DETROIT OPERA HOUSE • HOME OF MICHIGAN OPERA THEATRE

BRAVO

The National Ballet of Canada
October 7~10, 2004

Rigoletto
October 23~31, 2004

Faust
November 13~21, 2004

DaimlerChrysler Dance series sponsored by DAIMLERCHRYSLER

The 2004 Fall Opera Season is sponsored by Ford Motor Company.

Fall 2004
DETROIT
OPERA
HOUSE

Home of Michigan Opera Theatre
David DiChiera, General Director

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2004 Fall Season

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Copyright 2010, Michigan Opera Theatre
Dear Friends,

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

In the summer months the Detroit Opera House, once again, bustled with the award-winning Learning at the Opera House program and a variety of youth-based programs, including American Ballet Theatre's summer dance intensive, which was attended by students from around the nation.

The past few months have also allowed us to continue the ongoing restoration of the Detroit Opera House. Specifically, you will notice major enhancements in the auditorium. Restoration artists were busy all summer repairing plaster, applying decorative paint to the back of the house and applying historically accurate wallpaper in the balcony. I hope you will take a moment to revel in the exquisite beauty and warm, rich glow of our beautiful auditorium.

The 1996 opening of our Opera House became the catalyst for the revitalization of the sports and entertainment district that surrounds Grand Circus Park and Harmony Park. We are inordinately proud of our role in the development of this area and enjoy the success of the new businesses, restaurants and stadiums. With the transformation of Madison Avenue well underway, we now turn our focus to Broadway. As you may have noticed, the City of Detroit has undertaken major streetscape improvements on the Broadway Street side of the Detroit Opera House, which include wider sidewalks, new curbs and gutters and ornamental trees and streetlights.

We, having just completed our Crowning Achievement campaign, will embark on two extraordinary projects that will serve not only as improvements to our neighborhood, but will provide our community with invaluable resources and convenience.

Following the run of “The Nutcracker” in December we will close the Opera House Garage on Broadway. This outdated garage has simply outlived its lifespan. Demolition will begin in December, and in its place will emerge a state-of-the-art garage with better access, improved exits, wider parking spaces, brighter lighting and updated elevators. Entrances and exits will be on Grand River and John R Streets, rather than Broadway.

I am especially proud of the fact that we will also begin construction this fall on the Ford Center for Arts and Learning in the six-story tower on the Broadway Street side of the Detroit Opera House. This exciting project will allow us to expand the Community Programs Department, under the direction of Karen DiChiera, and better serve the needs of our “Learning at the Opera House” program. The Ford Center for Arts and Learning will contain: the DaimlerChrysler Theatre, an experimental, black-box performance space for intimate presentations; The Margo V Cohen Center for Dance, which will serve as the nerve center for all dance related educational activities at the Detroit Opera House; the David and Marion Handlerman Studio, a high-technology media studio designed for interactive classroom programming and long distance learning; the Lee and Floy Barthel Costume Shop, a state-of-the-art costume shop and classroom space; the Allesee Dance & Opera Resource Library, which will house an extensive collection of music scores, tapes, records, CDs, books, videos and reference materials; and a much-needed street level retail space, which will feature boutique items, gifts, libretti and much more.

Of course, it is through the successful completion of The Crowning Achievement campaign that we have been able to undertake these monumental projects. I join everyone at Michigan Opera Theatre in extending my deepest gratitude to the many generous individuals, corporations and foundations that have committed their support to our vision and made this dream—more than 30 years in the making—a reality.

Thank you, and enjoy the performance!

David DiChiera
Founder and General Director
Michigan Opera Theatre

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Thank you, and enjoy the performance!

David DiChiera
Founder and General Director
Michigan Opera Theatre
A NEW AMERICAN OPERA

Margaret Garner

In the Quest for Freedom,
A Mother's Love Knows No Bounds.

Music by Richard Danielpour
Libretto by Toni Morrison
Denyce Graves as Margaret Garner

WORLD PREMIERE MAY 7, 2005
AT THE DETROIT OPERA HOUSE

MARGARET GARNER: Denyce Graves
EDWARD GAINES: Rodney Gilfry
ROBERT GARNER: Gregg Baker
CILLA: Jessye Norman (Detroit)
CILLA: Angela Brown
(Cincinnati and Philadelphia)
CASEY: John Mac Master
AUCTIONEER: Roger Honeywell
CONDUCTOR: Stefan Luna
DIRECTOR: Kenny Leon
SET DESIGN: Marjorie Bradley Kellogg
COSTUME DESIGN: Paul Tazewell
LIGHTING DESIGN: Duane Schuler (Detroit)

The Detroit appearance features special guest star Jessye Norman in the role of Cilla.

Title Sponsor: Cadillac
Title Sponsor: The Procter & Gamble Fund

MICHIGAN OPERA THEATRE
CINCINNATI OPERA
OPERA COMPANY OF PHILADELPHIA
AT THE ACADEMY OF MUSIC

May 7 - 22, 2005
June 14 - 22, 2005
February 10 - 26, 2006

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The Four Seasons with
The Firebird

Celia Franca, C.C., Founder
George Crum, Music Director Emeritus

Thursday October 7, 2004 at 7:30 pm     •     Friday October 8, 2004 at 8:00 pm
Saturday October 9, 2004 at 8:00 pm     •     Sunday October 10, 2004 at 2:00 pm

JAMES KUDELKA Artistic Director
KEVIN GARLAND Executive Director
ORMSBY WILKINS Music Director & Principal Conductor
KAREN KAIN Artistic Associate
MAGDALENA POPA Principal Ballet Mistress

Stephanie Huchison, Nehemiah Kish, Richard Landry, Patrick Lavole, Stacey Shiori
Minagawa, Heather Ogden, Rebekah Rimsay, Burnise Silvius, Piotr Stanczyk

Jean-Sébastien Colau, Julie Hay, Keiichi Hirano, Tanya Howard, Etienne Lavigne, Lisa
Robinson, Je-an Salas, Aivinoam Silverman, Jillian Vansstone

Laura Bolton, Kevin Bowles, Jodana Daumec, Krista Dowson, Tanya Evidente, Léonie Gagne, Alexandra Golden, Joshua
Grant, Jun Hirooka, Tamara Jones, Lise-Mari Jouardain, Nathaniel Kozlow, James Leja,
Sophie Letendre, Tiffany Mosher, Daisuke
Ohno, Andrea Oteearu, Alejandra Perez-Gomez, Louisa Rachedi, Erin Richardson,
Kanako Sakamoto, Leslie Schroeter, Dong
Hyun Seo, Adam Toth, Edward Trace, Joseph
Welbes, Aarik Wells

ROYAL BANK Apprenticeship Programme: Dallas Blagg, Elena Lobosanova, Jacob Niedzwiecki,
Jenna Savella, Robert Stephen, Nan Wang
PETER OTTMANN Assistant to the Artistic Director
LORNA GEDDES, MANDY-JAYNE RICHARDSON Ballet Mistresses

JOYSANNE SIDIUS, LINDSAY FISCHER Guest Repetiteurs

ERNST ABUGOV, JEFF MORRIS Stage Managers

*Guest Artist in Residence

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THE FOUR SEASONS
Choreography: James Kudelka
Conductor: Ormsby Wilkins
Music: Antonio Vivaldi, The Four Seasons
Costume Design: TRAC COSTUME: Carmen Alie and Denis Lavoie
Lighting Design: David Finn
Projections and Scenic Effects: Chris Wise
Violin Soloist: Fujiko Imajishi
The Four Seasons is a gift from THE VOLUNTEER COMMITTEE, THE NATIONAL BALLET OF CANADA

A MAN
Ryan Boorne (Oct. 7, 9), Aleksandar Antonijevic (Oct. 8, 10)

SPRING
Stacey Shiomi Minagawa (Oct. 7, 9), Jillian Vanstone (Oct. 8, 10)
Lise-Marie Jourdain & Laura Bolton (Oct. 7, 9), Tanya Evidente & Je-an Salas (Oct. 8, 10)
Erin Richardson, Léonie Gagné, Andreea Olteanu or Tanya Howard,
Tiffany Mosher, Sophie Letendre or Alexandra Golden, James Leja, Keiichi Hirano, Dong Hyun Seo or Jean-Sébastien Colau, Daisuke Ohno

SUMMER
Heather Ogden (Oct. 7, 9), Greta Hodgkinson (Oct. 8, 10)
Andreea Olteanu & Tanya Howard (Oct. 7, 9), Alejandra Perez-Gomez & Lisa Robinison (Oct. 8, 10)
Tiffany Mosher, Alejandra Perez-Gomez or Stephanie Hutchison,
Lisa Robinison or Alexandra Golden, James Leja, Dong Hyun Seo or Jean-Sébastien Colau, Daisuke Ohno, Joseph Welbes or Nehemiah Kish, Adam Toth or Avinoam Silverman

AUTUMN
Stephanie Hutchison (Oct. 7, 9), Martine Lamy (Oct. 8, 10)
Alejandra Perez-Gomez & Lisa Robinison (Oct. 7, 9)
Stephanie Hutchison & Alexandra Golden (Oct. 8, 10)
Avinoam Silverman & Etienne Lavigne (Oct. 7, 9)
Kevin Bowles & Patrick Laviose (Oct. 8, 10)
James Leja, Keiichi Hirano, Dong Hyun Seo or Jean-Sébastien Colau,
Daisuke Ohno, Joseph Welbes or Nehemiah Kish, Adam Toth or Avinoam Silverman, Tomas Schramek, Hazaro Surnamey

WINTER
Victoria Bertram, Richard Landry (Oct. 7, 9), Piotr Stanczyk (Oct. 8, 10)
Lorna Geddes
Tomas Schramek, Hazaro Surnamey & Ensemble

INTERMISSION

THE FIREBIRD
Choreography: James Kudelka
Conductor: Ormsby Wilkins
Music: Igor Stravinsky, The Firebird
Reduced orchestration by Henning Brauel based on the 1945 version.
Used by arrangement with European American Music Distributors LLC, sole U.S. and Canadian agent for Schott Musik International, publisher and copyright owner.

Set and Costume Design: Santo Loquasto
Lighting Design: David Finn
The Firebird has been made possible through funding from Walter Carsen, O.C.
The Firebird is a co-production between The National Ballet of Canada, Houston Ballet Foundation and American Ballet Theatre.

THE FIREBIRD
Greta Hodgkinson (Oct. 7, 9), Jennifer Fournier (Oct. 8, 10)
PRINCE IVAN
Aleksandar Antonijevic (Oct. 7), Guillaume Côté (Oct. 8)
Nehemiah Kish (Oct. 9), Patrick Lavoie (Oct. 10)
PRINCESS VASILISA
Rebekah Rissey (Oct. 7, 10), Stacey Shiomi Minagawa (Oct. 8)
Jillian Vanstone (Oct. 9)
PRINCESSES
Laura Bolton or Tamara Jones, Tanya Howard or Sophie Letendre,
Lise-Marie Jourdain, Léonie Gagné, Andreea Olteanu,
Alejandra Perez-Gomez, Erin Richardson, Lisa Robinson,
Alexandra Golden, Tiffany Mosher, Leslie Schroeter
KASTCHEI THE DEATHLESS
Etienne Lavigne (Oct. 7, 9), Avinoam Silverman (Oct. 8, 10)
HIS WIFE
Victoria Bertram
THE PRIESTESS
Lorna Geddes
AN OLDER REPTILE
Tomas Schramek
AN OLDER BEAST
Hazardo Surnamey
JAGUAR
Piotr Stanczyk (Oct. 7, 9, 10), Daisuke Ohno (Oct. 8)
GENERAL
Jean-Sebastien Colau (Oct. 7, 9), Etienne Lavigne (Oct. 8, 10)
WARTHOGS
Keiichi Hirano or Nehemiah Kish, Richard Landry or Dong Hyun Seo
KNIGHTS
Avinoam Silverman or Piotr Stanczyk, Kevin Bowles, Dong Hyun Seo
or Jean-Sebastien Colau
GUARDS
James Leja, Adam Toth, Joseph Welbes or Edward Tracz, Aarik Wells
SNAKE
Stephanie Hutchison or Krista Dowson
LIZARDS
Je-an Salas, Tanya Evidente, Jillian Vanstone or Laura Bolton.
All casting subject to change
Synopsis:
The Firebird

A note on The Four Seasons
Created for The National Ballet of Canada, The Four Seasons received its world premiere on February 12, 1997 at Toronto's Hummingbird Centre. Set to one of the world's most beloved and well-known scores, it is an abstract ballet that explores the cycle of life. At the centre of the ballet is the role of "a man for all seasons", a character the audience follows through the youthful promise of spring, the passion of summer, the mellow warmth of autumn, the chill of winter and ultimately to death.

A note on The Firebird
When first presented in 1910 by Serge Diaghilev's Ballet Russes, The Firebird stunned the Parisian audience with its aura of fantasy and ritualistic spectacle. The ballet was the result of a close collaboration between choreographer Michel Fokine, composer Igor Stravinsky and designers Aleksandr Golovin and Léon Bakst. The Firebird had all the elements of exoticism so characteristic of Diaghilev's early Saisons Russes: a fantastic libretto based on Russian folklore, elaborately beautiful sets and costumes, dramatic dancing and a strange and ravishingly beautiful score (Stravinsky's first commission for ballet).

Since its triumphant debut, many choreographers have restaged this magical one-act ballet. The National Ballet of Canada premiered James Kudelka's The Firebird on November 10, 2000 at the Hummingbird Centre in Toronto.

The Enchanted Garden of Kastchei
In the Kingdom of Thrice-Nine there lived a demon, Kastchei the Deathless. He ruled over a vast forest inhabited by enchanted princesses and petrified knights. They were all under his evil spell and lived their dreary days without hope of liberation, for Kastchei's Death was kept prisoner in a place known to no living man. Unless Kastchei's Death could be found, they would remain there forever.

In the centre of this forest there was an enchanted garden. The forest trees surrounding it were only pines and oaks and birches, but they seemed strange and marvellous because they grew in the light of a great tree that bore golden apples.

Jackdaws, crows, and grey sparrows lived in the forest trees and they were illuminated and made indescribable by the nightly visits of a bird whose plumage burned like the sun. She flew through the night air over sleeping towns and farmlands. Blue light fell from her in flakes and a warm glow emanated from her wings as though she carried bouquets of roses.

This bird came to the enchanted garden solely to eat the golden apples for they were for her the source of eternal youth, beauty, and happiness. Once she had eaten one, so great was her joy that she remained in this evil forest to dance and fly about the branches. In and out she flew, glittering like a cluster of jewels, unmindful of lurking demons and royal hunters.

One night another visitor entered the forest. He was Prince Ivan, the youngest son of King Vyslav. Some say he was sent there by the king to capture the strange bird who had been eating the apples in the royal gardens; others said that he came to the forest in search of Princess Vasilisa whom it was prophesied he would marry. Whatever the true history, all are agreed that the beauty of this glittering bird so amazed him that he resolved to capture her and bring her back to court where he would be acclaimed as a great hunter. But the bird fluttered so quickly in her joy that even the sure arrows of Prince Ivan missed her. The Prince lay in wait, and as she drew near again, he caught her by the tail. The bird, frightened, but still filled with the joy of the golden apple, begged for her freedom and shed tears of diamonds. The sight so moved the Prince that a new feeling of compassion filled his heart. So, forgetting the honour that would be his for the capture of the bird, he released her into the air. But again she returned, leaving with him, as though a pledge, a single feather from her breast.

The forest grew still, and Prince Ivan was left alone. Suddenly in the depths of a forest, miles from nowhere, were 12 princesses, among them Vasilisa - all under the spell of Kastchei the Deathless.

Tired of the oaks, the pines, and the birches, and bored with their knights, who had been turned to stone, the princesses would wander at night into the light of the golden apple tree. They would amuse themselves by tossing the fallen fruits to one another while trying to execute the rapid dances of their homelands.

They had come to the garden in search of the extraordinary, so they were neither surprised nor frightened when a beautiful man appeared suddenly from the trees - a young man moreover, who moved as nimbly as they. It seemed very natural, in the light of the tree, that as he danced he should fall in love with the beautiful Vasilisa.
The other princesses did not ask if his love had been foretold eons ago or was sudden and of this moment; they encouraged the two and contrived to leave them alone in the garden. But at that moment the sun rose, commanding all enchanted creatures to disappear.

**Daybreak**

The Prince, however, had fallen too much in love and followed Vasilisa recklessly into Kastchei's Palace. All at once all the most infernal trumpets and bells sounded an alarm.

Kastchei the Deathless appeared. Nothing of the horror of his attendants, his wife with her scaly limbs, or even his army with their arachnid bellies, could equal that of Kastchei. (A thin skin was unable sufficiently to cover his bones, which protruded their white knobs at every joint, his filthy eyes, which looked with hatred on every being, flowed with slime.) A chimera he was, to the ends of his long claws!

All knew what the outcome of Ivan's meeting with the Demon King would be. Kastchei began his ritual of contortions which would turn his new victim to stone. All Prince Ivan knew was that this demon king could not be killed. The Death of Kastchei was kept prisoner in a secret place.

The Princesses endeavoured to intercede on behalf of the poor prince, but Kastchei threatened them and they withdrew, terrified, behind the trees. This respite was enough for the Prince to retrieve the flowing feather of the mysterious bird.

Kastchei halted, the demons drew back. The forest was filled with the light of a second dawn, for the bird herself had returned to the enchanted garden at the summons of her plume. The demons and Kastchei were themselves enchanted as the bird led them all in a frenzied dance. This demonic leaping grew so wild, that finally the entire legion dropped, exhausted, into a deep sleep. To ensure their continued unconsciousness the bird caused a lullaby to sound. So sweet was the melody that Kastchei dreamed of his Death. His dream was so vivid it could be seen by the strange bird.

In his dream, a throne stood in the forest grove. This throne carried within its architecture a large egg that held the Death of Kastchei. The bird led the Prince toward the throne and revealed to him the secret of the egg. Kastchei awoke. As he struggled with Prince Ivan, the egg cracked open and released Kastchei's Death consuming the evil King and his demons.

Warm sunlight penetrated the forest, dissolving the Palace of Kastchei and the dwellings of his dreams. Vasilisa and the Prince find themselves attired in full wedding regalia. All the Knights and all the Princesses, still enchanted - but now by a benign power - formed a great wedding cortège, and without further delay there took place in the Kingdom of Thrice-Nine the marriage of Prince Ivan and Princess Vasilisa.

The Firebird, after a last farewell to the Prince who had shown her such compassion, flew off and was never seen again.

---

**THE NATIONAL BALLET OF CANADA**

The National Ballet of Canada, a company with more than 30 dancers and its own symphony orchestra, is Canada's premier dance company and ranks as one of the world's top international dance companies.

Founded in 1951 by English dancer Cella Franca, the company was established as a classical company and is still the only Canadian company to present a full range of traditional full-length classics. The company not only presents the classical repertoire, but also embraces contemporary works and encourages the creation of new ballets and the development of Canadian choreographers.

At home in Toronto, Canada, the National Ballet performs annual Fall, Winter and Spring seasons, plus The Nutcracker at the Hummingbird Centre.

In 1996, the National Ballet entered a new era with the appointment of internationally renowned choreographer James Kudelka as Artistic Director.

**JAMES KUDELKA**

Artistic Director/Choreographer

James Kudelka was appointed Artistic Director of The National Ballet of Canada in June, 1996. Mr. Kudelka is one of North America's foremost dance artists, universally respected for the quality and depth of his work. As a choreographer, he has the rare ability to marry classical tradition with modern movement and is recognized for his remarkable talent in combining both idioms. This allows him to serve dance companies from Toronto Dance Theatre to San Francisco Ballet, from The National Ballet of Canada to Les Ballets Jazz de Montreal, from Montreal Danse to American Ballet Theatre, from Les Grands Ballets Canadiens to solo artists such as Margie Gillis and Peggy Baker. A remarkably prolific choreographer, he has created over 70 ballets.

Born in Newmarket, Ontario, Mr. Kudelka trained as a classical dancer at the National Ballet School in Toronto and graduated in 1972 to join The National Ballet of Canada. While a soloist with the National Ballet, he became increasingly absorbed in the creation of dance, developing his ideas from workshop performance to presentation in the company's regular season. In 1981, he joined Les Grands Ballets Canadiens in Montreal as a Principal Dancer and was the company's Resident Choreographer from 1984 to 1990. During this time, between Les Grands Ballets Canadiens and other commissions, he created numerous ballets, his work steadily maturing in the perceptions and intelligence which distinguishes its character today.

From September 1992 until May 1996, Mr. Kudelka was The National Ballet of Canada's Artistic Residence. This relationship with the National Ballet enabled him to create and develop repertoire for a single organization on a long-term basis, while allowing him to create new works for other companies.

THE CAST

In order of vocal appearance

THE DUKE OF MANTUA
Massimo Giordano* (23, 27, 30)
Scott Piper (24, 29, 31)

MATTEO BORSA
Torrance Blaisdell

COUNTESS CEPRANO
Krysty L. Swann* +

RIGOLETTTO
Gordon Hawkins (23, 27, 30)
Chen-Ye Yuani* (24, 29, 31)

MARULLO
Michael Mayes* +

COUNT CEPRANO
James Patterson

MONTERONE
Donald Hartmann

SPARAFUCILE
Burak Bilgili*

GILDA
Ying Huang (23, 27, 30)
Rosaria Lamosa* (24, 29, 31)

GIOVANNA
Krysty L. Swann* +

PAGE
Krysty L. Swann* +

usher
Michael Mayes* +

MADDELENA
Tracie Luck*

* Michigan Opera Theatre debut
+ Apprentice

Lukas Karytinos, Conductor
Mario Corradi, Director
Suzanne Mallare Acton, Chorus Master
Marco Pelle, Movement Director
Allen Charles Klein, Set Design for Cincinnati Opera
Malabar LTD, Toronto, Costume Design
Kendall Smith, Lighting Design
Joanne Weaver, Hair/Makeup Design
Philip Schiechtem, Asst. Director
Ken Saltzman, Stage Manager
Roberto Maturo, Surtitles

Scenery for this production is owned by: Cincinnati Opera

By Giuseppe Verdi
Opera in Three Acts
Libretto by Francesco Maria Piave

World Premiere: Venice, March 11, 1851
Sung in Italian with English Surtitle translation
Running time approximately two hours and thirty-five minutes including intermissions

The 2004 Fall Season is made possible by Ford Motor Company.
Ida & Conrad H. Smith foundation of Southeastern Michigan, Oct. 30, Performance Sponsor

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ON STAGE

Rigoletto

Setting: Mantua

ACT I

Scene 1, The Duke's Palace.

In the court of the profligate Duke of Mantua, a wild, hedonistic banquet is in progress. The Duke tells his courtier Borsa of his interest in an unknown maiden he had secretly followed to church; at the same time, he admires the Countess Ceprano, in attendance at the banquet. The Duke does not care if women know that he is attracted to many; nor does he worry about the jealous eyes of husbands and fathers. As he courts the countess, Rigoletto, his jester, mocks the Count. Meanwhile, the cavalier Marullo has learned that Rigoletto has a mistress. Count Ceprano, enraged by Rigoletto's mockery, enlists the other courtiers in a plan for vengeance.

At the height of the argument, Count Monterone enters. His daughter had been seduced by the Duke; and Monterone demands satisfaction. Rigoletto insults him in a cruel and lewd fashion; and Monterone, denouncing both the Duke and his serpent of a jester, pronounces upon Rigoletto a father's curse ("maledizione" in Italian).

Scene 2, The Street Outside Rigoletto's Home.

Rigoletto has left the court to make his nightly visit to his home. As he pauses outside his courtyard, deeply disturbed by Monterone's imprecation, he is approached by Sparafucile, a man who lives by his sword. Offering his services to Rigoletto as a paid assassin, Sparafucile explains his method and price, and tells Rigoletto that he can find him at this location each evening.

Alone, Rigoletto ponders how alike he is to the killer, using his tongue to wound instead of a sword, and cursing the entire race of courtiers who have, in their cruelty and mockery, made him into the twisted jester.

But at home he becomes another man.

As he enters the courtyard, he is greeted exuberantly by his daughter, Gilda. On hearing his sigh, she asks him about her family, about her mother. Rigoletto confesses that her mother, now dead, was the only person who ever treated him with compassion. Still, in his zeal to protect his daughter from the life he leads, he tells her no more, and refuses to permit her out, except for church. He charges Giovanna, Gilda's nurse, with her care, and takes his leave.

Meanwhile, the Duke has, with Giovanna's paid help, sneaked into the courtyard. When he finds himself alone with Gilda, he passionately tells her of his love. The innocent young maiden is thrilled and confesses to sharing his feelings. Telling her that he is a poor student named Guiltier Malde, the Duke takes his leave. Alone, Gilda relives the thrill of her passion, and swears that she will belong to her love until death.

Outside the wall, the courtiers have gathered to carry out Ceprano's vengeance by abducting the girl they believe to be Rigoletto's lover. The jester, returning, is told that the plan is to kidnap the Countess Ceprano. Relieved, Rigoletto agrees to take part. The courtiers mask him, secretly covering his eyes, and make off with Gilda as he holds the ladder. When Rigoletto realizes that he has been betrayed, it is too late; the curse of Monterone has begun to operate.

ACT II

The Duke's Palace

The Duke had also returned to find Rigoletto's house empty, and is angry that his newest love has been taken from him; but the courtiers gleefully tell him of their trick, and the Duke, learning that they have brought Gilda to the palace, rushes to be with her.

Rigoletto enters the hall, mournfully searching for some evidence of Gilda's whereabouts. When the courtiers tell the Duchess' page that he is not to be disturbed, Rigoletto realizes the truth, and tells the courtiers it is his daughter they have taken. Cursing the entire vile race of courtiers, he demands in vain to see her.

Finally, Gilda emerges from the Duke's bedchamber, and alone with her father, tearfully confesses the entire story. Rigoletto tells her they will leave the city, but before they can go, they are interrupted by Monterone, who, on his way to the scaffold, once more curses the Duke. Rigoletto swears he will carry out vengeance for himself, Gilda, Monterone, and all who have been betrayed by his evil master.

ACT III

An Inn outside Mantua

An Inn Outside Mantua. Outside a tawdry inn on the outskirts of the city,
Rigoletto and Gilda appear. Rigoletto has brought her here to show her the truth about her love, to whom she still wishes to be faithful.

They secrete themselves, and shortly, the Duke, dressed as a cavalier, enters the inn, asking the innkeeper—Sparafucile himself—for some wine, and his sister. The Duke rhapsodizes on the fickleness of women, as Maddalena, Sparafucile's sister, serves him wine. As the Duke seductively woos Maddalena, the heartbroken Gilda observes through a crack in the wall, unable to hear her father's attempts at consolation.

Rigoletto sends Gilda home to don the clothes of a boy for their journey, then hands Sparafucile a down payment on the murder of his master. As storm clouds gather, Maddalena, who is charmed by the handsome stranger, begs her brother to spare the Duke. Finally Sparafucile agrees that if someone else knocks on the inn door before midnight, the newer arrival can take the Duke's place in the sack destined to be his shroud.

Gilda, in a frenzy of confused love, has changed her clothing and returned, and she overhears the murderous discussion. Realizing that her sacrifice can save her love, Gilda pounds on the door, and, at the height of the storm, enters the inn, knowing that the point of a sword will be her welcome.

The storm moves on. Rigoletto, returning, exults the feeling of power that elates him as he waits to dispose of the dead body of his evil master. At midnight, the door opens, and Sparafucile brings him a body in a sack, collects his money, and bids his client good night. Rigoletto, about to throw the body into the river, is stopped by the voice of the Duke drunkenly singing from the inn. Realizing that an innocent victim is in the sack, he rips the fabric open, to find his daughter inside. Gilda has just enough life left to confess her deception, and to tell her distraught father that she will be waiting for him in heaven, with her mother. As she falls lifeless, Rigoletto once more cries out, "the curse of Monterone!"

—Courtesy of Opera News
Q & A
with Mario Corradi

Mario Corradi directs his 13th (Rigoletto) and 14th (Faust) Michigan Opera Theatre productions this fall.

You were born in Montepulciano, Italy. Where do you call home now?

My house is in Milan, but I’m at home wherever there is a theater or an opera to direct.

What was your first experience with opera?

I was very young—just a pupil. During the late 1950s a traveling company had come to Montepulciano to perform Otello, outdoors, in the square right in front of the magnificent Renaissance Cathedral. Suddenly it started raining and the entire production was assembled in the tiny 19th Century Theatre—a real gem, but it had a stage no wider than 20 feet. The sets were made of framed painted canvasses and they were all placed on stage one on top of the other, leaving very little room for the singers, let alone the chorus. I was so fascinated by Verdi’s music that my thought was, “there must be a better way to do an opera!” I believe it all started that night.

Of all of the people you have worked with, is there any one person who has had a particularly profound impact on you as a director?

The man I consider my “maestro” is Jean-Pierre Ponnelle, with whom I worked as an assistant, for five years. He taught me the grammar and the syntax of directing. He made me understand the importance of lighting and, above all, he taught me total respect for the music. Every rehearsal was an unforgettable lesson.

What do you enjoy most about your work?

Every single aspect of it. I consider myself a very fortunate man. I consider my work to be the most beautiful job on Earth. In 27 years I have missed only one evening rehearsal because the doctor had ordered a 48-hour voice rest...and even last year, after Lasik surgery, instead of staying home and resting my eyes, I drove to dress rehearsal for MOTs Un Ballo in Maschera.

Is there one opera that you think everyone should see?

Mozart’s Cosi Fan Tutte.

Do you have any advice for young people considering careers in the arts?

Art is a total commitment. One should not even consider starting a career in the arts unless they are ready for an uncompromising, total commitment.

When dealing with operas that are considered classics, how do you make a production your own without compromising the composer/librettist’s vision—or for that matter, the audience’s expectations?

A great masterpiece is such because it is so complex that its greatness and its full meaning cannot be revealed by any single interpretation. Every time I tackle a classic opera I discover something I never saw before, and therefore, that new discovery becomes, as it were, the “leitmotif” of my production. The public’s expectations are never a real concern. In Detroit, a full house will host 2,700 people. What makes us think that they will all have the same expectations and/or reactions?

When you consider audiences, who are you most gearing your productions for?

Young audiences. If we do not start bringing the young generations to the opera, we will be out of work in 10 or 20 years.

Do you feel specific limitations based on the audiences you direct for?

Would you be more risqué in some cases, less so in others?

Rather than thinking about the audiences, I would think in terms of theatrical environment. Directing Rigoletto and/or Faust during a regular opera season is one thing. Directing the same
opera's for a festival is another. Festivals are the place where new avenues in staging should be experimented with. A company's mainstage opera season does not allow such freedom.

This production of Rigoletto has the most internationally diverse cast in Michigan Opera Theatre history (seven nations represented). What challenges does this pose for you?

The same as any other production. I speak seven languages. I can only hope that they all come from the seven linguistic areas I am familiar with. Otherwise, we can understand one another with the language we all have in common: music.

How does the Detroit Opera House stack up to other theaters and opera houses you've worked in?

The Detroit Opera House and the Teatro Regio in Parma are my favorite houses in the world.

Art is a total commitment.

One should not even consider starting a career in the arts unless they are ready for an uncompromising, total commitment.

What makes Detroit so special?

What makes my work in Detroit so unique is my friendship with Dr. DiChiera. We discuss very openly every aspect of the production and, although very sparing in his praises, he is very generous with his criticism—which is always very constructive and very helpful. 

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Self-expression yields great masterpieces.
THE CAST
In order of vocal appearance

FAUST
William Burden (13, 17, 20)
Gerard Powers (14, 19, 21)

MEPHISTOPHELES
Kyle Ketelsen (13, 17, 20)
Jeffrey Wells (14, 19, 21)

VALENTIN
Frank Hernandez

WAGNER
Michael Mayes* +

SIEBEL
Kirsten Gunlogson* +

MARGUERITE
Pamela Armstrong (13, 17, 20)
Robin Pollman (14, 19, 21)

MARTHE
Kathleen Segar
* Michigan Opera Theatre Debut
+ Apprentice

Mark Flint, Conductor
Mario Corradi, Director
Suzanne Mallare Acton, Chorus Master
Marco Pelle, Movement Director
Paul Steenberg, Set Design
Constance Hoffman, Costume Design for Principal Artists
Stephen Ross, Lighting Design
Joanne Weaver, Hair/Makeup Design
Philip Schneiderman, Asst. Director
Ken Salzman, Stage Manager
Roberto Mauro, Subtitles

The 2004 Fall Season is made possible by Ford Motor Company.

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Prelude

Satan, also known as Méphistophélès, is awakened by a stream of light which guides his attention to the study of the aged scientist/philosopher, Dr. Faust. The demon understands the purpose of his vision and, with the help of his Shades, prepares to walk in the human world disguised as someone from the 1830s. Faust, living in medieval times, will consider Satan a man from the future, and find him philosophically and scientifically interesting, challenging to comprehend.

ACT I

Scene 1, Dr. Faust’s Study.

Dr. Faust has attempted to solve the mysteries of the world and life. Early one morning, despairing and emotionally isolated, he decides to die and prepares to take poison. His resolve is interrupted when he recalls the innocence of young peasants in their daily routine. He envies them and curses God for making him old and devoid of feeling, unable to change his empty existence. In his desperation, Faust calls upon Satan for help. Méphistophélès obligingly appears and offers Faust money, glory and power in exchange for his soul.

Faust, however, demands youth and all of the joys he missed while buried in his studies. Satan agrees to this request and, when Faust has second thoughts, he conjures a vision of a beautiful, untouched girl, Marguerite. Faust weakens and signs his soul away, whereupon he is transformed into a young man. They leave medieval times and jump forward into the 1830s.

Scene 2, The Kermesse.

Townspeople, soldiers and students are celebrating the god Bacchus and the abundant grape harvest. Valentin, a young soldier leaving immediately for war, is having a final drunken outing with some of his fellow soldiers and Siebel and Wagner, two student friends. For protection at the front, he carries a religious medal given to him by his sister, Marguerite. What starts as a mocking song by a drunken soldier, ends as an earnest plea by a young man about to face possible death.

While all get back into a festive drinking mood, Méphistophélès and Faust appear. Méphistophélès pays homage to the pagan Golden Calf which all applaud. Then he begins to tell fortunes, predicting people’s woes, one of which includes the name of Marguerite. Valentin is irritated that the stranger speaks of his sister in such a light. Méphistophélès responds by predicting Valentin’s death.

Trying to make peace, Wagner offers Méphistophélès a cup of wine. The devil proclaims the wine unacceptably and gestures to a crude statue of Bacchus. When wine magically pours from it, the crowd is both excited and frightened. Méphistophélès offers to toast Marguerite. Valentin, suspicious of the garish stranger, considers the toast an insult and draws his sword. The power of evil breaks the sword in half. Valentin and his comrades use their sword hilts to make crosses and subdue the frightening demons.

Faust and Méphistophélès seem suspended in time. Faust wants to know when he will meet the innocent girl from his vision. No sooner has he asked than the crowd becomes active again and Marguerite appears. Faust stops her and offers to escort her home. She modestly declines and Méphistophélès urges Faust to pursue her. The festival continues at a frenetic pace as the struggle for Faust’s conscience begins between Méphistophélès and the unknowing Marguerite.

ACT II

Marguerite’s Garden.

Siebel, quietly in love with Marguerite, steals into the garden and gathers flowers intended for her. As predicted earlier by Méphistophélès, each flower withers and dies at his touch. He blesses himself from a stream which surrounds the sanctified ground on which Marguerite lives. The spell is broken.

Faust and Méphistophélès arrive and watch Siebel leave his flowers for Marguerite. The devil retires to conjure a gift for Faust to give to the young girl. Faust reflects on the perfection and purity of the place where his ideal love lives. Méphistophélès returns with a case of brightly colored jewels and fabrics which is to be Faust’s offering to Marguerite, gifts one might use to appeal to the senssual/sensual side of a child. They both hide as she enters.

Marguerite sings the ballad of the King of Thulé. The ballad brings to mind the handsome stranger who offered to walk her home. She discovers Siebel’s flowers and the next moment comes upon the gems and materials. Unable to resist touching items she has never experienced before, she discovers a mirror and begins to study herself. Her first sin: vanity. Méphistophélès manipulation of Marguerite begins.

Marguerite’s busybody neighbor, Marthe, catches her and scolds the girl for this vanity. Méphistophélès, wishing to stop this intrusion, interrupts and informs Marthe of her husband’s death. Their
conversation allows Faust to approach Marguerite.

The devil whisks Marthe away and the two young people sing of their new love. Marguerite attempts to leave, but her attraction to Faust causes her to remain. Touched by her innocence and purity, Faust bids Marguerite goodnight. Mephistopheles mocks Faust's gentlemanly attitude. Soon, Marguerite can be heard indoors murmuring dreamily of her desire for Faust. Faust breaks into her room, and he and Marguerite consummate their passion. Mephistopheles, alone, delights in his brilliance at furthering Marguerite's demise.

ACT III
Scene 1, Marguerite's House.

Pregnant and ostracized by friends and villagers, Marguerite wonders why Faust has not returned. As she recalls their time together, the fragile state of her mind becomes evident.

Scene 2, A Church.

Marguerite prays for help and forgiveness. Mephistopheles plays on her inner fears and accuses her of sin. She tries to join fellow worshipers in prayer, but her voice is overwhelmed by the devils. Satan announces that she is a lost soul before the gates of Hell.

Scene 3, A Field Outside of Town.

Local militiamen return from the war, exhausted, some wounded. Among them is Valentin. He spies Siebel in the crowd which has assembled to welcome them home.

Scene 4, A Village Street.

Faust has returned to the village, concerned for Marguerite. As always, Mephistopheles is by his side. The devil is more sardonic than ever. He sings an insulting ode, aimed at Marguerite which Valentin overhears. Angry and humiliated, Valentin engages Faust in a duel. However, Faust's sword is guided by Mephistopheles and runs Valentin through. Before he dies, however, Valentin curses his sister for bringing disgrace to them.

Scene 5, Marguerite's Prison Cell.

Continuing her downward spiral, totally abandoned and losing touch with reality, Marguerite has drowned her baby and, consequently, has been sentenced to death. Faust enters with Mephistopheles and begs her to escape with them. But Marguerite slips in and out of reality. When she finally sees the devil, she regains her mind. She repulses both Faust and his mentor and begs Heaven to accept her soul. Faust pleads with her to join them and Mephistopheles urges Faust to forget her. Marguerite is on the brink of death, and Mephistopheles proclaims that she is damned. But a celestial choir announces the drawing of Easter. At the moment of her death, Marguerite's sins are forgiven and her soul is reborn. 10

—Courtesy of Opera News
A Devil of a Faust

"Faust, which as Hofmannsthal puts it, 'postulates music at every step,' is therefore the archetypal opera."?

Johann Wolfgang von Goethe (1749-1832), who wrote the drama to which all subsequent treatments of the Faust legend—musical and otherwise—are indebted, thought of music as "the mediator of the inefnable." He believed his Faust had much in common with Don Giovanni and The Magic Flute and wished Mozart had lived long enough to transform his monumental theatrical piece into opera.

Twenty-seven years after the great poet and dramatist's death, Charles Gounod would fulfill Goethe's dream with the operatic masterpiece, Faust (1859). But neither Gounod or Goethe were the first—or the last—to be fascinated by the idea of exchanging one's soul for something deeply desired.

How far back does the "Faust legend" go? Well, what about the saga of Adam and Eve? When Adam agreed to taste the forbidden fruit, wasn't he making a deal with the devil to exchange his soul for knowledge and power? Remember, the apple was from the Tree of Knowledge.

If that's too much of a stretch, come forward to the Middle Ages when records first appear of a legend about a certain Faust who sold his soul to the devil for—you guessed it—knowledge and power! By then, the story had already become theatre; it played untold thousands of times as a puppet show at medieval fairs and markets. The legend, in turn, may well have stemmed from the plays presented on the steps of churches and cathedrals to teach Bible stories and Christian morality to an illiterate populace.

There was a real Dr. Johann Faust, circa 1480-1538, a German magician, alchemist and astrologer. Faust in its medieval form had been around for a while by then, though; Western civilization was already well into the Renaissance.

The Tragical History of Dr. Faust (1588) by Christopher Marlowe, Shakespeare's contemporary, was one of the first real attempts to translate the Faust legend into theatre as we know it. The entertainment element of Faust had been evident from the earliest telling of the tale—simply, its moral teaching capabilities. With Marlowe—and definitely 220 years later (1808) when Book I of Goethe's Faust appeared—the legend is transformed into a powerful vehicle for the expression of changing human philosophies and values. And, as the years have continued to roll by, Faust has come to reflect widely varying theatrical production concepts.

As Goethe, Hofmannsthal and a host of other composers and librettists before, between and after them knew, the Faust legend and music were made for each other. The simplest explanation of why may be that when a man, for whatever reason, gets in league with the Lord of Evil, every aspect of life seems to intensify. The exotic becomes erotic; the threatening becomes terrifying. The beautiful becomes exquisite; the unusual totally mystifying. Words may fail at expressing these extremes and the emotions they can generate; words amplified by music can bridge the chasm.

The Devil, as the Commendatore, coming from Don Giovanni's soul would be hokey without Mozart's transfiguring music (1787). Von Weber's Die Freischiitz (1821) without a score simply will not work as dark Kaspar, in league with the Devil, casts his magic bullets—guided missiles of the day, symbols of ultimate power.

Times change and the legend becomes Hector Berlioz' The Damnation of Faust (1828-46). Somewhere between a huge symphony and an opera, it reflects the tenants of the early Romantic era. Faust is the poet stumping about on the moors, detached, broody, melodramatic and bored. He barely notices Marguerite. Mephistopheles is naught but a supplier of transportation and musical diversions.

In Gounod's Faust (1859), based closely on Goethe's Faust Book I, the protagonist is sick of knowledge and power. He wants youth and the love of a beautiful woman. As women enter the ring with the Prince of Darkness, what was somewhat idealized desire in Gounod's Faust becomes sexual obsession. Senta trades her soul for her weird sailor in Wagner's The Flying Dutchman (1841). Renata spends five acts of incredible music inflamed and maddened by her infernal lover in Sergei Prokofiev's The Fiery Angel (1923). Demonic possession and hysterical desire are everything in Krzysztof Penderecki's The Devils of London (1969).

And there's more: Eine Faust-Symphonie (1957) by Franz Liszt; Mephistophèles (1867) by Arrigo Boito; the final ascent of Faust's soul to heaven at the conclusion of Gustav Mahler's
Eighth Symphony (1907); Doktor Faust (1924) by Ferruccio Busoni.

And we haven't even mentioned what the movies with their words, music and, now, spectacular special effects have made of the old tale. Nor can we but affirm that Faust, the opera, has been set in virtually every era from the Middle Ages to our own times — discover the latest interpretation when the curtain rises at the Detroit Opera House on November 13!

— John Willett

† Peter Conrad: A Song of Love and Death: The Meaning of Opera. Hugo von Hofmannsthal (1874-1929), superlative German poet and librettist for Richard Strauss' most famous operas.

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Artist Profiles

SUZANNE MALLARE ACTON
Assistant Music Director-Chorus Master (USA)
2004 Season: Chorus Master, Rigoletto, Faust
Recently: Pirates of Penzance (Metropolitan Opera), The Daughter of the Regiment (Michigan Opera Theatre)
Upcoming: Hecuba (Cantata (Rachman Symphony Choir), The Magic Flute (Metropolitan Opera)

MARIO CORRADI
Stage Director (Italy)
Michigan Opera Theatre debut: Carmen, 1996.
2004 Season: Director, Rigoletto, Faust
Recently: Turandot (Torrino, Italy), Gioconda (National Opera of Ukraine, Kiev)
Upcoming: Eustalena in Algeri (Torrino, Italy), Muchaft (National Opera of Ukraine, Kiev)

GORDON HAWKINS
Bass-baritone (USA)
Michigan Opera Theatre debut: Porgy and Bess, 1998
2004 Season: Rigoletto, Rigoletto
Recently: I Pagliacci, Cavalleria Rusticana (Manitoba Opera), La Bohème (Arizona Opera), Turandot (Seattle Opera)
Upcoming: Tosca (Opera Carolina), Aida (Houston Grand Opera), Lucia (Dallas Opera)

PAMELA ARMSTRONG
Soprano (USA)
Michigan Opera Theatre debut: The Marriage of Figaro, 1997
2004 Season: Marquise, Faust
Recently: Die Zauberflote (Minnesota Opera), La Bohème (Opera Colorado), La Fledermaus (209 New York City Opera)
Upcoming: Don Giovanni (Marseilles), Der Rosenkavalier (Metropolitan Opera)

FRANK HERNANDEZ
Bass-baritone (USA)
Michigan Opera Theatre debut: La Bohème, 1996
2004 Season: Valentine, Faust
Recently: Candide (Opera Pacific), La Bohème (Opera Carolina, Opera Omaha, Atlanta Opera)
Upcoming: Rigoletto (Opera Theatre of Saint Louis), Der Rosenkavalier (Danish National Opera)

BURK BILGILI
Baritone (USA)
Michigan Opera Theatre debut: 2004 Season: Spankifice, Rigoletto
Recently: Don Giovanni (Metropolitan Opera), Lucia di Lammermoor (Canadian Opera Company), Il Barbiere di Siviglia (Pittsburgh Opera)
Upcoming: Turandot (Barcelona), Macbeth (Seattle Opera)

ROBIN FOLLMAN
Soprano (USA)
Michigan Opera Theatre debut: 2004 Season: Marguerite, Faust
Recently: Tosca (Florentine Opera), Chita (Hawaii Opera), Die Fledermaus (Michigan Opera Theatre)
Upcoming: La Bohème (Opera (Grand Rapids), The Merry Widow (Singapore Opera), La Bohème (Florentine Opera)

YING HUANG
Soprano (China)
Michigan Opera Theatre debut: 2004 Season: Giulia, Rigoletto
Recently: Don Pasquale (Arizona Opera), Don Giovanni (Santa Fe Opera), Rigoletto (Florentine Opera)
Upcoming: Rigoletto (Opera Theatre of Saint Louis), Der Rosenkavalier (Danish National Opera)

BILGILI
Tenor (USA)
Michigan Opera Theatre debut: 2004 Season: Borsa, Rigoletto
Recently: The Crucible (Toledo Opera), A Masked Ball, Madame Butterfly (Michigan Opera Theatre)

LUKAS KARYTINOS
Tenor (USA)
Michigan Opera Theatre debut: 2004 Season: Borsa, Rigoletto
Recently: Il Trovatore (Greek National Opera, National Opera of Canada, Athens Festival), La Bohème (Salzburg Festival)
Upcoming: La Gioconda (Paris Opera, Bologna)

WILLIAM BURDEN
Tenor (USA)
Michigan Opera Theatre debut: 2004 Season: Faust, Faust
Recently: Boccanegra (San Francisco Opera), The Pearl (Michigan Opera Theatre and Opera Company of Philadelphia), Faust (Opera Company of Philadelphia)
Upcoming: Die Fledermaus (Opera Company of Philadelphia), Pelléas et Mélisande (Metropolitan Opera), Die Entführung Aus dem Serail (Munich)

ROSSANA LAMOSA
Soprano (Brazil)
Michigan Opera Theatre debut: 2004 Season: Giulia, Rigoletto
Recently: Il Trovatore (Rio de Janeiro Opera), Unfederde (Sao Paulo Opera)
Upcoming: Ring Cycle (Manaus Opera Festival), The Pearl (Detroit Opera House)

MARK FLINT
Conductor (USA)
Michigan Opera Theatre debut: Carmen, 1997
2004 Season: Conductor, Faust
Recently: Théâtre du Capitole, Turandot (Ontario Opera),Lucia di Lammermoor (National Opera of Ukraine, Canadale (Lake George Opera)
Upcoming: Carmen (Michigan Opera Theatre), Carmen (California Opera, Madame Butterfly (Auduza Opera)

MASSIMO GIORDANO
Tenor (Italy)
Michigan Opera Theatre debut: 2004 Season: Duke, Rigoletto
Recently: La Bohème (Dresden Opera), Vanni Requiem (Sydney Symphony Orchestra)
Upcoming: Romeo and Juliette (Frankfurt Opera), Don Giovanni (Turin Opera), Mignon (Opera Orchestra of New York)

KYLE KEKELION
Bass-baritone (USA)
Michigan Opera Theatre debut: 2004 Season: Meisterschophe, Faust
Recently: The Marriage of Figaro (New York City Opera), Carmen (Opera St. Louis), Don Giovanni (Lyric Opera of Chicago)
Upcoming: The Marriage of Figaro (Opera Pacific), The Magic Flute (Covent Garden)

KIRSTEN GUNLOGSON
Mezzo-soprano (USA)
Michigan Opera Theatre debut: 2004 Season: Siebel, Faust
Recently: Salome (Nashville Opera), Otello (Fresno Grand Opera), Die Fledermaus (San Diego Opera)
Upcoming: Faust (Toledo Opera)

DONALD HARTMANN
Baritone (USA)
Michigan Opera Theatre debut: 2004 Season: Montezuma, Rigoletto
Recently: La Bohème (Tokyo Opera)
Upcoming: Tosca (Opera Carolina), La Bohème (Florentine Opera)
TRACIE LUCK
Mezzo-soprano (USA)
Michigan Opera Theatre debut
2004 Season: Maddalena, Rigoletto
Recently: The Magic Flute, Die Walküre (Virginia Opera)
Upcoming: Rigoletto (Virginia Opera)

MICHAEL MAYES
Baritone (USA)
Michigan Opera Theatre debut
2004 Season: Mamillo, Rigoletta; Wagner, Faust
Recently: I Pagliacci (Opera Theatre Highland Park), Romeo and Juliette (Skylight Opera)
Upcoming: Tosca, Margaret Gerner: The Daughter of the Regiment (Michigan Opera Theatre)

JAMES PATTERSON
Bass (Canada)
Michigan Opera Theatre debut
2004 Season: Count Ceprano, Rigoletto
Recently: Don Giovanni (Michigan Opera Theatre), Mozart's Solemn Vespers (Jackson Choral and Orchestra)
Upcoming: Messiah (Rochester Symphony), Beethoven's 9th Symphony (Wyoming and Rochester Symphonies)

MARCO PELLE
Movement Director (Italy)
Michigan Opera Theatre debut: A Masked Ball
2004 Season: Rigoletto, Choreographer, Faust, Movement Director
Recently: Szegt Festival (Budapest, Hungary), Aida (Beirut, Lebanon), Carmen (Teatro Regio, Italy), Madama (Theatro Jeste, Italy)

SCOTT PIPER
Tenor (USA)
Michigan Opera Theatre debut: Madame Butterfly
2004 Season: Duke, Rigoletto
Recently: Rigoletto (Virginia Opera)
Upcoming: Lucia di Lammermoor (Connecticut Opera), Madame Butterfly (Vancouver Opera)

KATHLEEN SEGAR
Mezzo-soprano (USA)
Michigan Opera Theatre debut
2004 Season: Marthe, Faust
Recently: The Crucible (Toledo Opera), Verdi: Requiem (Toledo Symphony)

KRISTY L. SWANN
Mezzo-soprano (USA)
Michigan Opera Theatre debut
2004 Season: Giovanna, Countess Ceprano, Page
Recently: Oakland Symphony Orchestra young artist competition winner, Learning at the Opera House Opera Camp
Upcoming:管理办法 of the Michigan Opera Theatre Camp

JEFFREY WELLS
Bass-baritone (USA)
Michigan Opera Theatre debut: The Haunted Castle
2004 Season: Mephistopheles, Faust
Recently: Gala Concert (Dallas Opera), Don Giovanni (Cleveland Opera)
Upcoming: Lucia di Lammermoor (Dallas Opera)

CHEN-YE YUAN
Baritone (China)
Michigan Opera Theatre debut
2004 Season: Rigoletto, Rigoletta
Recently: Rigoletta (Sacramento Opera), Nixon in China (Opera Theatre of Saint Louis)
Upcoming: Rigoletto (Opera Theatre of Saint Louis), Nixon in China (Chicago Opera Theatre)

**Denotes Barbara Gibson Young Artist Apprentice
Michigan Opera Theatre Orchestra

**Violin I**
- Charlotte Merkerson
- Concertmaster
- Velda Kelly
- Carol Evans
- Kevin Filewych
- Andrew Wu
- Beth Kirton
- Jason Bender
- James Kujański
- Ewa Uziel

**Violin II**
- Victoria Halton
- Brooke Hoplamazian
- Molly Hughes
- Henrik Karapetyan
- Anna Weller
- Bing Xia
- Janet Sullivan
- Julia Kurtyka

**Viola**
- John Madison
- Scott Stefanko
- Kathleen Grimes
- Barbara Zmich
- James Greer
- Julianne Zinn

**Cello**
- Nadine Deleury
- Diane Bredesen
- Minka Christoff
- Robert Reed
- John Latzko

**Flute**
- Pamela Hill
- Laura Larson

**Oboe**
- Kristen Beene
- Sally Pituch

**Clarinet**
- Brian Bowman
- Suzanne Rozmary

**Violin II**
- Robert Reed
- Victoria Haltom
- John Latzko
- Brooke Happe
- Molly Hughes
- Henrik Karapetyan
- Anna Weller
- Bing Xia
- Janet Sullivan
- Julia Kurtyka

**Timpani**
- Leonardo Soto

**Percussion**
- John Dorsey
- Dan Maslanka
- David Taylor

**Keyboard**
- Janis Neilson
- Mark Harjes

**Bassoon**
- Eric Varner
- Tristan Rennie
- Richard Beene

**Tuba**
- Neal Campbell
- Philip Sinder
- Chris Blaha

**Harp**
- Patricia Terry-Ross

**Concertmaster**
- Scott Stefanko
- Laura Larson

**Trumpet**
- David Kuehn
- Gordon Simmons

**Trombone**
- Maury Okun
- Greg Near
- Michael Tyrrell

**Cello**
- Eric Varner
- Tristan Rennie
- Richard Beene

**Bassoon**
- Eric Varner
- Tristan Rennie
- Richard Beene

**Harp**
- Patricia Terry-Ross

Michigan Opera Theatre Chorus

- Daniel Aggas
- Christopher Baeder
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Detroit Opera House
In March 2004, Michigan Opera Theatre met the final benchmark for the Touch the Future campaign! As a result, $300,000 in matching funds was placed into MOT's endowment at the Community Foundation for Southeastern Michigan. After this initial award, another $390,000 in bonus pool matching funds was added to that endowment. Another $100,000 in bonus operating funds was also awarded. Fundraising for the endowment will continue until the bonus pool of matching funds is depleted. MOT is in competition with the leadership grantees to claim those matching funds on a first-come, first-serve basis. If you are thinking about setting up a Charitable Gift Annuity or other qualifying planned gift for Touch the Future, please don't hesitate to contact the planned giving office at (313) 237-3438.

Michigan Opera Theatre thanks the following generous Touch the Future Donors, whose combined $2,100,000 in planned gifts have generated $690,000 in matching funds:

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When you give to the endowment of your favorite charity, regardless of the amount, you do an incredible thing—you touch people's lives for years to come. And the feeling you get from that is impossible to measure in dollars and cents. Find out more by contacting the Michigan Opera Theatre at (313) 237-3438 or the Community Foundation for Southeastern Michigan at 1-888-WE-ENDOW or www.cfsem.org.
Contributors to Michigan Opera Theatre's Campaign to Restore the Detroit Opera House

Michigan Opera Theatre extends appreciation to the many donors who contributed so generously to the three phases of the Detroit Opera House fundraising initiative over the past 13 years. Following is a cumulative listing of gifts of $5,000 and above to The Capital Campaign to Restore the Detroit Opera House (1998-1999) and The New Century Fund Campaign (1999-2001) and The Crowning Achievement Campaign (2002-2004).

We also thank the many donors who contributed gifts below $5,000 for their commitment and belief in the Detroit Opera House project.

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Michigan Opera Theatre and the Detroit Opera House present one of the finest and most diverse opera and dance series in the country. The theatrical experiences encompass vocal and orchestral music, dance, drama, costumes, sets and lighting. The achievement of this multiplicity requires many voices and many willing hands. The talents, giving hands of our Opera League, Ushers, Dance Council, Encore!, Ambassadors, Office and Boutique workers, Movers, Supers, Volunteer Education, and Adagio volunteers have a significant impact on the overall operation of the company.

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dance as if you were reading it naturally. Do not hallucinate.

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Dear Friends,

It's hard to believe that another summer has come to a close. Now that we have completed our seventh season of Learning at the Opera House, we find ourselves preparing for what is destined to be an extraordinary season of education and outreach programming.

Each year the Department of Community Programs tours one-act operas, musical revues and educational programs throughout Michigan, neighboring states and Ontario, Canada.

We perform for many adult groups at private parties, places of business, senior citizen centers, colleges and universities, houses of worship and community centers. We perform for families at art fairs and festivals.

Most of our performances are for schools where we develop and perform works that fit into The Michigan Curriculum Framework and Benchmarks. These programs aid in teaching core curriculum studies, enabling students to learn about musical theater, opera, opera singers and healthy singing, while also learning about social studies, literature, science, math, etc.

This year, Michigan Opera Theatre has commissioned the creation of a new opera that fits beautifully into the social studies curriculum. Margaret Garner is based on a true story about an enslaved woman who escapes with her family from Kentucky to Ohio, only to be recaptured by her “master” and a posse. To prevent her children from returning to slavery Margaret Garner takes their lives and then kills herself.

Some older students will have an opportunity to see the opera. However, this compelling piece of American history suggested to us that our Department of Community Programs can concentrate on presenting works that focus on the Core Democratic Values as outlined by the Michigan Department of Education Social Studies division.

Karen R. Todorov, Social Studies Education Consultant for the Michigan Department of Education, and a long time Michigan Opera Theatre season ticket holder, offered to help with curricular writing because of our shared conviction that much of opera actually is social studies. There is no doubt about it in this year dedicated to Margaret Garner and what her story can mean to us today.

Ms. Todorov assembled a team of curriculum specialists who attended three all-day “brain-storming” sessions, two writing review sessions and attended all of the Margaret Garner lectures and tours presented in the 2004 Learning at the Opera House summer session. The team has written curriculum about the Margaret Garner opera, as well as curriculum about the core values presented in each of our tour programs.

For middle school and high school students as well as adults, a new work has been created by performers Oliver Pookram and Madelyn Porter called, “No Doubt! A Commitment To The Principals Of Equality, Justice And Freedom.” This 45-minute-long piece uses music and poetry to chronicle the history of African Americans in the United States. It features the beautiful voice of Betty Lane.

For elementary students, we have two offerings. One is Vigilance, an opera to be performed by children. The short piece, for which I wrote the music and Joan V. Hill wrote the libretto, is about the Underground Railroad in Detroit and follows a wilderness, fur-trading family as they help an escaping slave family. Vigilance may be performed by itself, or serve as the finale of an assembly program with related recitations, songs and artwork created and presented by other children in each participating school.

The other offering for children is The Araboolies Of Liberty Street, with music by Ronald Perera to a libretto by Constance Congdon. This opera is based on a book by the same name by Sam Swope. When the boisterous Araboolie family and their unusual pets move into a house on Liberty Street, the mean General Pinch and his wife are enraged! The children of Liberty Street love the Araboolies and carry out a plot that brings the story to a happy ending... for everyone except the Pinches! (From The A B C S, A Bibliography of Children's Books with Social Studies Themes.)

Our sincerest thanks to Karen R. Todorov and her distinguished team of curriculum writers! They are: Jeannie Brousseau, Dr. Martin Herman, Joyce Johnson, Barbara Martin, Kim Martin, Robert Martin, Jr., Dorothy Popovich, Ida Short, and Karen Williams.

Additional touring programs this season include our mini Hansel and Gretel. Whether in a school or any other facility, Hansel and Gretel is perfect entertainment for the winter holidays. Also, adults who enjoy our Broadway Revue (which we rewrite each year) may request their favorite composer/lyricist teams or their favorite songs to be included in the performance.

As always, we can send out lecturers to your clubs or libraries to speak about Opera, Arts and Education, The History of Michigan Opera Theatre, Careers in the Arts, our dance and opera seasons, and many other topics.

To book programs or to request our tour brochure, contact Community Programs Marketing Manager, Dolores Tobis at (313) 237-3429 or Email her at dtobis@motopera.org. If you have special programming requests, contact our tour manager, Mark Vondrak at (313) 237-3404 or mvondrak@motopera.org.

We are excited about our tour programs this year and look forward to visiting old friends and making new friends for Michigan Opera Theatre!

Sincerely yours,

Karen V. DeChiara
Director of Community Programs & Learning at the Opera House

* For more information, contact the Michigan department of education.

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The launching of Barbara Gibson's career reads like a script from a Hollywood movie. She had been studying for three years with Maestro Sturani, when he invited a group of his Metropolitan Opera friends, including soprano Bidu Sayao, baritone Giuseppe Danise and tenor Giovanni Martinelli to hear the 19-year-old soprano. After the recital, Danise was so impressed that he was able to arrange an audition for Barbara with Arthur Judson of Columbia Artists Management Inc. That very day, it happened that the producer of "The Telephone Hour" had an appointment at Columbia, and he was persuaded to listen to the young coloratura. She was immediately signed to a Columbia Artists contract and a debut on a national radio broadcast in September 1949. A recording contract with RCA soon followed as well as an appearance on the "Voice of Firestone" broadcast simultaneously on radio and television.

In 1952, she was chosen by the legendary Arturo Toscanini to sing in the radio broadcast of Gluck's Orfeo ed Euridice. Soon after, she made her operatic debut with Cincinnati Opera Association as Gilda in Rigoletto. In 1954 she appeared with the San Francisco Opera as Rosina, Oscar and Zerlina. The following spring she was chosen to participate in a five-week cultural good will tour of Europe. After a triumphant performance with the Berlin Philharmonic, Der Tagesspiegel proclaimed, "Barbara Gibson brought back to life the great era of coloratura singing." Her second tour of Europe climaxed with the winning of first prize in the woman's vocal division of Italy's Gumbatista Viotti contest. First prize had never been awarded in the voice division. Moreover, according to the Associated Press wire report flashed around the world, Barbara Gibson was the first American to win a first prize in any of the four contest divisions (voice, piano, violin, and composition.)

Returning after an exhaustive and extended national concert tour, she took the music world by surprise when, at the height of her vocal powers, she announced that she would retire from the stage and dedicate herself to raising her young family in Detroit Michigan, bringing a premature end to a meteoric career.

In 1965, Dr. David DiChiera, who had committed himself to establishing an opera company in Detroit, persuaded her to be the featured artist in the Overture to Opera Series, performing the mad scene from Lucia di Lammermoor in eight performances throughout the Metropolitan Detroit area. She became a founding board member of the fledgling company, providing constant artistic advice, and introduced DiChiera to many colleagues, including famous Italian basso Ibalo Tajo, who came to Detroit to sing in Il Campanello and direct the company's first full-length production, The Barber of Seville.

Barbara Gibson's commitment to MOT has continued through the years, and in 2002, a generous endowment gift established the Barbara Gibson Young Artist Program, which will support Michigan Opera Theatre's ongoing commitment to training and preparing the opera stars of tomorrow.

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

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

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

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

LATE SEATING Latecomers will be seated only during an appropriate pause in the program and may view the program on 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 production, not opera house management.

LOST & FOUND Lost and Found is located in the Security Department. Please see an usher if you have misplaced an article, or call (313) 961-3500 if you have already left the theater. Items will be held in Lost and Found for 30 days.

PARKING Parking for all events is available in the Opera House Garage, located directly across from the Detroit Opera House (on John R. and Broadway streets). Prepaid parking is available through the box office. Please call (313) 237-SING for parking information.

ACCESSIBILITY Accessible seating locations for patrons in wheelchairs are located in all price ranges on the orchestra level. When inquiring about tickets, please ask about these locations if you require special accommodations. Assisted Listening Devices are available on a first-come, first-served basis. Please see an usher to request this service. Although this is a complimentary service, we will request to hold a piece of personal identification while you are using the device. Please contact the Box Office, should you desire special consideration.

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

SERVICES Concession stands are located on all levels. Please note that food and drinks are not allowed in the auditorium at any time. Coat check is located in the Ford lobby. The cost is $1.00 per coat. Please note that the Detroit Opera House does not accept responsibility for any personal articles that are not checked at the coat check. Drinking fountains are located in the lobbies on floors one and three. Public pay phones are located in the vestibule of the Ford Lobby. Patrons in wheelchairs can access pay phones outside the third-floor ladies’ restrooms.

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’s performance, except Saturdays and Sundays, when the Ticket Office will open two hours prior to curtain. Tickets for all public events held at the Detroit Opera House are also available through all TicketMaster phone and retail outlets 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.

Be advised that, for purposes of Michigan Compiled Laws, Section 28.4250(1)(h), 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.

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National Ballet of Canada
October 7-10, 2005

The 2004-2005 season begins in grand style with a highly-anticipated appearance by the National Ballet of Canada. In this celebrated first visit to the Detroit Opera House, The National Ballet of Canada will dance a program of two balletic favorites, The Firebird and The Four Seasons.

Featuring James Kudelka’s stunning choreography, and set to Stravinsky’s powerful score, The Firebird is a colorful and exotic fairy tale of a Prince and Princess whose love is saved by the powers of a magical Firebird. The ballet, with over 40 dancers and costumes and sets designed by Santo Loquanto, is the result of a unique collaboration between National Ballet of Canada, Houston Ballet and American Ballet Theatre.

The second half of this exciting program is The Four Seasons, an epic work based upon the lifetime journey of one man. The music, of course, is Vivaldi’s brilliant score of the same name.

The National Ballet of Canada is Canada's premier dance company and ranks as one of the world's top international dance companies. Founded in 1951 by English dancer Celia Franca, the company was established as a classical company and it is still the only Canadian troupe to present a full range of traditional full-evening ballet classics.

Thu. Oct.07 7:30PM
Fri. Oct.08 8:00PM
Sat. Oct.09 8:00PM
Sun. Oct.10 2:00PM

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The National Ballet of Canada

James Kudelka-Artistic Director  Kevin Garland-Executive Director

2004/2005 ROSTER
THE NATIONAL BALLET OF CANADA
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A masterful depiction of a father’s love for his daughter, Verdi’s dramatic tragedy spins the woeful tale of Rigoletto, the razor-tongued court jester. A paternal curse renders him powerless against his enemies who plot against him. Fooled into assisting in the abduction of his own daughter, Rigoletto’s heart is pushed to the limit as he is forced to watch her suffer at the hands of his licentious master, the Duke of Mantua. Enraged, he plans the perfect revenge...death for the Duke, and retribution for his daughter. As the plot twists, the power of the curse is realized and Rigoletto is left holding the broken shards of his sad life.

PERFORMED IN ITALIAN WITH ENGLISH SUPERTITLE TRANSLATIONS

Sat.  Oct.23  8:00PM
Sun.  Oct. 24  2:00PM
Wed.  Oct.27  7:30PM
Fri.  Oct.29  8:00PM
Sat.  Oct.30  8:00PM
Sun.  Oct.31  2:00PM

Rigoletto: Gordon Hawkins
Gilda: Ying Huang
Duke: Scott Piper
Monterone: Donald Hartmann
Sparafucile: Burak Bilgili
Maddelena: Jesse Raven

Conducted by: Lukas Karytinos
Directed by: Mario Corradi

“The genius of Verdi was at its peak as the Master Composer penned the glorious and moving score of Rigoletto, which, along with Il Trovatore and La Traviata, firmly cemented his position as the preeminent composer of his day. From the beloved “La donna e mobile,” one of opera’s most famous arias, to the exquisite “Caro nome,” the immortal melodies of Verdi’s first great masterpiece always leave us wanting more!”

- David DiChiera

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Is there any price too high for the promise of eternal youth? This timeless question is posed in Charles Gounod’s classic tale of a man who makes a deal with the devil, selling his very soul for virility and lust. Aided by Mephistopheles, Faust deceives the beautiful and deeply pious Marguerite into giving herself to him. Shamed by her sins, Marguerite falls into madness, before committing an unforgivable crime, and is sentenced to death. *Faust* masterfully captures man’s struggle between good and evil.

**PERFORMED IN FRENCH WITH ENGLISH SUPERTITLE TRANSLATIONS**

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<thead>
<tr>
<th>Day</th>
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<tr>
<td>Sat.</td>
<td>Nov.13</td>
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<tr>
<td>Sun.</td>
<td>Nov.21</td>
<td>2:00PM</td>
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Faust: William Burden  
Mephistopheles: Kyle Ketelsen  
Marguerite: Pamela Armstrong, Robin Follman  
Valentin: Frank Hernandez  
Siebel: Kirsten Gunlogson  
Conducted by: Mark Flint

“Second only to Bizet’s *Carmen* as the world’s most popular French Opera, Charles Gounod’s *Faust* is replete with rich, erotic melodies, and features a host of famous arias, waltzes and choral ensembles. We are so excited to present this glorious grand opera for the first time in more than a decade.”

- David DiChiera
Michigan Opera Theatre

presents

Charles Gounod's

Faust

Nov 13-21

at

The Detroit Opera House
GERARD POWERS
Tenor (USA)
2004 Season: Faust, November 14, 19 & 21
Michigan Opera Theatre debut: Carmen, 2001
Recently: Les Contes d’Hoffmann (De Vlaamse Opera), La Bohème (Royal Albert Hall), La Rondine (New York City Opera)
Upcoming: Madame Butterfly (New York City Opera)

STEPHEN ROSS, Lighting Designer
Michigan Opera Theatre debut: Don Giovanni, 1990
2004 Season: Faust
Recently: Don Pasquale
Upcoming: La Bohème, Aladdin, I Puritani

JOANNE WEAVER, Wig and Makeup Designer
Michigan Opera Theatre debut: Tosca, 1995
Recently: Des Moines Opera, Washington Opera, Baltimore Opera, Sarasota Opera, Opera Colorado, Florentine Opera, Wolf Trap and Opera Pacific.

SUPERNUMERARIES
Bruce Davis
William Kupsky
Josh Madden
Ali Moiin

WIG AND MAKEUP CREW
Lorrie Diskill
Elizabeth Geck
DeShawn Glosson
Shawna Koloff
Jayda Rivers
Noel Vermander
Angela D. Williams

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