim Kynan's Return to a Strange Land. At Dance Theatre of Harlem, he has performed in Adrian (Angel on Earth), Allegro Brillante, Bugaku, Firebird, Creole Giselle, Return, Twist, Le Corsaire, A Song for Dead Warriors, Memento Mori and Manifestations. Mr. Sturm has performed at the Nutcracker Festival in Russia and was featured as Siegfried in a Pittsburgh Symphony Pops performance televised nationally on PBS.

Ramon Thielen
Barquisimeto, Venezuela

Ramon Thielen joined the Dance Theatre of Harlem Company in 1998 and was promoted to principal dancer in 2000. Mr. Thielen began his ballet studies in 1982 with Nery Johnson at the Casa de la Cultura "Julio Garmendia." He received additional training in the Gustavo Franklin Ballet School in Caracas, Venezuela. In 1987, he became part of the Ballet Nuevo Mundo de Caracas, becoming principal dancer in 1988. Later in 1991, Mr. Thielen joined the Cleveland/San Jose Ballet and was featured...
in many principal roles in the company's classical and contemporary repertoire. He has toured extensively as a guest artist with many national and international companies. His leading roles include Swan Lake, The Nutcracker, Romeo and Juliet, Manifestations, Sphinx, Equus, Carmina Burana, Spartacus and Apollo.

Kevin Thomas  
Montreal, Canada

Born in Trinidad, Kevin Thomas joined the Dance Theatre of Harlem Company in 1990 and was promoted to principal dancer in 1995. Mr. Thomas began his training in 1980 with Ecole Supérieure de Danse du Québec. He later joined Les Grandes Ballets Canadiens, and in 1991, was invited to join the Cleveland Ballet as a soloist. He has performed leading roles in Romeo and Juliet, Swan Lake, Coppélia, The Nutcracker, Pas de Dix, The Overcoat, Tarantella, Agon, Who Cares, A Midsummer Night's Dream, Don Quixote and Aureole, and has performed as a guest artist in Le Coq d'Or with Fleming, Flint and Peter Schaufuss, and in the Sleeping Beauty "Pas de Deux" for the Royal Ballet's Chance to Dance educational outreach program. At Dance Theatre of Harlem, Mr. Thomas' credits include roles in The Preludio Sare, Dialogues, The Four Temperaments, Ondello, Adrian (Angel on Earth), Equus and Doulag. He is co-author, with Dr. Chris Favor, of Hypnosis and Imagination in Dance Performance, published in the California Association of Counseling and Development, National Rasta Thomas  
San Francisco, California

Born in 1981 and raised in Riyadh, Saudi Arabia, Rasta Thomas studied at the Kiev Academy of Ballet in Washington, D.C. As a teenager, Mr. Thomas made dance competition history with wins including the Special Jury Prize from the 1994 Paris IBC, the Gold Medal in the Junior Men's Division of the 1996 Varna IBC, and the Gold Medal in the Senior Men's Division of the Jackson, MS USA-IBC. In 1995, he became a member of Le Jeune Ballet de France and in 1997, was invited to be a Principal Dancer with the Hartford Ballet. His guest credits include the Russian Imperial Ballet, National Ballet of China, Victor Ullate Ballet of Spain, Ivone Ballet of Japan, Universal Ballet of Korea, Joffrey Ballet, Tulas Ballet and Princess Cruises. He has been a featured soloist in many galas, including Le Gala des Étoiles. In 2001, Mr. Thomas was the first American to become a member of the Kiev Ballet of St. Petersburg, Russia. Mr. Thomas has danced diverse roles including "Ballet" in Don Quixote, "All" in Le Corsaire and "Death" in Dollar Allen's Soul Possessed. Television credits include a Bravo documentary in 1997, CBS Breakfast with the Arts, Sesame Street, a featured solo during the 1996 Tony Awards and the 2001 international ad campaign for The Gap. Mr. Thomas is featured in the soon-to-be-released feature film One Last Dance starring Patrick Swayze. Mr. Thomas joined Dance Theatre of Harlem in 2003.

James Washington  
New York, New York

James Washington grew up in Charleston, South Carolina. Mr. Washington was invited to join the Dance Theatre of Harlem in 1988. He performed with the company from 1988 through 1980 before joining New Jersey Ballet (1983-1991). Mr. Washington returned to Dance Theatre of Harlem in 1995, was promoted to soloist in 1999 and principal dancer in 2000. He holds a Bachelor of Fine Arts degree from North Carolina School of the Arts. His performance credits at Dance Theatre of Harlem include Swan Lake, Who Cares, A Midsummer Night's Dream, Firebird: River Legend, Dialogues, The Four Temperaments and Allegro Brillante. Mr. Washington would like to thank God for his gift of dance and his family for their love and support, especially his sister, Vivian, who has become the wind beneath his wings.

Donald Williams  
Chicago, Illinois

Donald Williams joined Dance Theatre of Harlem in 1977 as an apprentice and was promoted to principal dancer in 1983. He began his dance training with Larry Long at the Ruth Page Foundation in Chicago. At age 17, Fredric Franklin began his professional career in 1931 at the Casino de Paris, where he appeared with Josephine Baker. Mr. Franklin has been staging ballets at Dance Theatre of Harlem since 1979. In the late 1980s he was named Artistic Advisor, formalizing a freelance relationship that covered two decades. Among the many works that Mr. Franklin has staged and directed for the Dance Theatre of Harlem Company are Giselle, Swan Lake, Act II, Schéhérazade, Rite of Spring, The Source, Scheherazade, Rite of Spring, the Balanchine creations of Giselle, Coppélia, Pas de Deux and Le Chant du Rossignol, and Casse-Noisette.

Melissa Morrissey  
Newton, New Hampshire

Ms. Morrissey trained on scholarship at Boston Ballet School, School of American Ballet and the National Ballet School in Toronto. She joined National Ballet of Canada in 1994, where she danced for four years. Other credits include BalletMaster of Columbus, Ohio, and Elliot Pielak Ballet Tech. Mr. Morrissey joined Dance Theatre of Harlem in 2000.

COMPANY ARTISTIC STAFF

Frederic Franklin  
Artistic Advisor

At age 17, Frederic Franklin began his professional career in 1931 at the Casino de Paris, where he appeared with Josephine Baker. Mr. Franklin has been staging ballets at Dance Theatre of Harlem since 1979. In the late 1980s he was named Artistic Advisor, formalizing a freelance relationship that covered two decades. Among the many works that Mr. Franklin has staged and directed for the Dance Theatre of Harlem Company are Giselle, Swan Lake, Act II, Schéhérazade, Rite of Spring, The Source, Scheherazade, Rite of Spring, the Balanchine creations of Giselle, Coppélia, Pas de Deux and Le Chant du Rossignol, and Casse-Noisette.

Eve Lawson  
Ballet Mistress  
Washington, D.C.

Ms. Lawson was appointed ballet mistress in September 2003 after staging Semiramide for Dance Theatre of Harlem's 2003 European performances. She is a repetiteur for the George Balanchine Trust, and stages Balanchine ballets internationally. For DTH's current season, Ms. Lawson is staging the Company's premieres of Apollo and Tenderness, as well as Concerto Barocco and Agon. Ms. Lawson received her training at the School of American Ballet. As a principal dancer with the Kansas City Ballet, under its director Todd Bolender, she performed the lead in the revival of Balanchine's Firebird Divertissement. In 1988, she joined the Miami City Ballet, under the direction of Edward Villella. In 1994, she was appointed the Company's Ballet Mistress and served on the Artist Committee of the MCB School. For MCB, Ms. Lawson staged the Company's premieres of Giselle, Coppélia, Paquita and Grand Pas Classique. She restaged, among others, the productions of Jewels, The Four Temperaments, Allegro Brillante, Square Dance, Divertissement #15 and Sylvia Pas de Deux.

Keith Saunders  
Ballet Master  
Baltimore, Maryland

Keith Saunders began dancing in 1971 while a student at Harvard University. He began his ballet training in 1973 at the National Center for Afro-
American Artists in Dorchester, Massachusetts. Mr. Saunders joined Dance Theatre of Harlem in 1975 and continued his development under the tutelage of Arthur Mitchell, Karl Shook and William Griffith. He became a principal dancer with DTH, performing a wide range of roles throughout the company's repertoire for more than 17 years. He also danced with Franco's Ballet du Nord (1986) and Ballet of Columbus, Ohio (1987-1989). As a guest artist, Mr. Saunders appeared with various companies, including Boston Repertory Ballet, Maryland Ballet, Eglevsky Ballet, Ballettische Dance Company and the David Parsons Company. Keith Saunders has been a member of the Dance Theatre of Harlem School faculty, as well as the faculties of the New Ballet School (now Ballet Tech), the 92nd Street Y, and the BalletMet Dance Academy. Mr. Saunders was appointed assistant ballet master in 1994 and ballet master in 1997.

**Augustus van Heerden**

**Ballet Master**

**Johannesburg, South Africa**

Augustus van Heerden joined the Dance Theatre of Harlem Company in 1983 and for more than 13 years, danced the full range of the Company's repertoire. Mr. van Heerden began studying ballet at the age of nine, and furthered his dance education at the University of Cape Town with Dudley Tomlinson. He was a principal dancer with Boston Ballet from 1981 until 1982, performing lead roles in many of the classics. With both Ballet Boston, Mr. van Heerden was invited by the Scottish Ballet to partner Dame Margot Fonteyn on a tour of Scotland. Mr. van Heerden also works as an assistant to choreographer Glen Tetley. He has staged Mr. Tetley's repertoire. Mr. van Heerden also danced with France's Ballet du Nord (1986) as a guest artist, Mr. Saunders appeared with various companies, including Boston Repertory Ballet, Maryland Ballet, Eglevsky Ballet, Ballettische Dance Company and the David Parsons Company. Keith Saunders has been a member of the Dance Theatre of Harlem School faculty, as well as the faculties of the New Ballet School (now Ballet Tech), the 92nd Street Y, and the BalletMet Dance Academy. Mr. Saunders was appointed assistant ballet master in 1994 and ballet master in 1997.

**Joseph E. Fields**

**Music Director**

Joseph E. Fields was named Dance Theatre of Harlem’s Music Director and Principal Conductor in 1998. Dr. Fields received his Bachelor of Music and Master of Music degrees from the Cincinnati College-Conservatory of Music, and his Doctor of Musical Arts from the Manhattan School of Music, where he studied with pianist and conductor Seymour Lipkin. Prior to joining Dance Theatre of Harlem, he was Director of the Lighthouse Music School and Executive Director of the Brooklyn Music School. He has conducted the Kennedy Center Opera Orchestra, the State Orchestra of Victoria, Australia, the Shanghai Broadcast Symphony Orchestra, the Dance Theatre of Harlem Orchestra and the Harmonie Ensemble New York. Dr. Fields has performed as solo pianist and chamber musician throughout the United States and Europe, including performances at Carnegie Recital Hall, Lincoln Center, Kennedy Center, the Smithsonian Institute, Memphis Symphony Hall, Charlotte Spirit Square, the Norfolk-Yale Series and the Baden-Baden Wimbremersaal.

**Trustees**

Mr. & Mrs. Roger M. Adams
Dr. & Mrs. Roger M. Aihun
Mr. & Mrs. Robert A. Allen
Mr. & Mrs. Donald A. Allworth
Ms. Lourdes V. Andaya
Mrs. & Mr. Thomas V. Angott
Mr. & Mrs. Audra M. Arrington
Dr. & Mrs. Imma A. Arrigo
Mrs. Donald A. Jaworski
Dr. & Mrs. Donald C. Austin
The Hon. & Mrs. Edward Avakian
Mr. & Mrs. Don H. Barden
Mr. & Mrs. Lee Burchell
Mr. & Mrs. J. Addison Burtchell
Mr. & Mrs. Mark Alan Butan
Mr. & Mrs. Nicolas Chavannes
Mr. & Mrs. Victor Benjamin
Mr. & Mrs. Anitra Berberian
Mr. & Mrs. Mandell R. Roman
Dr. & Mrs. John Boll
Mr. & Mrs. Richard A. Bonfi
Mr. & Mrs. William C. Brooks
Mr. & Mrs. Thomas Gehlin
Mr. & Mrs. Robert D. Charles
Mr. & Mrs. Albert Chesnour
Mr. & Mrs. David Clark
Mr. & Mrs. Frederick H. Clark
Ms. Virginia Clementi
Mrs. & Mr. Margot Coomans
The Hon. & Mrs. Arlene V. Cohn
Mr. Thomas Cohn
Mr. & Mrs. Peter S. Covert
Mr. & Mrs. Rosalind L. Cooperman
Mr. & Mrs. Woody Robertson
Mr. & Mrs. Marvin J. Danco
Mr. & Mrs. Tanis S. Donald
Julia Donavan Davoff & John C. O'Brien
Mr. & Mrs. Jerry D'Avanzo
Mr. & Mrs. Lawrence N. David
Mrs. Margaret Darr
Mr. & Mrs. Kevin Dennis & Mr. Jeremy Zeltzer
Mr. & Mrs. Robert E. Davos
Dr. Fernando G. Ditz
Dr. David Dicconis
Karen Vanderhaghen & John Chirico
The Hon. & Mrs. John Dinger
Mary Jane Dorr
Mr. & Mrs. Cameron D. Duran
Mrs. Charles M. Endicott
Mr. & Mrs. Charles M. Endicott
Mr. & Mrs. Daniel E. Enyedy
Mr. & Mrs. Jethro Evans
Mr. & Mrs. Roland C. Eugenie
Mr. & Mrs. Paul E. Ewing
Mr. & Mrs. Stephen Ewing
Dr. Hafisa Fakhoury
Cheryl Fallyn
Mr. & Mrs. Oscar Feldman
Mr. & Mrs. John Finch, Jr.
Mr. & Mrs. Alfred J. Fisher Jr.
Erwin Klopler, a retired tool and die specialist, was not going to tell Michigan Opera Theatre about his special estate plans, wanting to remain anonymous. However, after learning that his estate plan would be eligible for Touch the Future campaign matching funds, he decided to reveal his gift. As a result, MOT received a substantial match to its endowment funds at the Community Foundation for Southeastern Michigan. Erwin and his wife Sue also became members of MOT's Avanti Society.

Now he urges, “I want people to know about the beauty of a Charitable Remainder Trust.” His trust had been funded with a piece of appreciated real estate that he no longer needed. Instead of selling that property and paying considerable taxes, he transferred the property into a Charitable Remainder Trust. In return, he gets income for life. After his death, his favorite institutions, including Michigan Opera Theatre, will receive whatever remains.

**Erwin and Sue Klopler and family**

He is thrilled that his money is being used to secure the future of Michigan Opera Theatre for his children and grandchildren to experience. Born in Dresden, Germany, Erwin Klopler is an enthusiastic supporter of opera and faithful subscriber. He loves the view and the sound from his front-row mezzanine seats in the Detroit Opera House.

His love of opera began when he was nine years old after his parents took him to the opera. After his family immigrated to the Detroit area in 1932, he and his sister loved the Metropolitan Opera touring productions. Later, Erwin introduced his wife Sue to the operas, and “As luck would have it, I made an opera fan out of her.” He also recalled that he used to sing his daughter Sara to sleep with melodies from The Tales of Hoffmann ("in German, of course"). During MOT’s recent production of Hoffmann, Sara returned from her home in Ireland and attended with her mother and father, happily remembering her father’s halliwas.

Erwin’s message to other MOT patrons is “I can’t encourage people enough to remember Michigan Opera Theatre when forming their estate plans. There are a lot of struggles and sad things in life, but music always uplifts.”
New Century Fund Campaign
The Crowning Achievement

Michigan Opera Theatre launched The New Century Fund Campaign: The Crowning Achievement, the third and final phase of its campaign for the Detroit Opera House, in 2001. The $20 million raised during this campaign will bring the total amount for acquiring and restoring the Detroit Opera House to $62 million.

The main components of The Crowning Achievement include renovation of the six-story Broadway Tower to create the Center for Arts and Learning, construction of a parking garage, an endowment goal, decorative painting in the Detroit Opera House and retirement of construction debt.

As of November 2003, nearly $12 million had been raised. Michigan Opera Theatre acknowledges the following individuals, corporations and foundations for their generous support of this effort.

Please Note: When this third phase of the campaign is finished, a cumulative donor list will be published, recognizing donors to all three capital campaigns from 1989 to the conclusion of The Crowning Achievement. This cumulative listing will also be reflected in a new donor wall in the grand lobby of the Detroit Opera House.

Michigan Opera Theatre gratefully acknowledges the generous corporate, foundation, government and individual donors whose contributions were made between July 1, 2002, and June 30, 2003. Their generosity plays an integral part in the company's financial stability, necessary for producing quality grand opera and dance.

In addition to enjoying outstanding entertainment on the Detroit Opera House stage, contributors are offered a number of opportunities that allow them to observe the many phases of opera and dance production, meet the artists and experience other “behind-the-scenes” activities.

CORPORATE SUPPORT
- OPERA & DANCE MAJOR BENEFCTOR $200,000 +
- DaimlerChrysler Corporation Fund - Dance Season Sponsor
- Boblo Belliet Production Sponsor
- Alvin Ailey American Dance Theater
- Opening Night Gala Sponsor
- Opera Ball Platinum Sponsor
- Community Programs Sponsor
- Ford Motor Company Fund - Fall Opera Season Sponsor
- A Royal Christmas Concert Sponsor
- Denise Graves Concert Sponsor
- Alvin Ailey American Dance Theater
- Opening Night Gala Sponsor
- Opera Ball Platinum Sponsor

Michigan Opera Theatre

www.MichiganOpera.org

Copyright 2010, Michigan Opera Theatre
General Information

Administration & Staff

DAVID DICHERA, General Director
Brett Batterson, Chief Operating Officer

DEPARTMENT DIRECTORS
Karen Vanderkooi DiChiara, Director of Community Programs
John Eckstrom, Director of Administration
Robert Mazza, Director of Artists
Kimberly Aimee Argel, Director of Development
Karen Seigle, Director of Marketing
Mary Patfill, Director of Education
Karen Zaidel, Director of Facilities
Laura B. Wyne, Director of Communications

COMMUNICATIONS
Carol Hardy, Director
Jennifer Frank, Executive Assistant to the General Director
Linda DeMoss, Executive Assistant to the Chief Operating Officer
Brandi A. Meador, Receptionist

PRODUCTION
Elizabeth Anderson, Production Coordinator
Caroline Gough, Assistant to Director of Production
Nancy Krizlak, Local Transportation Coordinator
Engel Robelli, Production Volunteer
Pat Lorett, Audition Volunteer

Music Department
David DiChiara, Music Director
Pamela Maloney, Music Assistant
Meyer Director Sonya Maze
Karen Dekkers, Operations Personal Assistant

Technical Staff
Kira Arndt, Technical Director

Costumes
Suzanne M. Harris, Costume Coordinator
Margaret Broderick, First Hand
Mary Ellen Strobel, Fitting Assistant
Genevieve Palczynski, Fitting Assistant

Stage Crew
John Vatter, Head Carpenter
Robert Metallic, Head Electrician
Alan Baglini, Head Propwsmith
Robert Mosley, Head Painter
Gary Gifford, Production Electrician
Mary Ellen Strobel, Head of Wardrobe

DETROIT OPERA HOUSE
Caroline Jeffs, Event Coordinator
Dorothy Beutler, House Manager
Karen Tjaden, General Manager

ASSOCIATE DIRECTORS
Mark A. Mancini, Detroit Opera House Manager
Betty Luce, Operations Manager
Dakota John, Marketing Manager
Beverly Brown, Audience Services
Heidi Breese, Guest Services
Jennifer Gall, Shannon McDonald, Service Manager, David Gilliland
Kim Pardun, Michael Pass
David Pulia, Amanda Salisbury
Carole Siple, Karl Schmitt
David Siegel, Chris Vaugh
Mark Vlasak, Karen White
Tamara White, Charles Swearingen

DEVELOPMENT
Jane Fearing, Assistant Director of Development
Lauren O’Ler, Volunteer Manager
Amy Nagle, Corporate Campaign Manager
Heather Hamilton, Special Projects Manager
Katharine Echard, Membership Manager
Doris Tackett-Conroy, Foundation and Government Relations Manager
James Wesley General Development Officer

FINANCE/COMPUTER SERVICES
Derek Levie, Chief Financial Officer
Kimberly Burgia-Russo
Rita Winters, Assistant
Joseph Ramu, Systems Manager
DeLana Hill, Applications Specialist

PHOTOGRAPHY & RECORDING DEVICES
Unauthorized cameras and recording devices are not allowed inside the lobby or 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 locations (located on ticket) and our emergency number, (313) 237-3237, 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 “3” on the elevator to reach this facility. Gentlemen’s restrooms are located underground the Grand Staircase and also on the third floor (Broadway street entrance) — please press “X” on the elevator to reach this facility. Please note: All third-floor restrooms are wheelchair accessible. Unisex accessible restrooms are located in the GM Opera Cafe.

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) 237-3235.

LATE SEATING
Latecomers will be seated only during an appropriate pause in the program and may view the program on the closed-circuit television monitor located in the Ford lobby until an appropriate program pause occurs. Late seating policies are at the discretion of the productions, 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 30 days.

PARKING
Parking for all events is available in the Opera House Garage, located directly across from the Detroit Opera House (between John R. and Grand River avenues). Paid parking is available through the box office. Please call (313) 237-35NG for parking information.

Be advised that, for purposes of Michigan Compiled Laws, Section 28.42(1X), this is an entertainment facility that has a seating capacity of more than 2,500 individuals. It is therefore against the law to carry a concealed pistol on the premises.

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.

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 open 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 that food and drinks are not allowed in the auditorium at any time.

Rental Information
The Detroit Opera House is available for rent by your organization. Please call (313) 961-3500 and ask to be directed to the Special Events Department.

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 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 Ticketmaster phone and retail outlets or at Ticketmaster.com.

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) 237-3425.

IMPORTANT NUMBERS

EMERGENCIES
Detroit Opera House (313) 237-3257
City of Detroit (313) 961-3500

General Information
Detroit Opera House (313) 961-3500

Lost & Found
(313) 237-35NG

Ticket Office
(313) 237-35NG

Usher Hotline
(313) 237-3235

Theater Rental Information
(313) 961-3500

Detroit Opera House Fax
(313) 237-3412

Press & Public Relations
(313) 237-3403

Website
www.MichiganOpera.org

Copyright 2010, Michigan Opera Theatre
"We worked hard for our money. Now, they're helping our money work hard for future generations."

Together, you've achieved a lot. And you want to share the rewards with your children and grandchildren. We'll show you how. With the Private Client Group, you'll enjoy a level of expertise and service rarely found today. You'll work with a Relationship Manager who leads a team of local experts in trust, estate planning, investment management, family business succession and private banking. In short, we'll help you plan ahead. So, you'll know exactly what you're leaving behind. For a personal consultation, contact Rick Goedert at 248-901-1942.

National City®
ONLY APPEARANCE IN SOUTHEAST MICHIGAN!

DETROIT OPERA HOUSE
Home of Michigan Opera Theatre

"...sheer physical energy and beauty!"
-The New York Times

“A Carnival of vibrant, uninhibited movement!”
-The Sunday Times of London

LES BALLETS AFRICAINES
THE NATIONAL DANCE COMPANY OF THE REPUBLIC OF GUINEA

AN EXPLOSION OF DANCE, MUSIC, ACROBATICS AND STORYTELLING!

ONE PERFORMANCE ONLY!
SAT. MARCH 27 AT 8:00 P.M.
FOR TICKETS: (313) 237-SING
or visit michiganopera.org
FOR GROUP SALES CALL (313) 237-3409

Copyright 2010, Michigan Opera Theatre