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BRAVO

Tosca
April 9-17, 2005

Margaret Garner
May 7-22, 2005

The Daughter of the Regiment
June 4-12, 2005

Spring 2005
DETOIT
OPERA
HOUSE

Home of Michigan Opera Theatre
David DiChiera, General Director

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2005 Spring Season

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Copyright 2010, Michigan Opera Theatre
Dear Friends,

I take great pleasure in welcoming you to the Detroit Opera House for Michigan Opera Theatre's 2005 spring opera season.

We have assembled a wonderfully diverse season for you, with three phenomenal operas.

Tosca is undoubtedly one of the greatest theatrical dramas of all time—a tale of love and deceit, with a breathtaking score by Puccini.

May 7th, after six years of preparation, we will host the world premiere of Margaret Garner. Our first world premiere to be staged at the Detroit Opera House, Margaret Garner is an incredible American opera by Richard Danielpour and Toni Morrison. Michigan Opera Theatre has a long history of encouraging and presenting relevant new works, and I'm very proud to continue this legacy, as we raise the curtain on one of the most significant new operas of our time.

We'll close the season on a high note, with a delightful comic opera by Donizetti, The Daughter of the Regiment. We are very excited to present this lighthearted tale of love for the first time in over a decade.

2005 has been a benchmark year for Michigan Opera Theatre, and while you've come to see the excitement on stage, I hope you'll join us in celebrating a number of other milestones.

In the same week as Margaret Garner, Michigan Opera Theatre and the city of Detroit will host OPERA America’s Opera Conference 2005: Diverse Voices. We're very excited to welcome colleagues world-wide to our magnificent Opera House, and to share with them the many treasures of our great city.

While the 1996 opening of the Detroit Opera House has long been viewed as the catalyst for the revitalization of Detroit's sports and entertainment district, we've never been happy to rest on our laurels. The recent completion of our final capital campaign, the Crowning Achievement, has allowed us to take on two projects that will transform Broadway into a more vibrant, pedestrian-friendly corridor and provide valuable resources to the community as a whole.

We've demolished our outdated Opera House Garage to make way for a new, state-of-the-art facility, complete with parking for 800 cars, and 20,000 square feet of prime retail space. The new structure will be well lit, safe and attractive, with improved entrances and exits on John R. and Grand River, and a façade that will complement the Opera House and surrounding buildings. While this construction has created a temporary inconvenience, I know that you will appreciate our new facility, which will be open in time for our fall opera season. Thank you for your patience and understanding, as we work to improve and ensure parking for your theatre-going experience.

Equally exciting is our crown jewel, the Ford Center for Arts and Learning. Construction crews have taken over the Broadway side of the Detroit Opera House, working diligently to renovate the six-story tower. The Ford Center for Arts and Learning will include the DaimlerChrysler hammer and the alley. The learning center will also provide a new home for our award-winning Learning at the Opera House series, allowing us to expand our programming and present educational opportunities year-round.

Looking ahead to the fall, we've planned a spectacular season to commemorate Michigan Opera Theatre's 35th anniversary. The 2005/2006 season will feature productions of Bellini's bel canto masterpiece, Norma, a revival of the ever-­loved La Bohème by Puccini, our first main-stage production of Rossini's Cinderella, and the return of the controversial, and exceptionally powerful, Salome by Richard Strauss. In April, we'll commemorate the 10th anniversary of the Detroit Opera House's opening with a lavish new production of Verdi's Aida.

The Detroit Opera House continues to be the only venue in Southeastern Michigan to present the major dance companies of the world. The 2005/2006 DaimlerChrysler Dance Series is perfect evidence of this, as our grand stage will by graced by Alvin Ailey American Dance Theatre, the Kirov Ballet, the Joffrey Ballet, Savion Glover and Le Grand Ballets Canadiens de Montréal. I hope you'll join us for these unforgettable experiences.

Thank you, and enjoy the show!

David DiChiera
Founder and General Director
Michigan Opera Theatre

Detroit Opera House
THE CAST

ANGELOTTI
Eric Greene

SACRISTAN
Jason Budd*

CAVARADOSSI
Yu Qiang Dui* (9, 13, 16)
Andrew Richards (10m, 15, 17m)

FLORIA TOSCA
Ines Salazar* (9, 13, 16)
Lisa Dalitiru* (10m, 15, 17m)

SCARP A
Greer Grimsley* (9, 13, 16)
Gaetan Laperriere* (10m, 15, 17m)

SPOLETTA
Torrance Blaisdell

SCIARRONE
Michael Mayes**

SHEPHERD
Kerry Banish

JAILER
Jason Budd*

* Michigan Opera Theatre debut
** Apprentice

Conductor: Marcello Rota
Director: E. Randahl Hoey
Chorus Master: Suzanne Mallare Acton
Set Design: Andrew Horn
Costume Design: Malabar Costumes, Ltd., Toronto
Lighting Design: Kendall Smith
Hair/Makeup Design: Joanne Weaver
Assistant Director: Margaret Bell
Stage Manager: Joe Gladstone
Surtitles: Roberto Mauro
Scenery originally designed for Baltimore Opera Company by Andrew Horn
Costumes owned by Malabar Costumes, Ltd., Toronto

Detroit Opera House

APRIL 9-17, 2005

Tosca

Composed by Giacomo Puccini
Librettists: Luigi Illica & Giuseppe Giacosa
Opera in Three Acts

World Premiere: Rome, January 14, 1900
Sung in Italian with English surtitle translation
Running time approximately 2 hours and 45 minutes, including intermissions

Cadillac

2005 Spring Season is made possible by Cadillac.

Copyright 2010, Michigan Opera Theatre
Setting: Rome in the time of Napoleon

ACT I

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

ACT II

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

ACT III

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

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—Courtesy OPERA NEWS

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National City.
On Stage

Tosca

The Director’s Cut

Tosca director E. Randall Hoey recently sat down with BRAVO to talk about the opera, love, his work and “social nudity.”

Tosca will be your Michigan Opera Theatre debut. How did you get involved with the production? I met David DiChiera, some time ago, backstage at the L.A. Opera. He contacted me a little bit later about directing in the apprentice program at Opera Pacific, which I did for a period of time, and it was a very satisfying experience. Subsequently, I replaced another director, with two day’s notice, in a Russian-language production, which John Packard was in, here in New York. John was later cast as the lead in Dead Man Walking, the Sean Penn role, and he engaged me to provide him with dramatic coaching. I flew out to San Francisco for the world premiere, and when he did it in Michigan, he said, “Why don’t you come and see me, and we’ll hang out?” So I flew in, enjoyed the production immensely, and then David (DiChiera) and John and I watched the Tony awards together, at David’s home. We had quite a fun, goofy time with it. The upshot of it was that the next day, Monday, I was in the Michigan Opera Theatre office saying goodbye, and David came in and said, very spontaneously, “You have to be here! You have to work here.” So we then started discussing the various productions, and Tosca was the selection.

Have you directed it before? No, and that’s why it’s so exciting for me. It’s always been top of my list—I’ve done maybe 14 grand operas—so it’s just been a dream of mine to do Tosca.

In starting to think about how Tosca is going to come together on the Detroit Opera House stage, have you taken cues from other directors, or just the libretto and the music? Well, you know, I am a shameless sponge. I have seen several productions of Tosca, and I think what will make our Tosca unique is what the artists do. Even though I have done some pre-blocking, that will change based upon my interaction with the artists. I don’t know that there’s any other production that I’ve seen that looks or feels like this particular set, but there are certain things in the score—stage directions that Puccini has written in—which make a great deal of sense. It will feel, I think, familiar to audiences, but there are also things that will make it very unique, unique to Michigan Opera Theatre.

What do you find so compelling about Tosca? You know, if you’ve ever been in love, you may have felt so smitten that you felt hooked into every breath that your beloved is taking. Love does interesting things to us, and in many cases, we become deeply bonded to our beloved, we can become addicted to our beloved and we can be frightened if our beloved seems to not be available. Tosca taps into this universal feeling, for me, of love and what love does to people. And of course, in Tosca’s case, she is a woman of the theater, and so she brings this sense of theater and drama to on stage and off stage life. So her love is a theatrical and dramatic event. The fact that she has a predisposition as a possessor, shall we say, and to this jealousy, lends itself to great drama like we see in the first act. I think audiences, if they’re really honest with themselves, know that at some point in their life, they’ve had the same thoughts and panicky feelings that Tosca has as she enters the church.

You’ve worked in TV, film, musical theater, opera, and you write and teach. Is there any aspect of your work you prefer? That’s a tough question, because I suppose that if there were, that would be the only thing I would do. I think I’d like to go deeper into film and television. I’m developing Kidquest, which is a television series for Latino children. I will be directing and writing that, and I just think that exploring television on a deeper level and a multicultural basis will be very enriching for me. I’m just fascinated by telling the story. If it’s a sung story or a spoken story or a film story, that’s just fine by me. Opera, however, is the center of my soul. I have to do opera. Like you have to eat or you have to brush your teeth. I just have to direct opera.

Tell me about your book Standing Naked With Your Clothes On. Standing Naked With Your Clothes On is really about the bare essentials of auditioning for film, theater, television and opera. My literary agent is also asking me to consider doing Naked for the businessman who needs to enhance his speaking skills and his interactive skills, and increase his profit potential. I’m delighted to discover that the techniques I’m offering for the singer and the actor are immensely adaptable to the businessman.

So what inspired Naked? I play the piano, and in California I had a home with a grand piano, and when people would come over, they’d say, “Play the piano for us.” I was apprehensive about playing the piano. I had some performing experience, but in the intimacy of my living room with a dozen friends, I was frightened. So I found a hypnotist, and we did some sessions and he told me to imagine, anytime I sat down at the piano, that all of the people around me were naked. Therefore, you’re more exposed than I am. And the whole thought of being exposed hit me, and indeed, the little posthypnotic suggestion worked, because you know, I had some friends over, and I was asked to play the piano and I sat down, and my girlfriend just said, “Oh my God. That was great! You didn’t miss a note.” And I went, “This really works.” The concept of social nudity fascinated me as a result. Our vulnerability is our greatest strength. If we’re vulnerable and let life happen to us, we go through stuff, as opposed to stand tall and resist and put on the stiff upper lip. So to be vulnerable to me is to be naked, and to be naked is to be who we are. You can’t hide when you’re naked. If you are concerned about a little love handle there or a little sag there, guess what, it is. The love handle doesn’t have to stay there, the sag doesn’t have to stay there, but it is the way it is now. And if we can just let ourselves be the way we are now, we start to shift and evolve quite naturally. But if we resist and arm ourselves, and walk through life with a forced smile or with a grumpy attitude, or constantly criticize, we’re not letting in what’s really around us. So the metaphor of naked is really about being open, so we can communicate and be truthful and grow—wants and all.

Learn more about E. Randall Hoey, and Standing Naked with Your Clothes On (the bare essentials of auditioning for stage, film and opera) at www.TheEntertainmentStudio.com.
Margaret Garner

Composed by Richard Danielpour
Libretto by: Toni Morrison
Opera in Two Acts

World Premiere: Detroit, Michigan, May 7, 2005
A Co-Production of Michigan Opera Theatre, Cincinnati Opera and Opera Company of Philadelphia
Sung in English
Running time approximately 3 hours, including intermission

Please see special Margaret Garner supplement for complete program information
Behind every GREAT PERFORMANCE is a commitment to Excellence.

With its commitment to excellence in every performance, the Michigan Opera Theatre enriches our community and the quality of our lives.

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THE CAST
In order of vocal appearance

HORTENSIVUS
Michael Shell*

THE MARQUISE OF BERKENFIELD
Judith Cristin

SERGEANT SULPICE
Peter Strummer*

MARIE
Tracy Dahl (4, 8, 11)
Anita Johnson (5m, 10, 12m)

TONIO
Rodrick Dixon (4, 8, 11)
Jesus Garcia* (5m, 10, 12m)

THE DUCHESS OF KRAKENTHORPE
TBA

CORPORAL
Michael Mayes**

* Michigan Opera Theatre debut
** Apprentice

Conductor: Suzanne Mallare Acton
Director: Dorothy Danner
Chorus Master: Suzanne Mallare Acton
Set Design: Boyd Ostroff
Costume Design: Malabar Costumes, Ltd., Toronto
Lighting Design: Kendall Smith
Hair/Makeup Design: Joanne Weaver
Assistant Director: Michael Shell
Stage Manager: Ken Saltzman
Surtees: Roberto Mauro
Costume Ownership: Malabar Costumes, Ltd., Toronto
Sets: Opera Company of Philadelphia

June 10, 2005 performance sponsored by The DeRoy Testamentary Foundation

Composed by Gaetano Donizetti
Librettists: Jules Henri Vernoy de Sait-Georges & Jean Francois Baynard
Operas in Two Acts

World Premiere: Paris, France, February 11, 1840
Sung in English
Running time approximately 2 hours and 15 minutes including intermission

The 2005 Spring Season is made possible by Cadillac

Detroit Opera House

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Setting: A village in Tyrol during the Napoleonic Wars

ACT I

While a group of peasants prepare for a battle with the French, women pray for protection; the Marquise of Berkenfield, who has come near the advancing army by mistake, almost faints with terror. Her steward, Hortensius, urges her to control herself, but the Marquise deplores the state of the world in which Napoleon's army ignores the nobility. Sergeant Sulpice and his men appear from behind the rocks. The voice of the French regiment's drum majorette, Marie, heralds her appearance, and she and Sulpice glory in their love of war and patriotism, reminiscing over the stroke of luck that brought the orphaned Marie to the regiment. Since then, she has been like a daughter to all the men, her singing and beauty enlivening their martial life. As Sulpice questions the girl about a young Tyrolean she has been seen with, soldiers drag in Tonio, the youth in question, who has been found near the camp. The soldiers want to kill him until Marie relates how he saved her from falling off a precipice. Rejoicing in the men's acceptance of Tonio, she sings the regimental song. The men are ordered to roll call, taking Tonio with them, but he rushes back to declare his love to Marie. The two fall into each other's arms and go off together. Sulpice, Hortensius and the Marquise arrive, and the Marquise tells Sulpice that her late sister had a child by a Captain Robert of Sulpice's regiment. Informed that Marie is that child, she insists on taking the girl away to prepare her for her rightful station in life. Marie enters gaily, only to be told that she will soon depart with her newfound aunt. After the four leave, the soldiers usher in a new recruit—Tonio, who hails the day that brought him the girl he loves. The soldiers are jealous when they realize Tonio loves Marie, but they accept fate graciously. Tonio's rhapsody on his delight is ended abruptly by Sulpice's announcement of Marie's departure. Sadly, the girl resigns herself to her new future. Tonio, Sulpice and the soldiers bemoan their loss as the Marquise drags Marie off, and Tonio vows to follow her.

ACT II

In a salon in her chateau the Marquise receives Sulpice, asking him to convince Marie that the rich German prince she has found will be a good husband. When the girl comes in, the Marquise asks her to sing an air she has learned as part of her training in the social graces. Sulpice interjects fragments of the regimental tune until Marie, after trying a few measures of both, launches into the latter, with the Marquise and Sulpice singing along. Horrified at herself, the Marquise sweeps out, but cannot help exclaiming Marie's charm. As Sulpice follows her out, Marie muses sadly upon her upcoming marriage. The strains of a march inform her that the soldiers have arrived, and she salutes them. Tonio, Marie and Sulpice delight in their reunion, but the Marquise, interrupting, is unmoved by Tonio's expressions of devotion. The lovers go off in opposite directions, and when the Marquise confides to Sulpice that Marie is her own daughter and begs him to help her in the alliance she has set up, he agrees. The Duchess of Krakenthorpe, mother of the perspective groom, arrives unexpectedly with other wedding guests asking to meet Marie. Having learned the Marquise's secret, the soldiers, led by Tonio, burst in and reveal Marie's rough-and-ready upbringing. Marie still is willing to proceed, but the Marquise tells her to take the man she loves. All except the outraged Duchess praise Marie, Tonio and France.

—Courtesy OPERA NEWS
Donizetti and The Daughter of the Regiment

By Roberto Mauro

As a balance to the high drama of Tosca and the extraordinary tragedy conveyed by Margaret Garner, Michigan Opera Theatre’s spring opera season ends on a light note with Italian bel canto maestro, Gaetano Donizetti’s effervescent comedy, La Fille du Regiment, or The Daughter of the Regiment.

Gaetano Donizetti was born in Bergamo, Italy, on November 29, 1797. At an early age, he possessed an innate awareness of music. His preoccupation with music soon led to an interest in composition,

particularly opera; his first significant opera, Enrico Conte di Borgogna, received a successful premiere in 1818. It would not be for another 12 years, and 25 operas, however, that Donizetti would establish his favorable reputation, with the premiere of Anna Bolena. Well-known for his astonishing ability to compose rapidly, Donizetti, in quick succession, unveiled a series of now notable operas, including The Elixir of Love (1832), Lucrezia Borgia (1833) and Maria Stuarda (1834), culminating with the triumph of Lucia di Lammermoor (1835), which contains his famous “mad scene.”

The death of Donizetti’s wife in 1837 thrust the composer into a deep depression, from which he would never recover. As well, in 1845 he suffered a massive stroke, which left him completely paralyzed. Gaetano Donizetti died at home, in Bergamo, on April 8, 1848, at the age of 51.

Ultimately, the world would remember Donizetti as an astoundingly prolific composer. In a career that spanned little more than 25 years, he produced in excess of 70 operas, 12 string quartets, seven masses and countless scores of piano music. Graceful melodic style and florid
vocal lines are signature to his music, particularly his operas. Still, what sets this composer apart is his unique ability to make the characters, both comic and tragic, come alive, providing through music, a sense of flesh and blood.

Although his reputation as composer of the day was established in Italy, he had yet to conquer Paris, the operatic Mecca of the period. Like Cherubini and Rossini, his famous predecessors, Donizetti moved to Paris, where several of his final operas were premiered, amongst these, Don Pasquale (1843) and The Daughter of the Regiment.

Premiered in Paris on February 11, 1840, The Daughter of the Regiment was an instant and resounding success; its strong patriotic flavor made it a favorite amongst Parisians. While its comedic nature has caused many to dismiss The Daughter of the Regiment as a mere trifle, there is far more to the opera than meets the eye.

First, its subject, an aristocratic child taken from her parents at birth and raised in common surroundings, was a favorite theme of romantic era artists. Giuseppe Verdi's Il Trovatore is among the many works based upon this premise. With The Daughter of the Regiment, Donizetti uses the theme as a means to pose philosophical questions. For example, the entire second act is devoted to an exploration of the concept of "nuture vs. nature," and whether it is environment or heredity that will prove the more powerful force in determining the title character's path in life. Not bad for an opera that tends to be viewed as simplistic.

The title role of "Marie," which demands a sense of humor and solid vocal technique, has always enticed prima donnas, attracting such legendary divas as Jenny Lind, Adelina Patti, Luisa Tetrazzini, Joan Sutherland, and Lilly Pons. Although the title role has great appeal, it is actually the tenor role of "Tonio," and the famous Act I aria, that has familiarized audiences with The Daughter of the Regiment. As written, the Aria contains 9 high Cs, a challenge for any tenor...except one. At a now legendary performance for the Metropolitan Opera in 1972, Luciano Pavarotti delivered all nine high Cs with incredible strength and ease, along with a brilliant, shimmering tone. So extraordinary was his performance, that Time Magazine placed him on the magazine's cover, dubbing him "King of the High Cs." Luciano Pavarotti's "Tonio" will forever be the beacon against which all other tenors will be judged.

For all its light-hearted appeal, The Daughter of the Regiment is, indeed, more complex and intricate than one might first believe. Having served as a staple of the operatic repertoire for more than 165 years, Gaetano Donizetti's masterpiece demands our attention, our respect and our enchantment, but most importantly of all it never fails to delight and entertain us.

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.

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.
Artist Profiles

SUZANNE MALLARE ACTON
Assistant Music Director, Chorus Master, Conductor (USA)
Conducting debut 1986, West Side Story
Company debut as Chorus Master, 1982.
2005 Season: Chorus Master, Tosca, Margaret Garner, The Daughter of the Regiment
Recently: Rigoletto, Pasticcio Too Hot To Handle (Michigan Opera Theatre)
Upcoming: Hokoure Tatsuya, Too Hot To Handle, Voices of Light, L'Elise D'Amore

TORRANCE BLAISDELL
Tenor (USA)
Michigan Opera Theatre debut: A Masked Ball, 2003
2005 Season: Spalletta, Tosca
Recently: Rigoletto (Michigan Opera Theatre), Il Ballo in Maschera (Philadelphia), Il Trovatore (Detroit Opera)
Upcoming: Gli Sposi (Opera Company of Philadelphia), Carmen (Arena di Verona)

JONATHAN BOYD
Tenor (USA)
Michigan Opera Theatre debut: The Magic Flute, 2004
2005 Season: George Hancock, Margaret Garner
Recently: Don Giovanni (Opera Royal de Wallonie)
Upcoming: Street Scene (Opera Columbus), Susannah (Portland), Susannah (Opera Columbus)

GREGG BAKER
Baritone (USA)
Michigan Opera Theatre debut: Fledermaus, 1982
2005 Season: Robert Garner, Margaret Garner
Recently: Aida (Opera Company of Philadelphia, Scottish National Opera), Rigoletto (Berkeley, CA)
Upcoming: Margaret Garner (Cincinnati Opera, Opera Company of Philadelphia), Carmen (Arena di Verona)

JOSÉ GARCÍA DE LA PEÑA
Baritone (Spain)
Michigan Opera Theatre debut: The Marriage of Figaro, 2002
2005 Season: Marquise, The Daughter of the Regiment
Recently: Street Scene (Lyric Opera of Chicago), Hänsel und Gretel (Metropolitan Opera)
Upcoming: Le Nozze Di Figaro (Opera San Antonio), La Traviata (Virginia Opera), La Fille du Regiment (Florida Grand Opera)

ODD VAGAN DÅHL
Soprano (Canada)
Michigan Opera Theatre debut: Orpheus in the Underworld, 1999
2005 Season: Marie, The Daughter of the Regiment
Recently: Der Rosenkavalier, (Vancouver Opera), Carmen (Montreal Symphony)
Upcoming: Lucia de Lammermoor (Boston Lyric Opera), Nixon in China (Portland Opera), concerts with Toronto Symphony Orchestra

DENYCE GRAVES
Mezzo soprano (USA)
Michigan Opera Theatre debut: Werther, 1999
2005 Season: Margaret Garner, Margaret Garner
Recently: Attila (Washington National Opera), Samson and Dalila (Metropolitan Opera)
Upcoming: Margaret Garner (Opera Company of Philadelphia, Cincinnati Opera)

LUIS DALTIRUS
Soprano (USA)
Michigan Opera Theatre debut: 2005 Season: Tosca, Tosca
Recently: Tosca (El Paso Opera), Aida (Connecticut Opera, Opera Company of Philadelphia)
Upcoming: La Bohème (Convent Garden), Tosca (Portland Opera)

SUZANNE MALLARE
Chorus Master, Conductor (USA)
Conducting debut 1986, West Side Story
Company debut as Chorus Master, 1982.
2005 Season: Chorus Master, Tosca, Margaret Garner, The Daughter of the Regiment
Recently: Rigoletto, Pasticcio Too Hot To Handle (Michigan Opera Theatre)
Upcoming: Hokoure Tatsuya, Too Hot To Handle, Voices of Light, L'Elise D'Amore

RODRICK DIXON
Tenor (USA)
Michigan Opera Theatre debut: Too Hot to Handle, 2002
2005 Season: Tenor, The Daughter of the Regiment
Recently: A Tribute to Mr. Rogers (Pittsburgh Symphony), The King's Speech, Too Hot to Handle (Michigan Opera Theatre)
Upcoming: Cools, Dixon & Young in Concert (PBS, Great Performances), Cools, Dixon & Young Volume One (CD, world tour)

JUDITH CHRISTIN
Mezzo soprano (USA)
Michigan Opera Theatre debut: The Marriage of Figaro, 2002
2005 Season: Marquise, The Daughter of the Regiment
Recently: Street Scene (Lyric Opera of Chicago), Hänsel und Gretel (Metropolitan Opera)
Upcoming: Peter Grimes (Santa Fe Opera), Il Barbiere di Siviglia, Boris Godunov (San Diego Opera)
ERIC GREENE
Baritone (USA)
Michigan Opera Theatre debut: A Mashed Ball, 2003
2005 Season: Angelotti, Tosca
Recently: Rigoletto, Falstaff (Virginia Opera)
Upcoming: Porgy and Bess (Washington Opera), Margaret Garner (Opera Carolina)

GREER GRIMSMLEY
Bass (USA)
Michigan Opera Theatre debut: 2005 Season: Scarpa, Tosca
Recently: Der Fliegende Holländer (Pittsburgh Opera), Bluebeard Castle (Montreal Opera), Tristan und Isolde (Metropolitan Opera)
Upcoming: Tosca (Austin Lyric Opera, Pittsburgh Opera), Samson et Dalila (San Diego Opera)

PATRDO HARRIS
Choreographer (USA)
Michigan Opera Theatre debut: 2005 Season: Choreographer, Margaret Garner
Recently: Concert (Tribeca Performing Arts Center), Martin’s Mark Your Move (Southern Christian Leadership Conference), Crown (San Diego Repertory Theatre), The We (Two Colors Theatre Company)
Upcoming: The Moving Word, The Ministry of Dance (Video)

E. RANDAHL HOEY
Stage Director (USA)
Michigan Opera Theatre debut: 2005 Season: Director, Tosca
Recently: Radagais (New York), Broadway USA (New York)
Upcoming: KIng of the Spider Woman (Los Angeles)

ROGER HONEYWELL
Tenor (Canada)
Michigan Opera Theatre debut: 2005 Season: Auctioneer, 1st Judge, Margaret Garner
Recently: Pirates of Penzance (Lyric Opera of Chicago)
Upcoming: Margaret Garner (Opera Company of Philadelphia)

ANDREW HORN
Scenic Designer (USA)
Michigan Opera Theatre debut: 2005 Season: Scenic design, Tosca
Recently: Enter the Guardians (about the Queen Elizabeth 2), Le Nez de Figaro (Opera Company of Philadelphia), The Abduction from the Straffigo (Bronx Opera Company)
Upcoming: A Mashed Ball, Don Carlo, Tannhäuser

ANITA JOHNSON
Soprano (USA)
Michigan Opera Theatre debut: A Mashed Ball, 2003
2005 Season: Marie, The Daughter of the Regiment
Recently: Don Pasquale (Florentine Opera), Die Frau Ohne Schatten (Metropolitan Opera)
Upcoming: Porgy and Bess (Atlanta Opera), The Daughter of the Regiment (Florentine Opera)

KELLY KADUCE
Soprano (USA)
Michigan Opera Theatre debut: 2005 Season: Caroline Gaines, Margaret Garner
Recently: Carmen (Nashville Grand Opera), Don Giovanni (Florida Grand Opera)
Upcoming: Faust (Nashville Opera), Margaret Garner (Opera Company of Philadelphia), Thais (Boston Lyric Opera)

MARJORIE BRADLEY KELLOGG
Scenic Designer (USA)
Michigan Opera Theatre debut 2005 Season: Scenic design, Margaret Garner
Upcoming: Love Labours Lost (Oregon Shakespeare Festival)

STEFAN LANO
Conductor (USA)
Michigan Opera Theatre debut: 2005 Season: Conductor, Margaret Garner
Recently: Turandot (Lithuanian State Opera), Lysistrata (Houston Grand Opera)
Upcoming: Margaret Garner (Opera Company of Philadelphia, Cincinnati Opera), Porgy and Bess (Atlanta Opera)

GAETAN LAPEERIÈRE
Baritone (Canada)
Michigan Opera Theatre debut 2005 Season: Scarpa, Tosca
Recently: A Mashed Ball (Opera Queensland), Ragtime (Manitoba Opera, New York City Opera)
Upcoming: Filumena (Edmonton Opera), Romeo et Juliette, Falstaff (Opera Lyric Ottawa), La captiva (Boston Lyric Opera)

KENNY LEON
Stage Director (USA)
Michigan Opera Theatre debut 2005 Season: Director, Margaret Garner
Recently: A Raisin in the Sun (Broadway), Gem of the Ocean (Broadway)
Upcoming: Margaret Garner (Opera Company of Philadelphia, Cincinnati Opera)

JOHN MAC MASTER
Tenor (Canada)
Michigan Opera Theatre debut: Peter Grimes, 2000
2005 Season: Casey, Margaret Garner
Recently: Sweetey Todd (Calgary Opera), Porgy (Ottawa)
Upcoming: Margaret Garner (Opera Company of Philadelphia, Cincinnati Opera), The Love of Three Oranges (Australia Opera)

MICHAEL MAYS**
Baritone (USA)
Michigan Opera Theatre debut: Rigoletto, 2005
2005 Season: Scaramouche, Tosca; 2nd Judge, Margaret Garner; Corporal, The Daughter of the Regiment
Recently: Romeo and Juliette (Skylight Opera), Ragletto, Faust (Michigan Opera Theatre), La Bohème (Opera Theatre North)
Upcoming: Margaret Garner (Cincinnati Opera, Opera Company of Philadelphia)

JESSYE NORMAN
Soprano (USA)
Michigan Opera Theatre debut 2005 Season: Cilla, Margaret Garner
Recently: Recital (Thailand, Spain, Australia, United States)
Upcoming: Recital (Australia, Germany)

BOYD OSTEROFF
Scenic designer (USA)
Michigan Opera Theatre debut 2005 Season: Scenic design, The Daughter of the Regiment
Recently: II Trovatore: The Pearl Fishers (Opera Company of Philadelphia)
Upcoming: Die Walküre (Teatro Colon, Buenos Aires), The Pearl Fishers (Indiana Opera), A Macked Ball (Opera Company of Philadelphia)

ANDREW RICHARDS
Tenor (USA)
Michigan Opera Theatre debut 2005 Season: Falstaff, 2001
2005 Season: Cavadorosi, Tosca
Recently: Falstaff (Opera Philidelphia), Madame Butterfly (Florida Grand Opera), Carmen (Trieste, Italy)
Upcoming: Festival (Strasbourg Opera), Faust (Lyon, Nice, France)

MARCELLO ROTA
Conductor (Italy)
Michigan Opera Theatre debut 2005 Season: Conductor, Tosca
Recently: Concert Tour (Austria, China), Faust (Cavalleria Rusticana), Pagliacci (Europe)
Upcoming: Concert Tour (Europe)

INES SALAZAR
Soprano (Venezuela)
Michigan Opera Theatre debut 2005 Season: Tosca, Tosca
Recently: La forza del destino (Teatro alla Scala), Tosca (Deutsche Oper Berlin)
Upcoming: Tosca (Washington Opera)

DUANE SCHULER
Lighting designer (USA)
Michigan Opera Theatre debut 2005 Season: Lighting Design, Margaret Garner
Recently: Faust (Metropolitan Opera), The Mule (Lyric Opera of Chicago)
Upcoming: Turandot (San Francisco Opera), The Bazaar (De Nederlandse Opera), The First Emperor (Metropolitan Opera)
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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 goodwill 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 Giambattista 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 musical 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 Michigan Opera Theatre, providing constant artistic advice, and introduced DiChiera to many colleagues, including famous Italian basso Italo 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.
Michigan Opera Theatre Orchestra

Violin I
Charlotte Merkerson, Concertmaster*†
Velda Kelly†
Bryan Johnston†
Carol Evans†
Kevin Fileywitch†
Andrew Wu†
Beth Kirtton†
Jason Bendler
James Kujawski
Ewa Uziel
Janet Sullins

Violin II
Victoria Halton*†
Brooke Holpamazian†
Molly Hughes†
Henrik Karapetyan†
Anna Weller†
Bing Xia†
Janet Sullins
Elizabeth Rowin

Constance Markwick
Michael McGillivray
Julia Kurtyka
Shawn Wood
Jean Marie Posekany
Gregg Powell
Mark Haas
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Tristan Remmie
Roger Maki-Schramm

Horn
John Madison†
Scott Stefanko†
Kathleen Grimes†
Barbara Zinich†
James Greer
Julianne Zinn

Charlotte Merkerson, Michael McGillivray
Julia Kurtyka
Shawn Wood
Jean Marie Posekany
Gregg Powell
Mark Haas
Aaron Keaster
Tristan Remmie
Roger Maki-Schramm

Harp
Charlotte Merkerson, Michael McGillivray
Julia Kurtyka
Shawn Wood
Jean Marie Posekany
Gregg Powell
Mark Haas
Aaron Keaster
Tristan Remmie
Roger Maki-Schramm

Harp
Percussion
John Dorsey†
David Taylor
Ron Strnad

Organ
Jean Schneider
* Principal
† Michigan Opera Theatre Orchestra

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

The American Guild of Musical Artists is the official union of the Michigan Opera Theatre vocal performers.

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Dan Aggas
Wallace Ayotte
Patrick Barnard
Christopher Baulder
Victoria Beigelow
Heidi Bowen
Kim Brooks
Alina Brown
Fred Buchalter
Patrick Clamptt
Timothy Clark
Damon Dandridge
Kelly Daniel-Decker
Victoria DeCarlo
John Deierlein
Jean Demirce-Murphy
Leah Dexter
Keith Dixon
Dianna Dumpel
Jacqueline Echols
Brandy Ellis
Rebecca Engelhardt
Vanessa Ferriole
Louise Fisher
Kurt Frank
Yvonne Friday
Janet Geisler
Gonda Green
Rosalin Guastella
Dorian Hall
Leslie Hill
Terry Horn
Darnell Ishmel
Clarence Jones
Thomas Kabala
Jeffrey Krueger
Alexa Lokensgard
Susan Lowrie
Anthony Lynch
Ann Marie
MacFarlane
Amy Malaney
Miroslav Manovski
Anthony McGlaun
Kim Millard
Anthony Noto
Jennifer Oliver
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The American Guild of Musical Artists is the official union of the Michigan Opera Theatre vocal performers.

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Ciara Curran
Denny Dorsey
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Detroit Opera House

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* Teens
** The Daughter of the Regiment

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BRAVO 27

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Josephine Harrel Love

The legendary Josephine Harrel Love was an amalgam of experience, knowledge, and wisdom. A former child prodigy, Mrs. Love's early life was filled with educational success and musical brilliance. She graduated from Spelman College at age 16, then tackled Juilliard School of Music, from which she graduated with a Masters Degree in Music.

And justiall classmate Ann Brown became like long friends. As a result of this friendship, and her talent, Josephine Harrel became the accompanist for Ann Brown when the soprano auditioned for the Gershwin brothers for her most famous role, Bess in the original Porgy and Bess.

Study in pre-World War II Europe gave the gifted pianist Josephine Harrel the opportunity to hone her skills for a concert career. She also began her life long study of children's music written by French composers.

Back in America, Miss Harrel began her concert career as a pianist. Following one of her national tours, she met her future husband, Dr. W. Thomas Love. Dr. Love was offered a job in Detroit. He was the first American African doctor to practice at Women's Hospital (now Hutzel Hospital). While she continued her concert career, the couple made their home in Detroit and had two children. After her husband's untimely death, Mrs. Love accepted a fellowship at Harvard University and wrote about and presented performances based on her research of French music, in particular French children's music.

Upon her return to Detroit, Mrs. Love was hired by David DiChiera, then the chairman of Oakland University's Music Department, to teach piano and musicology. At the same time, David DiChiera was directing the Detroit Grand Opera Association's Overture to Opera—an outreach program for the annual tours of the Metropolitan Opera of New York—the foundation on which Michigan Opera Theatre was built.

Mrs. Love and I began sharing ideas about arts education and children. She founded Your Heritage House Museum, which provided young people arts programs from many cultures. After David DiChiera founded Michigan Opera Theatre, I founded the company's Department of Community Programs.

Mrs. Love was involved in many aspects of the new opera company. She was on the first “Black Outreach Program,” which offered people an opportunity to learn about the contributions of African Americans to opera and classical singing. In turn, I taught many classes at Your Heritage House and often brought African American performers who were appearing with Michigan Opera Theatre to meet Mrs. Love.

Josephine Love was on the task force that helped me create Learning at the Opera House, which received an Opera America Success Award in the year 2000. Mrs. Love was also on the original planning committee which led to the commissioning of the new opera, Margaret Garner.

During her final years, Mrs. Love mesmerized Opera Camp students from Learning at the Opera House with stories of her past and her philosophy about arts and life. She told students about the time she attended a performance of Salome in Germany, with Richard Strauss conducting, and about how she walked a mile out of her way to a concert so she could avoid being forced to give a Nazi salute. She talked about her grandmother—a former slave—who had graduated from Oberland College. She explained about Antonia Dvorak and his work teaching music composition to gifted African American musicians, and about how she was working with an organization committed to preserving Dvorak’s New York home.

And Josephine Love talked about music—classical music, music the enslaved African Americans made up, children's music, multicultural music, concertizing, practicing, and how music and life experiences can fit together to form a complete life.

Not only did Josephine Harrel Love influence thousands of children through Your Heritage House, she gave inspiration to several hundred future professionals in the arts through the Learning at the Opera House Opera Camp. These students have repeatedly said or written that meeting and hearing Josephine Harrel Love has given them the inspiration to go on in spite of the obstacles they face.

Josephine’s recent passing has touched the Michigan Opera Theatre family very deeply. While the impact of this loss has been enormous, we take great comfort in knowing that her legacy continues to touch people widely, and throughout, our community.

Karen Vandenkloot DiChiera

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Producing opera is not easy. Bringing to life the brilliant works of Verdi, Puccini and Mozart is a complex and costly process. Commissioning a new opera presents an opera company with even greater tasks, challenges and dilemmas. In addition to the added steps of identifying a composer/librettist team and selecting a relevant topic, the opera company must magnify all its standard operations, from the rehearsal process to fund-raising and marketing.

While the development of a new opera is an extraordinary occasion for each of the respective areas within the opera company, perhaps the greatest and most exciting opportunities are presented to the educational and outreach initiative; in Michigan Opera Theatre's case, it is the Department of Community Programs.

Above all, Margaret Garner allows Michigan Opera Theatre to provide young people and adults alike new knowledge and understanding that operas are still being created and that opera is a continuously expanding art form.

The Michigan Department of Education has requirements in Social Studies for elementary, middle and high-school students that include the pursuit of understanding our Core Rights and Civic Principles, as guaranteed by the United States Constitution.

Karen R. Todorov, a long-time Michigan Opera Theatre season ticketholder, is also the Social Studies consultant for the Michigan Department of Education. Following a series of initial discussions with our Department of Community Programs founder and director, Karen V. DiChiera, Ms. Todorov became excited about Margaret Garner and its extraordinary potential as a tool in teaching Core Rights and Civic Principles.

With the continuing inspiration of Margaret Garner, Karen R. Todorov then put together a group of K-12 teachers to write curriculum on the Civil War, the Underground Railroad and the Core Rights and Civic Principles guaranteed by the U.S. Constitution. After several all-day writing sessions in the Detroit Opera House, these materials were turned over to Linda Williams, founder and director of MichiganEPIC Foundation, to be converted for our website.

Ms. Todorov worked with Karen DiChiera to identify tour pieces that would help teach America's Core Rights. The result was the creation of an educational revue called No Doubt. This upbeat, thought-provoking revue traces African American history from slavery to the present, offering valuable lessons in the principles of equality, justice and freedom. Another exciting program intended to address important social issues, is a new touring production entitled The Araboolies of Liberty Street. Based on author Sam Swope's children's book of the same name, The Araboolies of Liberty Street offers a humorous story of acceptance and diversity. The story was rewritten as a tour opera for elementary schools by Constance Congdon (librettist) and Ron Perera (composer).

Michigan Opera Theatre's many educational endeavors inspired by Margaret Garner actually began in 2004 with Learning at the Opera House. The award-winning summer learning program offered a series of lectures from notable historians, including Dr. Norman McCrae, who presented historical background on the significance of Michigan and Detroit in the Underground Railroad and helping escaping slaves get to Canada, and Leni Sorensen, consultant to the Charles Wright African American Museum, who shared her considerable knowledge about Margaret Garner, her family and the living conditions of enslaved people. Learning at the Opera House also offered tours to Underground Railroad sites in Detroit and Ontario, Canada. As well, Barbara Martin, curator of the Hackley Collection at the Detroit Public Library and poet Hilda Vest, expert on quilts, along with MOT tour performers Betty Lane, Madeline Porter, Oliver Poolkram and Roland Hamilton, presented a performance and exhibit called Songs as Signals and Quilts as Codes.
How you can still enjoy educational presentations on Margaret Garner!

For five Saturdays this spring, Central Michigan University students will take a three-credit-hour graduate class on opera right here at the Detroit Opera House. The operas they will be studying are Margaret Garner and The Daughter of the Regiment. This graduate course has been taught for six years by Karen V. DiChiera and Steve Henrickson, director of vocal studies for the University of Windsor (Ontario).

Whenever there are lectures that the public might enjoy, the afternoon sessions are opened to the public for a fee of $12.00 a person for each lecture. Those interested in attending the lectures may call 313/237-3238 for more information.

The good news is - the old garage has been torn down, and a new garage is being built! The unfortunate news for Learning at the Opera House 2005 is that there will be fewer parking places!

Because of this, the evening classes taking place on Wednesdays and Thursdays will either be postponed for a year or offered on a different night, when there are no conflicts with baseball games.

Daytime programs for youth and young people, will take place as usual. Learning at the Opera House 2005 will offer Create Opera, Hip-Opera, Operetta Camp, Opera Camp and Workshop, Writers’ Workshop, Clowning and Behind the Scenes at Michigan Opera Theatre. Michigan Opera Theatre will also co-host the Theater Tours with Preservation Wayne.

The coming months will be used to “brainstorm” the best use for the new space in the Ford Center for Arts and Learning. If you would enjoy being part of a several-month-long think tank about issues of education and Michigan Opera Theatre, please contact Karen V. DiChiera at (313) 237-3406 or kvd@motopera.org.
General Information

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 pagers, cell phones and alarm watches be switched to silent mode prior to the start of a performance.

IN CASE OF EMERGENCY Doctors and parents are advised to leave their seat location (located on ticket) and our emergency number, (313) 237-3257, with the service or sitter in case of an emergency. Please observe the lighted exit signs located throughout the theater. In the event of fire or similar emergency, please remain calm and walk – do not run – to the nearest exit. Our ushers are trained to lead you out of the building safely. A trained Emergency Medical Technician (EMT) and a trained Emergency Doctor (EMT) are on site to enjoyment of the performance. In all cases, babies in arms are not permitted.

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 The new Opera House Garage, located directly across from the Detroit Opera House (on John R. and Broadway streets), is currently under construction and will open in the fall of 2005. Please call (313) 237-SING for parking information.

ACCESSIBILITY Accessible seating locations for patrons in wheelchairs are available at 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: 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. www.MichiganOpera.org

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Suzanne Acton, Chorus Master          Marcus Kückle, Project Manager

CAST
Margaret Garner           Tracie Luck           George Hancock  Matthew DiBattista
Edward Gaines             James J. Kee          1st Fisherman  Matthew DiBattista
Cilla                   Angela Brown          2nd Fisherman  Eric Greene
Robert Garner            Eric Greene           1st Judge          Mark T. Panuccio
Casey                    Mark T. Panuccio       2nd Judge  Eric Greene
Caroline Gaines          Kristine Biller        3rd Judge  Christopher Vaught

CHORUS
Soprano
Alaina Brown
Alexa Lokensgard
Jenni Oliver
Dianna Dumpel

Alto
Yvonne Friday
Leah Dexter
Lucy Thompson
Louise Fisher

Tenor
Anthony McGlaun
Leslie Hill
Kim Millard
Miroslav Manovski

Bass
David Vaughn
Keith Dixon
Kurt Frank
Christopher Vaught

CO-COMMISSIONERS
Michigan Opera Theatre
David DiChiera
General Director

Cincinnati Opera
Nicholas Muni
Artistic Director

Opera Company of Philadelphia
Robert B. Driver
Producing Artistic Director

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In this evening's performance of
Margaret Garner

the role of Cilla will be sung by
Angela Renée Simpson

Critics the world over have proclaimed dramatic soprano Angela Simpson's voice wonderfully powerful, fascinating, thrilling and extraordinary. Nicola Salmoiraghi, critic for L'Opera, said of Ms. Simpson that she possessed “one of the most extraordinary voices we've heard from the stage of La Scala in recent times.” Ms. Simpson made her Michigan Opera Theatre debut as Serena in Porgy and Bess, 1998. In 2006, the soprano will sing with Opera Carolina for their production of composer Richard Danielpour's Margaret Garner starring Denyce Graves; singing the role of Cilla. She will sing Serena in Porgy and Bess with the Washington National Opera in Washington D.C., Aida in Aida in North Carolina and Salzburg and will prepare Ariadne at the end of the year in Germany for engagements in 2006. Ms. Simpson, born in New York City, began her operatic career not long ago with the Virginia Opera International Touring Company taking her to Teatro Colon in Buenos Aires, Argentina. Immediately following she toured with Houston Grand Opera in its production of Porgy and Bess as Serena. In 2002, she debuted with the New York City Opera in the televised broadcast “Live from Lincoln Center” as Serena in Porgy and Bess. Ms. Simpson has sung Ariadne in Ariadne auf Naxos, Santuzza in Cavalleria Rusticana, Amelia in Un Ballo in Maschera, Leonora in Il Trovatore, and Aida in Aida and has sung, also in joint productions, with the Houston Grand Opera, Dallas Opera, San Diego Opera, Seattle Opera, Greater Miami Opera, San Francisco Opera, Los Angeles Opera, Michigan Opera Theatre, Opera Illinois, Opera Pacific, Cleveland Opera and Portland Opera. Internationally she has sung at the Staatstheater am Gärtnerplatz, the Bregenz Festival, La Scala and L'Opera Bastille.
OPERA SYNOPSIS

ACT I, (Kentucky, 1856)
A large group of slaves, shackle and caged, are on the trading block; they beg for deliverance from their suffering, as the lively town square prepares for an auction. When Maplewood Plantation is brought to the block, a genteel man, Edward Gaines claims it belonged to his deceased brother and therefore cannot be sold. No one disputes the claim, so Gaines acquires the plantation, retaining the slaves as well. In signing the paperwork, Gaines notices an attractive young slave, Margaret Garner.

Months later, the slaves return to their quarters after a long day in the fields. Margaret rocks her baby, though her mother-in-law, Cilia, advises against becoming attached. As she sings a lullaby, the plantation foreman, Casey, arrives with shocking news - Margaret's husband, Robert, is being sent away that night to another plantation and Margaret will now work in the main house, where it is clear that Gaines expects sexual favors. Robert becomes angry, but Margaret reassures him of her faithfulness and the two pledge their love.

(1858) A wedding reception is being held at the plantation to celebrate the marriage of Caroline Gaines, and her father is eager to impress his guests. However, a heated discussion breaks out about the nature of love, and Caroline makes matters worse by asking Margaret her opinion on love. The haughty guests are outraged she has asked a slave for her opinion and abruptly leave the party. Edward lashes out at Caroline who has ruined his proud moment, dismissing all apologies. After the newlyweds leave for their honeymoon, Gaines accosts Margaret as she cleans up. She resists his advances, but he overpowers her and drags her from the parlor.

ACT II. (1861)
Margaret goes to Cilia's cabin to see Robert, whom she has been secretly meeting on Sunday nights. She fears her children are to be sold, but is reassured that Robert is planning for the entire family to escape that night, though Cilia chooses to remain behind. Suddenly, Casey storms in, and when he pulls out a pistol, Robert impulsively attacks him. A violent struggle ensues, and after a heated exchange, Robert shoots Casey to death. Cilia drags the body away and Robert and Margaret must leave the plantation immediately.

Three weeks later, after a successful escape, the family lives as outlaws in an underground shed in the free state of Ohio. Sharing a moment under a huge elm tree, Robert and Margaret dream of a better future for themselves and their children. Only moments after returning to their shed, an intoxicated Edward Gaines arrives. Shots are exchanged and slave-catchers tie up Robert. Gaines grabs Margaret, but she breaks loose, hurling hot coals at him with her bare hands. Outside, she watches Gaines's men place a noose around Robert's neck and hang him under the elm tree.

Two fishermen recount a story about a plantation owner who wagered a slave and her children to cover his gambling losses. When the slave was unshackled, she tried to escape, jumping overboard into the river with her children. Sailors rescued the slave, but her two children drowned. Another boat comes into view with Margaret Garner tied up on deck. Gaines is transporting her back to Kentucky to stand trial for the "destruction" of her children - his property. She thinks of Robert and happier days, and embraces her fate with quiet acceptance.

Margaret sits in the courtroom. Gaines has accused Margaret of theft and deliberate destruction of his property. Caroline and her husband try to rationalize that the proper charge should be for murder - the killing of two human beings. The judge disagrees, stating that a slave has no legal claim to her children, that this case deals with "property" and financial loss. Caroline makes a personal appeal to her father on Margaret's behalf, then states that she believes that everyone bears some blame for this crime. At this, the judge sentences Margaret to be executed - for theft. Margaret defiantly states that she is a unique individual over whom no one present has any power. A melee breaks out in the courtroom and the prisoner is led away, condemned to be executed at sunrise. Later, alone, Edward contemplates the course of his life, and wonders why he feels so troubled.

At dawn, the town authorities and local citizens process somberly into the square for the execution. The hangman leads Margaret up the platform and places the noose around her neck. Suddenly, Edward runs in excitedly - if Margaret admits and repents her crime, she will be returned to his custody and all will be well. While the crowd's attention is focused elsewhere, Margaret seizes her opportunity for "freedom" and hangs herself. The crowd is stunned, and as the hangman carries her body through the square, all of the onlookers pray for repentance and pray that Margaret's final journey home be a peaceful one.

-- Mary Lou Humphrey

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MICHIGAN OPERA THEATRE

World Premiere
May 7, 2005

CINCINNATI OPERA

July 2005

OPERA COMPANY OF PHILADELPHIA

AT THE ACADEMY OF MUSIC
February 2006

For more information, please visit:
www.MargaretGarner.org

Workshop made possible by:

NATIONAL ENDOWMENT FOR THE ARTS

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May 7, 2005

Dear Friends:

It is my pleasure to welcome you all to the world premier of “Margaret Garner.” Congratulations to the Michigan Opera Theatre, Cincinnati Opera and The Opera Company of Philadelphia on bringing such a compelling story to the stage.

The great thing about the arts is that the experience is unique for every person. We can all watch the same play, hear the same concert, or pound the same drum – and each of us walks away with a memory distinctly our own. The arts leave an impression. They inspire and energize us, they make us laugh and cry, and perhaps above all else, they make us think.

Michigan is home to a robust community of arts organizations and enthusiasts just like you. In the face of a challenging economy, it is often difficult to remember just how great a value the arts bring to our lives. We must hold tightly to that connection and support the arts whenever and wherever possible. Preserving such an educational and innovative environment is worth every effort.

I want to thank you for being an advocate of the arts and for choosing a life filled with music, theater and creative expression. You make our shared corner of the world a richer place.

Enjoy the show!

Sincerely yours,

Jennifer M. Granholm
Governor
Dear Friends,

It gives me great pleasure to congratulate Michigan Opera Theatre on the prestigious occasion of the World Premiere of Margaret Garner.

Michigan Opera Theatre stands as one of Detroit's greatest cultural treasures; this highly-anticipated premiere only fortifies this esteemed reputation. Deeply rooted in the horrors of slavery, Margaret Garner explores the relationship between African-Americans and the antebellum south. This powerful new American opera gives a voice to a tragically heroic historical figure and unites traditional and nontraditional audiences through the triumph of the human spirit.

I recognize the significant impact arts and culture have upon the city of Detroit. A vibrant arts and cultural community creates an environment that facilitates creative expression and stimulates the development potential of our community and its residents. Furthermore, fundamental values found in the arts positively impact economic development and elevate the quality of life available in our community.

The city of Detroit is proud to be a part of Margaret Garner, and thanks David DiChiera, Michigan Opera Theatre, its co-commissioning partners, Cincinnati Opera and Opera Company of Philadelphia, the impressive creative team of Richard Danielpour and Toni Morrison and, of course the stellar cast for making this historic occasion a reality.

Sincerely,

Kwame M. Kilpatrick
Mayor
Additional program credits for Margaret Garner

Supernumeraries
Adrian Dowdy
Kynadi Echols
Sylvester McIntosh
Simone McIntosh

Additional Orchestra Members
Bethany Mennemeyer
Tamara Sherman
Deborah Shuster

Additional Friends of Margaret Garner

Dr. Lourdes Andaya
Rev. & Mrs. Nicholas Hood, Sr.
Mr. & Mrs. James Berline
Dr. & Mrs. Gerald Laker
Kathleen & Nicholas Chimicles
Gabriele Lee
Maryann & Scottie Cromwell
Mr. & Mrs. Charles McClure
Joanne Danto & Arnold Weingarden
Connie Moore
Aviva & Dean Friedman
Mr. & Mrs. Irving Nusbaum
Rudene P. & Edward K. Glass, Jr.
Robert Porcher
Barbara Gold
Mr. & Mrs. John Schaefer
Doreen Hermelin & Dr. Melvin Lester
Ginger Warner
George Hill
Sherry Washington

Michigan Opera Theatre is grateful for the generous support of the Michigan Council for Arts and Cultural Affairs

Thanks also to Neiman Marcus for donating the gala favors.

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presents

Gaetano Donizetti's

Daughter of the Regiment

June 4-10

at the

Detroit Opera House

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The role of Duchess of Krakenthorp will be performed by
**Ira Siff as Madame Vera Galupe-Borszkh**

Ira Siff (Madame Vera Galupe-Borszkh) makes his Michigan Opera Theatre debut as Duchess of Krakenthorp in Donizetti’s *Daughter of the Regiment*. A native New Yorker, and graduate of the Cooper Union, Mr. Siff made his debut as a tenor in 1970. He spent the following decade performing opera, operetta and musical theater in New York. In 1981, Mr. Siff founded La Gran Scena Opera Co. di New York, an internationally-acclaimed troupe whose falsetto “divas” have spoofed opera affectionately for more than two decades, in theaters and opera houses throughout the world. Additionally, Mr. Siff appears as a guest artist with serious opera companies, as well as on Public Radio in New York City. He has been a vocal and interpretive coach, and in 2000, turned to stage directing. Mr. Siff also writes for Opera News, as feature writer and DVD and record critic.

**Supernumeraries**

Brandon Bateman
Bruce Davis
Harry Williams

Chris Hazlett
Jack Sorenson

**Additional Orchestra Member**

Terence Farmer

**Special Thanks**

Hagopian Rugs—Novi, MI
Huber & Breese Music Studio—Frasier, MI

*Please be advised that fog machines will be used in this production*