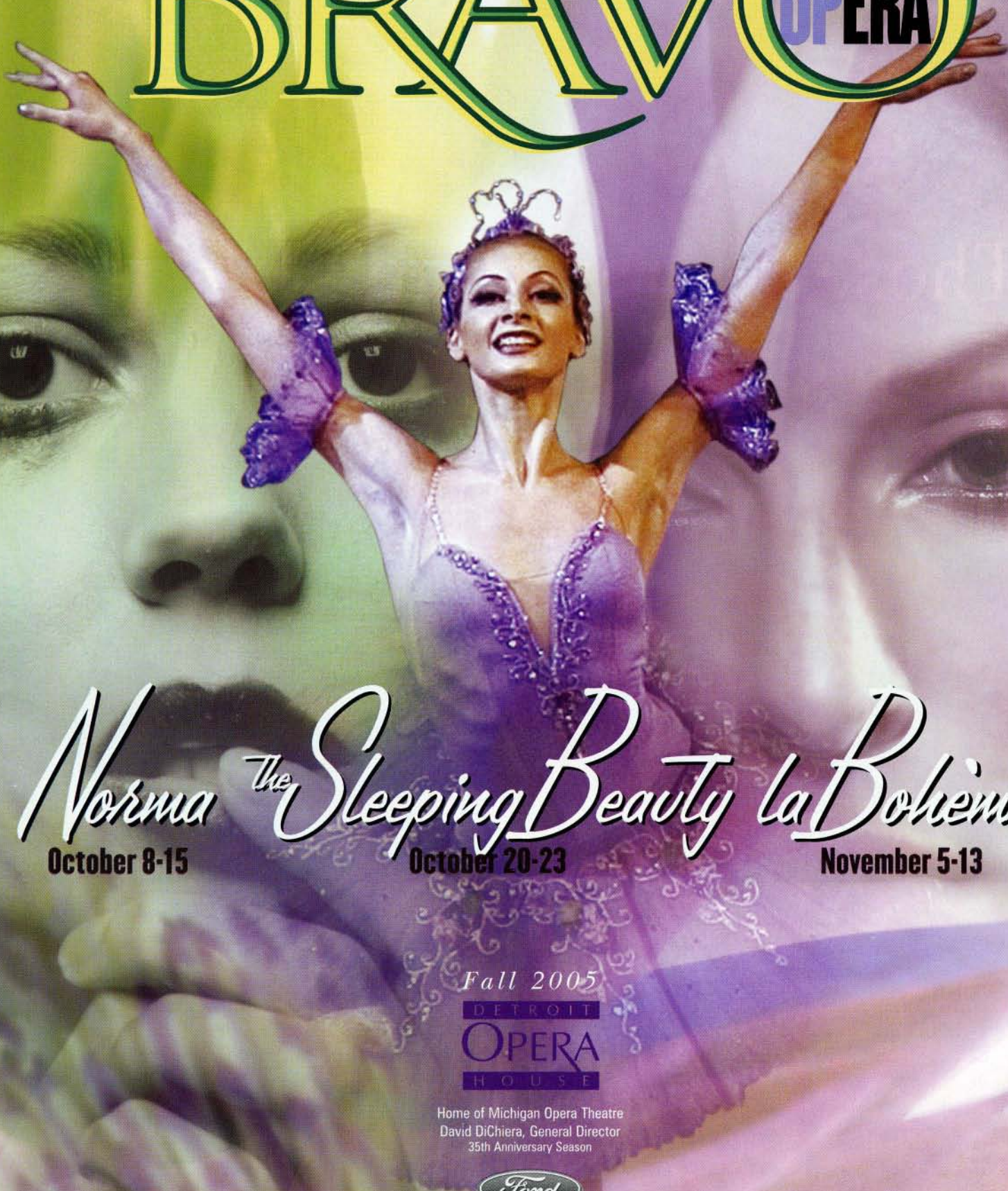


DETROIT OPERA HOUSE • HOME OF MICHIGAN OPERA THEATRE

BRAVO

desperate divas of
OPERA



Norma *The Sleeping Beauty* *La Bohème*

October 8-15

October 20-23

November 5-13


Fall 2005

DETROIT
OPERA
HOUSE

Home of Michigan Opera Theatre
David DiChiera, General Director
35th Anniversary Season



2005 Fall Opera Season made possible by Ford Motor Company
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always find a song.”

-Swedish Proverb

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The Official Magazine of the Detroit Opera House

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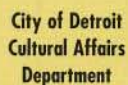
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desperatedivas of
OPERA

Fall²⁰⁰⁵ Season

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Welcome to Michigan Opera Theatre's Fall Season!

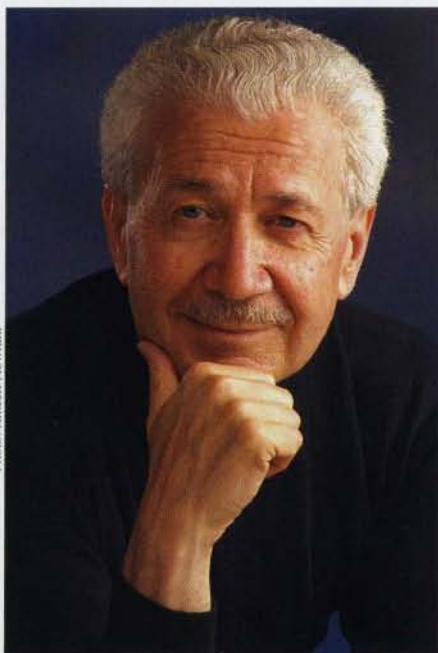
Greetings, dear friends, and welcome to Michigan Opera Theatre's 35th fall opera season. We're exceptionally proud to bring you another exciting season full of beautiful music, intense passion, remarkable artistry and, of course, *Desperate Divas*.

We begin the 2005 season, made possible by the generous support of Ford Motor Company, with Bellini's great bel canto masterpiece, *Norma*. Absent from our repertoire for more than a decade, *Norma* graces the grand stage of the Detroit Opera House for the first time. Replete with some of the most beautiful music in the operatic catalogue and one of opera's most desperate divas, it is a tale of tragic love, which will certainly leave you breathless.

We'll close the 2005 fall opera season with a perennial favorite; Puccini's *La Bohème*. Without a doubt, *La Bohème* is one of the greatest love stories ever sung and one of opera's most endearing tragedies. Puccini's librettists, Giacosa and Illica, saw fit to give the opera a truly desperate diva in Mimi—in fact, a cast of desperate bohemians—and for his part, the composer produced a score so apt with the emotions of love and loss that *La Bohème* remains as relevant and enticing today as it was at its premiere, more than a century ago.

Now in our ninth year presenting ballet, the Detroit Opera House continues to be the only venue in Southeastern Michigan to stage the world's great dance companies. We look forward to another season of exceptional performances. The 2005-2006 DaimlerChrysler Dance Series opens, in grand fashion, with the much-anticipated return of the Kirov Ballet—one of only three U.S. performances this season. *The Sleeping Beauty* is a magnificent fairy tale, lavishly produced and performed by the artists of the Kirov Ballet. The Orchestra of the Mariinsky Theatre of St. Petersburg will masterfully perform Tchaikovsky's magical score.

I take special pride in noting a couple of steps into a very bright future for Michigan Opera Theatre. The completion of our final capital



We're exceptionally proud to bring you another exciting season full of beautiful music, intense passion, remarkable artistry and, of course, *Desperate Divas*.

campaign, the Crowning Achievement, will soon bring the Detroit Opera House to completion. This 10-year journey has not only restored our beautiful theater, but also turned it into a valuable resource for our community. With the completion of our new Ford Center for Arts and Learning on the horizon, we look forward to expanding educational opportunities and welcoming learners of all ages to this magnificent new facility.

I extend my deepest gratitude to the Ford Motor Company, DaimlerChrysler, Margo Cohen, David and Marion Handleman, Lee and Floy Barthel, Maggie Allesee and all those

whose generosity has contributed to the Ford Center's completion.

Additionally, the new Opera House Parking Center is open for your convenience. We've worked diligently to improve and ensure parking for your visit to the Detroit Opera House, and this beautiful new block-long facility is reserved just for you during regularly scheduled performances. If you didn't make use of the structure on this visit, I encourage you to do so on your next. It's well lit, convenient and, with entrances and exits on John R and Grand River, parking is easier than ever before. I thank you for your patience over the last year, as we brought this project to fruition.

I wish to express my deepest gratitude to board member and dear friend Herman Frankel, whose vision and foresight made the Opera House Parking Center a reality. Without his determination that Michigan Opera Theatre control its own parking destiny, this undertaking would never have happened.

The 2005/2006 seasons look to be as exciting as any in our history. I thank you for joining us, and I hope you'll return to enjoy the rest of our 35th-anniversary season.

Enjoy the performance!

A handwritten signature in black ink that reads "David DiChiera".

David DiChiera
Founder and General Director
Michigan Opera Theatre

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October 8-15, 2005

Vincenzo Bellini

Norma

{revenge}

Composed by Vincenzo Bellini

Librettist: Felice Romani • Conducted by Stephen Lord • Directed by Mario Corradi

Opera in Two Acts

World Premiere: Milan, December 26, 1831

Sung in Italian with English surtitle translation

Running time approximately two hours and 50 minutes including intermission



The 2005 Fall Opera Season made possible by Ford Motor Company

{revenge} *Norma*

Setting: Gaul, 50 B.C.

The Cast

In order of vocal appearance

OROVESO

Arutjun Korchinian*†

POLLIONE

Julian Gavin* (8, 12, 15)
Dongwon Shin* (9m, 14)

FLAVIO

Mark T. Pannuccio

NORMA

Hasmik Papian (8, 12, 15)
Brenda Harris (9m, 14)

ADALGISA

Irina Mishura

CLOTILDE

Eva Evola*

CONDUCTOR

Stephen Lord

DIRECTOR

Mario Corradi

Chorus Master: Suzanne Mallare Acton

Set and Costume Design: John Pascoe

Lighting Design: Kendall Smith

Hair/Makeup Design: Joanne Weaver

Asst. Director: Trevor Ross

Stage Manager: Ken Saltzman

Surtitles: Roberto Mauro

Sets and costumes created and owned by
Michigan Opera Theatre

Last Michigan Opera Theatre production of *Norma*: 1989.
Featuring Dame Joan Sutherland and Nova Thomas.
Conducted by Richard Boryng, directed by John Pascoe.

† Mr. Korchinian's appearance is supported by gifts made in
memory of Ara Berberian (see page 34)

* Michigan Opera Theatre debut



ACT I

Deep in a forest, druids and warriors of Gaul gather at the altar of the god Immisul, where their priest, Oroveso, leads them in a prayer for revenge against the conquering Romans. When they have left, the Roman pro-consul, Pollione, enters with his centurion, Flavio, to whom he confesses his love for a young druid priestess, Adalgisa ("Meco all'altar di Venere"). This passion complicates his relationship with the high priestess, Norma, Oroveso's daughter, who betrayed her vows of chastity for Pollione and secretly bore him two children. Trumpets herald the druids' return, but Pollione declares his love will arm him against their wrath ("Me protegge, me difende"); Flavio nonetheless persuades him to leave. The druids now assemble, and Norma replies to Oroveso's demands for war with a prayer to the chaste moon goddess for peace, cutting the ritual mistletoe ("Casta Diva"). The others echo her words, while she muses privately on her love for her Roman enemy ("Ah! bello a me ritorna"). After the company disperses, Adalgisa arrives to pray for the strength to resist Pollione ("Sgombra e la sacra selva"), and when he appears, she repulses him. Reproached for her cruelty, the girl relents and agrees to leave with him the next day for Rome ("Vieni in Roma").

Scene II

In her hidden retreat, Norma tells her confidante, Clotilde, that she fears Pollione may desert her. The children are led away, as Adalgisa enters to confess that she has a lover ("Sola, furtive, al tempio"). Recalling her own weakness, Norma reassures the girl and releases her from her vows ("Ah! sì, fa core e abbracciami"); but this kindness turns into fury when Pollione appears, and Norma realizes that he is Adalgisa's lover. Adalgisa is bewildered and Norma majestic, as she denounces the man whose treachery has victimized another woman ("Oh non tremare"). Shocked at the story she hears, Adalgisa joins Norma's plaint in sympathy ("Oh, di qual sei tu vittima"), while Pollione, unimpressed, advises Norma to spare the girl her imprecations. He would escape with Adalgisa, but she protests that she would rather die than steal him from Norma. When a gong of defiance to Rome sounds in the forest, Pollione angrily rushes off.

ACT II

That night, dagger in hand, Norma tries to bring herself to kill her children in their sleep to keep them from Pollione ("Teneri figli"). But she cannot, instead summoning Adalgisa to take them to Pollione ("Deh! Con te li prendi"). The girl refuses, pleading with the despairing mother to pity her children ("Mira, O Norma"). Norma embraces Adalgisa, overcome by her offer of friendship to go to Pollione and plead for Norma.

Scene II

The druids assemble at their altars to hear Oroveso's announcement that Pollione is being replaced by a crueler commander. He rages at Rome's hateful bondage ("Ah! del tebro al giogo indegno"), but counsels submission for the moment, to make ultimate revolt more certain of success. Awaiting her lover's return, Norma is stunned to learn from Clotilde that Adalgisa's entreaties to him have been in vain. In a fury, the priestess calls the druids and tells them the gods decree war. She strikes the war shield three times, and her battle cry is taken up by the people ("Guerra! Guerra!"). Oroveso demands a sacrificial victim, and just then Pollione is dragged in, having profaned the sanctuary. Alone with him, Norma vaunts her power over him ("In mia man alfin tu sei"), but he steadfastly refuses to give up Adalgisa, preferring death. Jealously, the priestess vows to destroy the girl instead. Her people return as she announces the sacrificial victim, a priestess who has broken her vows and betrayed her country — Norma herself. In the horrified silence, she tells Pollione that despite everything that has passed between them, they are bound beyond the grave ("Qual cor tradisti"). Moved by her nobility, he insists on sharing her fate. After begging her father to watch over her children ("Deh! Non volerli vittime"), Norma leads her lover to the pyre, while all pray the gods may be pacified. ■

— Courtesy of Opera News

MICHIGAN
OPERA
THEATRE

Bellini and Norma

By William Weaver

Originally printed in San Francisco Opera Magazine, reprinted in Michigan Opera Theatre's 1988/89 program.

A little group of Vincenzo Bellini's letters tell, in synthesis, the story of *Norma's* composition. On 23 July, 1831, the composer wrote to his friend, Alessandro Lamperi: "I have already chosen the subject of my new opera, and it is a tragedy entitled *Norma*, or *the Infanticide* by Soumet, just performed in Paris and with resounding success."

On 1 September of that same year, Bellini wrote to the singer Giuditta Pasta, who was to be the protagonist of the new opera:

"Now I must apply myself to the opera, whose outline Romani (Felice Romani, Bellini's librettist) gave me only yesterday. I hope this subject will be to your taste. Romani believes it very effective and just right for your encyclopedic character, since Norma's character is the same. He will arrange the situations in such a way that they will arouse no reminiscences of other subjects, and will retouch and even change the characters, if necessary, to derive greater effect from them..."

Pasta's character was indeed encyclopedic. Only a few months before, she had been the first Amina, in Bellini's *Sonnambula*, a part at the other interpretive pole from the noble *Norma*. Meanwhile, on 7 September, the composer wrote his mistress, Giuditta Turina:

"I've almost finished the opera's Overture and have sketched an opening chorus, and I am not displeased with them."

On 12 December, a letter not from Bellini, but from his slightly older contemporary, the composer Saverio Mercadante, takes the story a stage farther. Mercadante writes to Bellini's old friend Francesco Florimo, saying that he has just heard from Bellini and adding: "I think you'll be interested in a passage I'll quote for you: 'Monday I'll begin the rehearsals of my opera *Norma*...'"

In a little over three months, from early September to mid-December, Bellini had completed the work that was to be his greatest and most enduring achievement, his undisputed masterpiece.

Undisputed now. On the opening night at La Scala, 26 December, the Milanese audience



was cold, if not outright hostile. On returning from the theater, the distraught composer sat down and poured out his heart in a letter to Florimo, in Naples:

"I write you under the impression of grief, a grief I can't express to you. I have just come from La Scala: first performance of Norma. Would you believe it?... Fiasco!!! absolute fiasco!!! To tell you the truth, the audience was severe; it seemed to have come deliberately to pass judgment on me; and with haste (I believe) wanted to make my Norma undergo the same fate as the Druidess. I could no longer recognize those dear Milanese who had welcomed, with joy in their faces and exultation in their hearts, Il Pirata, La Straniera, La Sonnambula; and yet I thought that, with Norma, I had given them a worthy sister!"

And, as if justifying himself, the composer went on to list the numbers that seemed to him particularly valid: *Norma's* opening aria ("Casta Diva"), the duet between the two women, the whole second act. And he concluded, stiffening his upper lip: "I am young, and I feel in my spirit the strength to avenge this terrible failure."

Of course, *Norma* was not a failure. Already with the second performance, the public began to change its mind, greeting the individual scenes with applause and calling the composer to the footlights for bows. By the end of the 1831-32 season at La Scala, *Norma* had been sung 39 times. And it had consid-

erable competition, in that season, when La Scala revived the Rossini *Otello* with success, plus Donizetti's year-old *Anna Bolena* and his brand-new *Ugo Conte do Parigi*.

In 1831, at the time of *Norma's* fall and rise, Bellini was just 30 (he was born in Catania, Sicily, on 3 November, 1801), but he was already considered a leading Italian composer since his first Milanese success with *Il Pirata* in 1827. He was not only talented, but remarkably handsome, popular in society and without financial worries. Now he was ready for international fame, and in fact, early in 1833, he was to leave Italy for London and Paris, where — after creating his final great work, *I Puritani* — he died, on 23 September, 1835.

His career, from his first student opera to *I Puritani*, lasted barely a decade, but he left an indelible mark not only on the Italian opera of his time (Donizetti's *Lucia* owes a clear debt to Bellini), but on other non-Italian and non-operatic music (Chopin admired him and was influenced by him).

Bellini's life was romantic, and his early biographers romanticized it even more. But his operas, and especially *Norma*, have a classical simplicity and purity. This quality makes his music singularly personal, immediately recognizable; at least in part, this quality was derived also from the talents of the composer's most frequent, preferred librettist, Felice Romani, the poet of *Norma*. Thirteen years older than Bellini, Romani considered himself, with some reason, the composer's mentor. And though they quarreled at one point (they made up just before Bellini's death), Bellini always remained impressed by Romani's sober taste and his staid personality. It may well have been Romani who chose the French tragedy *Norma* for Bellini, since in the field of literature, the poet-librettist was a convinced classicist and anti-romantic. And Alexandre Soumet's dramatic style was consonant with Romani's literary criteria. When the occasion demanded it, Romani could forget his private preferences and turn even seething romantic dramas — like Hugo's *Lucrece Borgia* — into librettos; but he was happier with less violent, more stately works. In fact, he considerably tempered the tragedy *Norma*, which

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{revenge} *Norma*

in the original Paris version included a mad scene and ended with the protagonist's suicide and murder of her two children. Romani and Bellini invented the finale of noble self-sacrifice for the opera.

The adjective "lunar" has been applied to *Norma*, and the opera is indeed a nocturne. If "Casta Diva," with its direct appeal to the moon-goddess, is the work's most celebrated aria and one of the most beautiful ever written for the soprano voice, the great scene of the second act's opening ("Dormono entrambi...") is perhaps an even more striking musical and dramatic achievement, with its subtle shifts of mood, its sensitive depiction of rich and profound character. In fact, *Norma* as a whole, is far more varied than the superficial listener might think. Though it is supremely coherent musically, the opera can contain pages disparate as Orovoso's solemn opening aria and the furious "Guerra! Guerra!" war chorus, the awed dream of Pollione, and the melting duet of Norma and Adalgisa, with its impassioned "friendship" cabaletta, to say nothing of the heart-piercing conclusion.

Norma has been called a "protagonist-opera," and undoubtedly the central role is a prima donna's delight (if she has the vocal skill and stamina and the courage to tackle it). But the other roles are not negligible. The first Adalgisa was Giulia Grisi (Bellini's Juliet in his *I Capuleti ed I Montecchi* and, later, the first Elvira in *I Puritani*); the role has now become mezzo-soprano property, but the mezzo who essays it must equal the *Norma* in range and dramatic ability. And while Domenico Donzelli, the first Pollione, didn't please Bellini (he hadn't studied his part enough), subsequent tenors have proved that, though essentially passive, the Roman warrior can cut a stirring amorous figure. Like previous and subsequent operatic high priests and fathers, Orovoso has little to do but sing. What he sings, however, is unerringly and austere beautiful.

From the beginning, *Norma* has had its detractors (Berlioz in the lead) and its convinced admirers. Of these, the most unexpected is Richard Wagner, who said, succinctly: "Of all Bellini's creations, *Norma* is the one which unites the richest flow of melody with the deepest glow of truth." The opera could not be described more aptly. ■



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October 20-23, 2005

Ardant Artists Presents
The Kirov Ballet

The Sleeping Beauty

with the Orchestra of the
Mariinsky Theatre of St. Petersburg

Artistic & General Director of the
Mariinsky Theatre Valery Gergiev
Director of the Ballet Makhar Vaziev

Music by Peter Tchaikovsky

Conductor: Alexander Polianichko

Libretto by Ivan Vsevolzhsky, Marius Petipa, after tales of Charles Perrault

Set and Costumes by Simon Virsladze

Ballet-feerie in three acts, with a prologue and apotheosis

Premiere: January 3, 1890, Mariinsky Theatre, St. Petersburg

Premiere of the revised version: March 25, 1952, Kirov Theatre, Leningrad

Performance running time is 3 hours and 40 minutes, with three intermissions of 20 minutes each

The *Sleeping Beauty* production is sponsored by Pearl & George M. Zeltzer

The 2005-2006 Dance Season is made possible by the DaimlerChrysler Corporation Fund

DAIMLERCHRYSLER

{Kirov Ballet} *The Sleeping Beauty*

Setting

Cast:

THE KING

Vladimir Ponomarev

HIS QUEEN

Elena Bazhenova

PRINCESS AURORA,

THEIR DAUGHTER,

Diana Vishneva (20)
Irma Nioradze (21)
Ekaterina Osmolkina (22m)
Alina Somova (22)
Olesia Novikova (23)

PRINCE DESIRE

Igor Zelensky (20)
Anton Korsakov (21)
Vladimir Shkliarov (22m)
Igor Kolb (22)
Leonid Sarafanov (23)

BRIDEGROOMS OF

THE PRINCESS

Alexander Kurkov
Ruben Bobovnikov
Dmitry Semionov
Vladimir Shkliarov

LILAC FAIRY

Uliana Lopatkina (20)
Daria Pavlenko (21)
Elena Vostrotina (22m)
Olga Esina (22)
Tatiana Amosova (23)

TENDERNESS FAIRY

Daria Sukhorukova (20; 21)
Ksenia Ostreykovskaya (22; 23)

VIVACITY FAIRY

Tatiana Tkachenko (20; 21; 23)
Yulia Kasenkova (22)

GENEROSITY FAIRY

Yevgenia Obraztsova

COURAGE FAIRY

Yana Serebriakova

LIGHTHEARTEDNESS

FAIRY
Yana Selina

DIAMOND FAIRY

Irina Golub (20)
Tatiana Tkachenko (22m; 23)
Viktoria Tereshkina (21; 22)

SAPPHIRE FAIRY

Yana Serebriakova

GOLD FAIRY

Yulia Kasenkova

SILVER FAIRY

Daria Sukhorukova

CARABOSSE

Igor Petrov (20; 22m; 23)
Roman Skripkin (21; 22)

CATALABUTTE

Andrey Yakovlev

GALIFRON

Andrey Yakovlev

SERVANT

Islom Baymuradov

PRINCESS FLORINA

Ksenia Ostreykovskaya (20)
Sofia Gumerova (21)
Yulia Bolshakova (22m)
Daria Pavlenko (22)
Irina Golub (23)

THE BLUE BIRD

Maxim Chaschegorov (20)
Dmitry Semionov (21; 22m)
Vasily Scherbakov (22)
Anton Korsakov (23)

THE WHITE CAT

Yana Selina

PUSS IN BOOTS

Anton Lukovkin

LITTLE RED RIDING

HOOD
Yevgenia Obraztsova

WOLF

Nikolay Zubkovsky

MAIDSERVANT

Lira Khuslamova

HUNTSMAN

Anton Lukovkin

MAIDS OF HONORS

Daria Sukhorukova
Yana Serebriakova
Ekaterina Kondaurova
Olga Esina

YOUNG LADIES

Elena Yushkovskaya
Yevgenia Obraztsova
Yana Selina
Svetlana Ivanova

NEREIDS

Elena Vostrotina
Olga Esina

PRINCIPAL DANCERS

Diana Vishneva, Uliana Lopatkina,
Irma Nioradze, Daria Pavlenko

Igor Zelensky, Igor Kolb, Andrian
Fadeev, Alexander Kurkov

SOLOISTS

Tatiana Amosova, Sofia Gumerova,
Irina Golub, Yulia Kasenkova,
Ekaterina Ocmolkina

Islom Baymuradov, Ruben
Bobovnikov, Anton Korsakov, Leonid
Sarafanov, Dmitry Semionov, Andrey
Yakovlev

CORPS DE BALLET

Olga Akmatova, Elena Adamenko,
Elena Androsova, Elena Bazhenova,
Yulia Bolshakova, Tatiana Bazhitova,
Elena Vostrotina, Daria Grigorjeva,
Nadezhda Demakova, Ksenia
Dubrovina, Olga Esina, Svetlana
Ivanova, Ekaterina Klimkova, Maria
Kolomiitseva, Ekaterina Kondaurova,
Anna Korotyshcheva, Maria Lebedeva,
Valeria Martynyuk, Ekaterina
Mikhaylovitseva, Olesia Novikova,
Yevgenia Obraztsova, Ksenia
Ostreykovskaya, Daria Pavlova,
Ekaterina Petina, Irina Prokofieva,
Yana Selina, Yana Serebriakova, Diana
Smirnova, Alisa Sokolova, Alina
Somova, Daria Sukhorukova, Ksenia
Tagunova, Viktoria Tereshkina, Tatiana
Tkachenko, Ti En Ru, Svetlana
Khrebtova, Lira Khuslamova, Natalia
Sharapova, Elena Yushkovskaya

Alexey Bazhitov, Boytsov Anton,
Stanislav Burov, Nikolay Zubkovsky,
Maxim Zyuzin, Artem Kokorin, Sergei
Kononenko, Valery Konkov, Alexey
Krasnov, Fedor Lopukhov, Anton
Lukovkin, Pavel Moskvito, Nikolay
Naumov, Igor Nikitin, Novfel Niyazov,
Igor Petrov, Vladimir Ponomarev,
Sergei Salikov, Roman Skripkin,
Dmitry Solovey, Nikita Tkachenko,
Maxim Chaschegorov, Vladimir
Shkliarov, Vasily Scherbakov

*The Kirov Ballet is presented under
the Management of Ardani Artists
Management, Inc.*

SOLO IN THE ORCHESTRA:

Lyudmila Chaykovskaya (Violin)

Mikhail Slavin (Cello)

Natalia Shlykova (Flute)

Victor Khussu (Oboe)

Yevgeny Kulygin (Clarinet)

Bozhena Chornak (Harp)

Prologue

The King and Queen are celebrating the birth of their daughter, Princess Aurora.

The Lilac Fairy and her attendants appear to the gentle sounds of harps and violins. The good fairies — The Tenderness Fairy, the Playful Fairy, the Generous Fairy, the Brave Fairy and the Carefree Fairy — all arrive.

Each has brought a gift for the new born Princess.

Terrified servants announce that Carabosse, the evil fairy, is on her way.

The old and ugly Carabosse draws up in her chariot, driven by monsters and mice. She is furious that they forgot to invite her to the ball. Carabosse calls forth a vision of the young Aurora and says she will prick her finger on a spindle and die.

The Lilac Fairy drives Carabosse from Aurora's cradle and promises to protect the Princess. Good has won this battle against evil. Carabosse leaves the palace, fuming and enraged.

In order to prevent the tragedy foretold by the evil witch, the King issues a command forbidding the use of spindles in his kingdom on pain of death.

Act I

Princess Aurora is now 16. The palace is filled with guests. The suitors are presented to Aurora. She is kind to them all and dances with each of them, without bestowing her favor on any particular one.

An old woman with a bouquet of roses approaches the Princess. Aurora takes the bouquet and dances a waltz. Suddenly, pricking her finger, the Princess falls senseless. A sharp needle was hidden amid the flowers. Everyone is grief-stricken. At this instant, the old woman's cloak slips from her shoulders. It is the evil Carabosse, in triumph. Drawing their swords, the suitors throw themselves upon her, but the witch disappears.

Aurora's protector, the Lilac Fairy, appears. She is unable to undo Carabosse's evil spell, but she can soften its effect. "Aurora is not dead — she is merely asleep," says the good fairy, and with a wave of her magic wand

The Sleeping Beauty {Kirov Ballet}

sends the entire kingdom into a 100-year slumber. The grounds become overgrown with lilac bushes, hiding the castle deep in a forest.

Act II

The overgrown park is inhabited only by the evil Carabosse and her attendants. They bar the way to all who attempt to enter the sleeping kingdom. Suddenly, they hear sounds indicating that the Lilac Fairy is approaching. Carabosse is powerless before her.

In the meantime, Desire has already reached the walls of the royal castle. Looking for the Princess, he hurriedly passes by the sleeping court. He approaches the couch where Aurora lies in a deep sleep.

Desire awakens the sleeping beauty with a passionate kiss. The whole kingdom awakes with her. Aurora and Desire feel all the passion of first love. Enchanted by Aurora's beauty and charm, the Prince asks the King and Queen for their daughter's hand.

Act III

Aurora and Desire's magnificent wedding is being celebrated at the palace.

The many guests include characters from fairy tales. There is Bluebird and his wives, Princess Florine and the Bluebird, Puss in Boots and the White Cat, Little Red Riding Hood and the Wolf, and Hop o' My Thumb and his brothers, with the Ogre chasing them. Cinderella runs by, losing her slipper. Prince Fortune picks it up.

The Diamond Fairy, the Sapphire Fairy, the Golden Fairy and the Silver Fairy come to congratulate Aurora and Desire.

Aurora and Desire, the radiant newlyweds, perform a festive duet.

Apotheosis

General rejoicing. The fountains are playing. The Lilac Fairy, symbolizing the eternal triumph and victory of good, rises above the gushing cascade. ■

Makhar Vaziev (Director of the Ballet) Honored Artist of Russia (2002). Born in Alagir, North Ossetia. Graduated from the Vaganova Academy (under Yuri Umrikhailin) in 1981. Joined the Kirov Ballet in 1979 and became a principal dancer in 1989. In 1995, was appointed Director of the Kirov Ballet.

His repertoire included *La Sylphide* (James), *La Bayadère* (Solor), *The Sleeping Beauty* (Prince Desire), *The Nutcracker* (Prince), *Swan Lake* (Siegfried), *Don Quixote* (Basil), *Giselle* (Albrecht), *Le Corsaire* (Ali), *Raymonda* (Abderkhaman), *Paquita Grand Pas*, *The Legend of Love* (Ferkhad), *Soheherazade* (Golden Slave), Fokine's *Chopiniana*, *Spectre de la Rose*, Balanchine's *Theme and Variations*, *Le Jeune Homme et la Mort*, Roland Petit's *Carmen*.

During his directorship, the following new productions have entered the repertoire of the Kirov Ballet: Balanchine's *Symphony in C*, *Serenade*, *Apollo and Jewels*; Roland Petit's *Carmen* and *Le Jeune Homme et la Mort*; Kennet MacMillan's *Manon*; *Le Baiser de la Fee*, *Poeme de l'Extase*, *Middle Duet*, *Cinderella* by Alexey Ratmansky; *Petrushka*, the re-creation of the 1890 production of *The Sleeping Beauty* and *La Bayadère*, *The Nutcracker* (set, costume and production design created by Mikhail Shemiakin), three ballets of John Neumeier, William Forsythe's ballets.

Alexander Polianichko (Conductor) was appointed house conductor at the Kirov Opera and Ballet in 1989. In addition to regular performances at the Mariinsky Theatre in St. Petersburg, he has conducted the Kirov at the Edinburgh International Festival, Savonlinna Opera Festival and on tour in Germany, Israel, Italy, France, Finland, Japan, Korea, the Netherlands, Portugal, Spain, Switzerland and the USA. Alexander Polyanichko's engagements have included the Bolshoi Theatre Moscow, the Danish National Opera, Deutsche Oper, English National Opera, Opera National de Paris, the Royal Opera Covent Garden, San Francisco Opera, Stuttgart Opera, Teatro alla Scala and Welsh National Opera. In 1996, he was invited to take the Opera National de Paris to New York for

their appearances at the Metropolitan Opera House. His operatic repertoire comprises the core of the Russian repertoire, including *Boris Godunov*, *Khovanshchina*, *The Marriage and Sorochinsky Fair* (Mussorgsky); Tchaikovsky's *The Queen of Spades*, *Eugene Onegin* and *Mazeppa*; Borodin's *Prince Igor*; *The Legend of the Invisible City of Kitezh* by Rimsky-Korsakov; *The Fiery Angel* and *The Duenna* (Prokofiev); *The Miserly Knight* (Rachmaninoff); *Mavra* (Stravinsky); *Lady Macbeth of Mtsensk* and *The Gamblers* (Shostakovich). Other repertoire includes *Lohengrin* (Wagner); *Faust* (Gounod); Verdi's *Aida*, *Don Carlos*, *Otello* and *La Traviata*; *Carmen* (Bizet); *The Barber of Seville* (Rossini); *La Bohème*, *Madama Butterfly*, *Tosca* and *Turandot* (Puccini); Kurt Weill's *Seven Deadly Sins* and *Salome* (R. Strauss). He conducts an extensive ballet repertoire from classics of the Russian 19th-century school, via the masterpieces of Fokine and Balanchine, to contemporary choreography including works by Neumeier. After graduating as a violinist from the conservatoire in his native Rostov-on-Don (class of Professor M. Dreyer), Alexander Polianichko took up conducting studies with the legendary Professor Ilya Musin at the St. Petersburg Conservatoire, at the same time playing in the St. Petersburg Philharmonic Orchestra under the great Evgeny Mravinsky. In 1988, he was awarded first prize in the Sixth All-Union Conductors' Competition. From 1986 to 1989 Alexander Polianichko was principal conductor and artistic director of the Belorussian State Chamber Orchestra in Minsk, with whom he toured and recorded extensively. He was appointed chief conductor of the Bournemouth Sinfonietta in 1998, a post he still held at the time of the orchestra's disbandment. He has appeared with many of the orchestras in the countries of the former Soviet Union, as well as in Australia, Belgium, Denmark, France, Germany, New Zealand, Spain, the U.K. and the USA. He was a member of the jury at the Rimsky-Korsakov Opera Singers' competition in St. Petersburg (1997) and has conducted at numerous music festivals in his native Russia, including the Golden Mask Festival in Moscow and the White Nights Festival in St. Petersburg. ■

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{Kirov Ballet} *The Sleeping Beauty*

The Orchestra of the Mariinsky Theatre of St. Petersburg

First Violin

Yuri Zagorodnyk
Alexander Shirokov
Leonid Kirichenko
Vera Skripnik
Madlena Zakarian
Ildar Gatov
Nina Pirogova
Yury Ivanov
Genrikh Chitchyan
Sergey Gavrikov
Natalia Gentselt
Anna Vinogradskaya

Second Violin

Zhanna Abdulaeva
Elena Khaytova
Ivan Krasilnikov
Alexander Vasiliev
Yerdan Yergaliev

Lyubov Gavrikova
Vladimir Kutepov
Mikhail Zagorodnyuk

Viola

Olga Maximova
Viktor Zakharov
Svetlana Kozlova
Robert Pakkanen
Khamid Aliev
Anna Pavlovich
Vlada Sokolova

Cello

Mikhail Slavin
Dmitry Kirillov
Reza Gimaletdinov
Boris Mezhevinsky
Sarkis Ginosian
Tatiana Kozhevnikova

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Vasily Rakitsky
Alexander Belokon
Viktor Alekseev
Roman Zastavny

Flute

Natalia Shlykova
Vasily Viland
Diana Cherezova

Oboe

Viktor Hussu
Alexander Sveshnikov
Alexander Trushkov

Clarinet

Yevgeny Kulytgin
Grigory Volobuev

Bassoon

Arseny Makarov
Konstantin Shevchuk

Horn

Anatoly Tchepkov
Igor Prokofiev
Dmitry Tchepkov
Viktor Mitroshin

Trumpet

Constantine Baryshev
Alexander Smirnov
Igor Kravtsov
Gennady Kuteev

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Sergey Shestakov, *Head Carpenter*
Leonid Dobroborski, *Master Carpenter*
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November 5-13, 2005

{devotion}

Giacomo Puccini

La Bohème

Composed by Giacomo Puccini

Librettists: Giuseppe Giacosa and Luigi Illica

Conducted by Steven Mercurio • Directed by E. Randahl Hoey

Opera in Four Acts

World Premiere: Turin, February 1, 1896

Sung in Italian, with English surtitle translations

Running time, approximately two hours and 45 minutes, including two intermissions.



The 2005 Fall Opera Season made possible by Ford Motor Company

Detroit Opera House

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BRAVO 15

Setting: Paris, 1830s

The Cast

In order of vocal appearance

MARCELLO

Frank Hernandez

RODOLFO

Charles Castronovo* (5, 9, 12)
Attila Fekete*† (6m, 11, 13m)

COLLINE

Matthew Arnold*

SCHAUNARD

Kyle Pfortmiller*

BENOIT

Tony Dillon

MIMI

Liping Zhang (5, 9, 12)
Ermonela Jahov†† (6m, 11, 31m)

PARPIGNOL

Lonel Woods*

MUSETTA

Nicole Cabell*

ALCINDORO

Tony Dillon

SERGEANT

Justin Watson

CUSTOM HOUSE OFFICER

Christopher Vaught

CONDUCTOR

Steven Mercurio

DIRECTOR

E. Randahl Hoey

Chorus Master: Suzanne Mallare Acton

Set Design: Michael Yeargan

Costume Design: Malabar, Ltd. Toronto,
Ontario, Canada

Lighting Design: Kendall Smith

Hair/Makeup Design: Joanne Weaver

Asst. Director: Trevore Ross

Stage Manager: Ken Saltzman

Surtitles: Roberto Mauro

Sets owned by Florida Grand Opera

Costumes owned by Malabar, Ltd. Toronto,
Ontario, Canada

Last Michigan Opera Theatre production of *La Bohème*,
2000. Featuring Francesca Pedaci, Raúl Melo, Kyle
Knelsen, Mariusz Kwiecien. Conducted by Steven
Mercurio, directed by Mario Cornaci.

† U.S. Opera debut

* Michigan Opera Theatre debut

ACT I

In a cheerless garret on Christmas Eve, Rodolfo, a poet, and Marcello, a painter, keep warm by feeding a stove with pages from Rodolfo's drama. They are joined by Colline, a philosopher, and Schaunard, a musician, who bring food, fuel and funds. As they celebrate their good fortune, Benoit, the landlord, interrupts their gaiety, demanding the rent. They ply the old man with wine, encouraging him to tell his flirtations. With pretended indignation at his indiscretions, they throw him out. Rodolfo's friends depart, agreeing to meet him later at the Café Momus. Returning to his work, he is surprised by a knock at the door. The visitor is a pretty young neighbor, Mimi, whose candle has gone out on the drafty stairway and who faints as soon as she enters. Rodolfo revives her with a glass of wine. He lights her candle, but as she leaves, she realizes she cannot find her key. As they search for it, a gust of wind extinguishes both candles. In the moonlight, the poet takes Mimi's shivering hand and tells her of his dreams. She responds by telling him how she lives alone in her attic apartment, embroidering flowers and waiting for the first kiss of April's sun. When Rodolfo's friends call to him from the street, he answers that he will be along shortly with a friend. Expressing their newfound love, Mimi and Rodolfo embrace and leave arm in arm.

Pause

ACT II

The Latin Quarter bristles with humanity celebrating Christmas Eve. Rodolfo buys Mimi a pink bonnet at a shop near the Café Momus. The poet introduces Mimi to his friends. Soon Musetta, Marcello's high-spirited former sweetheart, makes a noisy entrance on the arm of her rich new admirer, the elderly Alcindoro. The ensuing tumult reaches its height when Musetta, trying to regain the painter's attention, sings a waltz, telling how she is the center of attention wherever she goes. Everyone except Marcello is highly amused by the encounter. To get rid of Alcindoro, Musetta complains that her shoe pinches and sends the old man off to have it repaired. The moment he is out of sight, she falls into Marcello's arms. Musetta tells the waiter to charge everything to Alcindoro. A detachment of parading soldiers passes the café, and the bohemians fall in behind, lifting Musetta with her shoeless foot to their shoulders.

Alcindoro rushes back with Musetta's shoe, only to face the bill.

Intermission

ACT III

On a snowy morning at a customs gate at the edge of Paris, merrymakers are heard from within a tavern. Mimi enters, searching for the place where Marcello now lives with Musetta. When he emerges and asks her to join them inside, she declines because Rodolfo is there. Mimi is distraught over her lover's incessant jealousy. Rodolfo, who has been asleep in the tavern, is heard, and Mimi quickly hides. Emerging, Rodolfo tells Marcello that he wants to leave Mimi because she is so fickle. Pressed for the real reason, he breaks down, saying that her illness can only grow worse in the poverty in which they live. Mimi, overhearing, is overcome with tears and coughing, and Rodolfo discovers her. Mimi explains that it is best for them to part amiably. While Mimi and Rodolfo exchange memories of their happiness, Musetta and Marcello storm out of the tavern, shouting insults at one another. The stormy couple part in anger, but Mimi and Rodolfo promise to remain together at least until the spring.

Intermission

ACT IV

Back in their garret and separated from their loves, Rodolfo and Marcello lament their loneliness. Colline and Schaunard join them, bringing a meager meal. To lift their spirits, the four stage a mock ball, which turns into a good-natured duel. At the height of their revelry, Musetta bursts into the room, saying Mimi is downstairs, too weak to climb the stairs. Rodolfo runs to assist her. Musetta tells the others how Mimi begged to be taken to Rodolfo so she could die near him. The destitute bohemians go to pawn their goods for a doctor and medicine: Musetta's earrings and Colline's coat, which has served him so faithfully for so long. Alone, Rodolfo and Mimi recall their happy days together. When the others return, Musetta gives Mimi a muff to warm her hands. As Mimi quietly thanks her friends for their kindness, she slips slowly into sleep. Schaunard goes to Mimi's bedside and discovers that she is dead. Rodolfo, seeing the pain on his friend's faces, rushes to Mimi, calling her name in despair. ■

— Courtesy of Opera News

Artist Profiles



SUZANNE MALLARE ACTON
Chorus Master (USA)
Suzanne Mallare Acton, Michigan Opera Theatre's chorus master and assistant music director, is recognized for her versatility and dynamic style from the concert hall to the opera stage.

Conducting credits include *West Side Story*, *Il Barbiere di Siviglia*, *Music Man*, *Pirates of Penzance*, *Mikado*, *Daughter of the Regiment*, and *Die Fledermaus* for Michigan Opera Theatre, *My Fair Lady* and *La Traviata* for Dayton Opera, *Merry Widow* and *Madama Butterfly* for Artpark, and *Tosca* for Augusta Opera. As artistic director/music director for Rackham Symphony Choir: *Carmina Burana*, *Rican Sanctus*, *Too Hot to Handel*, and *Amahl and the Night Visitors*. Upcoming engagements include *Too Hot to Handel* at the Detroit Opera House and Chicago's Auditorium Theater, *L'Elisir d'Amore* for Verdi Opera Theatre and *Voices of Light* for Rackham Symphony Choir.



MATTHEW ARNOLD (USA)
Colline

Bass Matthew Arnold was a 2003 district winner in the Metropolitan Opera National Council Auditions, and has recently completed studies at Philadelphia's Academy of Vocal Arts. Recently, Mr. Arnold appeared in *La Sonnambula* at Santa Fe Opera and in Chicago Opera Theatre's production of Rossini's *Il Viaggio a Reims*. Following his debut with Michigan Opera Theatre in *La Bohème*, Mr. Arnold will debut with both Minnesota Opera and Florida Grand Opera as Escamillo in *Carmen*.



NICOLE CABELL (USA)
Musetta

American soprano Nicole Cabell makes her Michigan Opera Theatre debut as Musetta. Ms. Cabell was a member of the Lyric Opera Center for American artists. She has performed in productions at the Lyric Opera of Chicago that include *Thais* and the *Cunning Little Vixen*. Ms. Cabell also recently was the grand prize winner of the Cardiff Singer of the World competition. Later this season, Ms. Cabell will debut with Palm Beach Opera in *The Magic Flute* and record her first recital disk for Decca.



CHARLES CASTRONOVO (USA)
Rodolfo (Nov 5, 9, 12)

American tenor Charles Castronovo makes his Michigan Opera Theatre debut as Rodolfo in *La Bohème*. Mr. Castronovo is one of the world's most sought-after artists. Recent appearances include, *La Traviata* in London, Berlin and Genoa, *L'Elisir d'Amore* in Vienna and *The Pearl Fishers* with San Francisco Opera. After his performances in Detroit, Mr. Castronovo will appear in *Falstaff* in Brussels, *Don Giovanni* in Berlin and more performances of *La Traviata* in London.



MARIO CORRADI (Italy)
Stage Director

Mario Corradi returns to the Detroit Opera House to direct Michigan Opera Theatre's 2005 production of Bellini's *Norma*—his 15th production with the company. Having made his Michigan Opera Theatre debut with 1996's *Carmen*, Mr. Corradi has returned to Detroit annually, directing productions ranging from *Werther* to *A Masked Ball*, *Rigoletto* and *Faust*, among others. A native of

Milan, Italy, Mr. Corradi has directed productions in many of the world's great opera houses and theaters, including Teatro Regio in Parma, the National Opera of the Ukraine, as well as with countless opera companies throughout the United States. Mr. Corradi made his professional directorial debut in 1982, having previously been an assistant to the acclaimed Jean-Pierre Ponnelle for five years.



TONY DILLON (USA)
Benoit/Alcindoro

Bass-baritone Tony Dillon has appeared with opera companies throughout the United States, Russia and Central America. Noted as an interpreter of many premiere works, including pieces by Coppola, Earnest, Mlyn and Fink, Mr. Dillon will make his Michigan Opera Theatre main stage debut as Benoit and Alcindoro in the company's 2005 production of *La Bohème*. Recently, he has appeared in *Tosca* with Pittsburgh Opera, *Gianni Schicchi* with Illinois Opera Theatre and *Les Contes d'Hoffmann* and *Gloriana* with Des Moines Metro Opera.



EVA EVOLA (USA)
Clotilde

This production marks Ms. Evola's debut with Michigan Opera Theatre. Ms. Evola holds a Bachelor of Fine Arts degree in musical theater from Columbia in Chicago. Ms. Evola is active on the local classical music scene, having recently performed in *La Traviata* with the Verdi Opera Theatre of Michigan and a gala concert with the Birmingham-Bloomfield Symphony. Future performances include *L'Elisir d'Amore* with the Verdi Opera Theatre of Michigan.



ATTILA FEKETE (Hungary)*†
Rodolfo (6, 11, 13m)

These performances mark Hungarian tenor Attila Fekete's American debut. After attending the Liszt academy in Budapest, Mr. Fekete was a member of the Hungarian State Opera, where he sang roles in *La Bohème*, *Rigoletto*, *Don Giovanni*, *Un Ballo in Maschera* and *Die Fledermaus*. He has appeared in concert throughout Europe and Japan, and is featured on recordings of Liszt's *Faust* Symphony, a disk of Liszt Lieder, and a disk of Bartok Lieder. Later this season, Mr. Fekete will make his Canadian debut as Pollione in *Norma* with the Canadian Opera Company in Toronto.



JULIAN GAVIN (Australia)
Pollione (8, 12, 15)

Australian tenor Julian Gavin makes his Michigan Opera Theatre debut as Pollione in *Norma*. Recent engagements include *Carmen* in Berlin and Sydney, *Rigoletto* in Denver and the *Bartered Bride* with the Glyndebourne festival. Future engagements feature a return to Opera Colorado in *Carmen*, Don Carlo and the title role in *Andrea Chenier* in Graz. Mr. Gavin's impressive discography includes complete recordings of *Ernani* and *Carmen* on the Chandos label.



BRENDA HARRIS (USA)
Norma (9m, 14)

American soprano Brenda Harris returns to Michigan Opera Theatre as Norma, a role she has performed to great acclaim at companies such as Opera de Quebec and Minnesota Opera. Ms. Harris debuted with Michigan Opera Theatre as Marguerite in *Faust* in 1994. She

returned as the Countess in the 2002 production of *The Marriage of Figaro*. Recent engagements include, Chrysothemis in *Elektra* with Austin Lyric Opera, Magda in Menotti's *The Consul* at Arizona Opera and the title role in Donizetti's *Maria Padilla* at Minnesota Opera. Upcoming engagements will see Ms. Harris travel to Palermo, Italy for the title role in *Vanessa*, *La Traviata* with Fort Worth Opera, and the role of Camilla in Mercandante's rarely performed *Orazi e Curiazi* with Minnesota Opera.



FRANK HERNANDEZ (USA)
Marcello

Baritone Frank Hernandez, who last appeared with Michigan Opera Theatre in the 2004 production of *Faust*, enjoys a busy career. Recent engagements include *The Magic Flute* with Opera Carolina, *La Bohème* with Atlanta Opera and *Turandot* with Madison Opera. Upcoming engagements include *Faust* with Nashville Opera, *Madama Butterfly* with the Jacksonville Symphony and a return to Madison Opera in *The Magic Flute*.



E. RANDAHL HOEY (USA)
Stage Director

Acclaimed director E. Randahl Hoey made his Michigan Opera Theatre debut with the company's 2005 spring production of *Tosca*. He returns this fall to direct *La Bohème*. Mr. Hoey's extensive directorial credits include works for the operatic stage, as well as musical theater, television and film. Mr. Hoey has more than 14 grand operas and some 70 musical theater credits to his directorial résumé. Most recently, Mr. Hoey has worked as one of the producing directors of the New York Musical Theatre Festival—the largest event of its kind. Notable upcoming projects include three network television series, *Tween Angel*, *Curtain Up* and an animated children's show titled *KidQuest*.

Photo not available at time of printing

ERMONELA JAHO (Albania)
Mimi (6m, 11, 13m)

Albanian soprano Ermonela Jaho makes her American debut in the role of Mimi, in Michigan Opera Theatre's *La Bohème*. Ms. Jaho was a winner of the Giacomo Puccini Competition, and has performed throughout Italy and Europe. Recent engagements include *La Bohème* at the Teatro Comunale di Bologna, *Carmen* in Trieste and Auber's *Manon Lescaut* at the Wexford Festival. Later this season, Ms. Jaho will travel to Geneva for *La Clemenza di Tito* and make her debut with Opera Company of Philadelphia, again as Mimi in *La Bohème*.



ARUTJUN KOTCHINIAN (Armenia)
Oroveso

Armenian bass Arutjun Kotchinian is a frequent guest of the most important European opera houses, such as Covent Garden, La Scala, Munich, Hamburg and Barcelona. In 2002, he made his American debut as Zuccaria in *Nabucco* at Los Angeles Opera, a role he has performed to great acclaim at companies such as Deutsche Oper Berlin and Teatro La Fenice, Venice. Recent engagements include Pimen in *Boris Godunov*, at Teatro Liceu in Barcelona, a return to Los Angeles Opera in *Aida*, *Simon Boccanegra* with San Diego Opera and his debut as King Phillip at Cologne Opera. Upcoming engagements include *Nabucco* at Amsterdam and Cagliari, Mephistophèles in *Faust* at Berlin, *Don Quichotte* at Trieste and a return to Covent Garden in *Turandot*.



STEPHEN LORD (USA)

Conductor
Maestro Lord's association with Michigan Opera Theatre dates back to the 1970s, when he was a member of the music staff. His Michigan Opera Theatre conducting debut occurred in 2004, when he conducted *The Magic Flute*. He returns to Detroit in 2005 to conduct

Norma. Maestro Lord has conducted *La Rondine* at New York City Opera, *Roméo and Juliette* at Opera Theatre of Saint Louis, *Eugene Onegin* at Boston Lyric Opera and *Carmen* at the Portland Opera Theatre. Future engagements include *Carmen* and *Norma* with Opera Colorado, and debuts with San Francisco Opera, Lyric Opera of Chicago and Dallas Opera. In addition to his conducting engagements, Maestro Lord remains music director of both Boston Lyric Opera and Opera Theatre of St. Louis.



STEVEN MERCURIO (USA)

Conductor
Steven Mercurio is a frequent guest of the world's opera companies, and this production marks his 12th appearance with Michigan Opera Theatre. Recent engagements include *Hilferstein's Regina* at the Kennedy Center, *La Rondine* in Palermo and a symphonic concert at the Teatro

Comunale in Bologna. Following these performances in Detroit, Maestro Mercurio will travel to Frankfurt for *Tosca*, Catania for *Andrea Chénier*, and to Livorno, Italy, for *Mascagni's Iubau*.



IRINA MISHURA (Russia)

Adalgisa
Detroit favorite Irina Mishura returns to Michigan Opera Theatre for the first time since her appearance as *Carmen* in 2001. Ms. Mishura has appeared in numerous previous Michigan Opera Theatre productions, including *Carmen*, *Aida*, *Samson et Dalila* and the Opening

Gala of the Detroit Opera House. Recent engagements include a return to the Metropolitan Opera in *Aida* and *Carmen*, a debut at Covent Garden as *Azucena* in *Il Trovatore*, *Aida* at the Sarabris festival in Finland and *Aida* at the Los Angeles Opera. Future engagements include *Aida* in Palm Beach, *Norma* in Denver, and a return to the Metropolitan Opera in *Luisa Miller*. Ms. Mishura will also return to Michigan Opera Theatre this April as *Amirca* in Michigan Opera Theatre's new production of *Aida*.



MARK T. PANUCCIO (USA)

Florio
Mr. Panuccio returns to Michigan Opera Theatre after debuting with the company as Casey in the student performance of *Margaret Garner*. Mr. Panuccio will also appear in *Margaret Garner* in Philadelphia and Charlotte. He has appeared with the Sarasota Opera, Opera Pacific, Cincinnati Opera, Utah Festival Opera, Nevada Opera and Portland Summer Opera in a variety of roles ranging from *Cavallotti* in *Tosca* to *Mao Tse-tung* in *Noon in China*.



HASMİK PAPIAN (Armenia)

Norma (8, 12, 15)
Acclaimed Armenian soprano Hasmik Papian made her Michigan Opera Theatre debut in the 2001 production of *Amosk*. Ms. Papian has graced the stages of the world's most important opera houses, including the Metropolitan Opera, Vienna State Opera and Opera Bastille in

Paris. Last season, Ms. Papian performed *Nabucco* in Dresden, *La Bohème* in Palermo, *Figue Dame* in Paris and *La Juive* at the Vienna State Opera. Ms. Papian is also considered one of today's greatest interpreters of the title role in *Norma*. She has performed *Norma* in Amsterdam, Washington, Orange, Nantes, Turin, Baltimore, Inqan, and Marseille. After her performances in Detroit, Ms. Papian travels to Montreal for another production of *Norma*, then to New York for *Aida* with the Metropolitan Opera. She then sings *Tosca* in Geneva, and again *Norma* in Denver.



JOHN PASCOE (England)

Set and Costume Designer
John Pascoe made his operatic design debut in 1979, with *Julius Caesar* at the English National Opera. Since this initial offering, Mr. Pascoe has received acclaim for his work, both in design and as a director. His productions have been featured on many of the world's great

stages, including the Royal Opera house in London, the Metropolitan Opera House in New York, Teatro del Opera di Roma in Italy and the Sydney Opera House in Australia. Mr. Pascoe made his Michigan Opera Theatre debut in 1989, as set designer of *Anna Bolena*. He returned in 1989, designing and directing the company's production of *Norma*, which is revived for the 2005 season. Additional



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credits with Michigan Opera Theatre include two productions of *Don Giovanni* and 2001's *Don Pasquale*. Upcoming projects include productions with Palm Beach Opera, Virginia Opera, Washington National Opera and the unveiling of a completely new production of *Lucrezia Borgia*.



KYLE PFORTMILLER (USA)
Schaunard

This production marks American baritone Kyle Pfortmiller's debut with Michigan Opera Theatre. He is a regular with opera companies throughout North America. The 2005-2006 season will see Mr. Pfortmiller travel to Tulsa for *Faust* and his European debut in *Pagliucci* in Amsterdam.



DONGWON SHIN (South Korea)
Pollione (9m, 14)

South Korean tenor Dongwon Shin makes his Michigan Opera Theatre debut as *Pollione* in *Norma*. Mr. Shin holds a Bachelor of Music from Seoul National University, and completed graduate studies at the prestigious Academy of Vocal Arts in Philadelphia. Recently, Mr. Shin made his debut singing in a gala at Dayton Opera opposite Angela Brown. Other recent engagements include a debut with Opera Company of Philadelphia in *Aida*, and with Santa Fe Opera as Calaf in *Turandot*. Future engagements will see Mr. Shin travel to Athens for *Turandot*.



KENDALL SMITH (USA)

Lighting Designer

Kendall Smith returns to Michigan Opera Theatre to design lighting for both *Norma* and *La Bohème*, respectively, his 49th and 50th productions with the company. Mr. Smith made his Michigan Opera Theatre debut in 1988 with *The Ballad of Baby Doe*. He recently designed the company's 2005 production of *Tosca*, as well as *Lucia di Lammermoor* for Indianapolis Opera. Upcoming engagements include *The Daughter of the Regiment* with Florida Grand Opera, *The Diary of Anne Frank* with the Oregon Shakespeare Festival, and a return to Detroit for *Aida*, in April.



JOANNE WEAVER (England)

Wig and Makeup Designer

Wig and Makeup Designer Joanne Weaver made her Michigan Opera Theatre debut with *Tosca* in 1995. She has since acted as resident designer for the company. Ms. Weaver has also designed for opera companies throughout the United States, most recently Des Moines Metro Opera in productions of *Tales of Hoffmann*, *Lucia di Lammermoor* and *Gloriana*. In the coming season, Ms. Weaver will return to Des Moines Metro Opera for a production of *Amahl and the Night Visitors*, and she will also visit Reno Opera.



MICHAEL YEARGAN

Set Designer

Michael Yeargan makes his Michigan Opera Theatre design debut with *La Bohème*. Mr. Yeargan is a professor of stage design at the Yale School of Drama and has created more than 50 productions as resident designer for the Yale Repertory Theater. Mr. Yeargan's designs have been featured on many of the world's great stages, including the Metropolitan Opera House in New York, the Royal Opera House at Covent Garden, Théâtre Musical de Paris and the Welsh National Opera.



LIPING ZHANG (China)

Mimi (Nov 5, 9, 12)

Soprano Liping Zhang returns to Michigan Opera Theatre after her debut as *Butterfly* in 2003. Recent engagements include *Madama Butterfly* at the Metropolitan Opera and Vancouver Opera, and *La Bohème* in Brisbane and at the Royal Opera House, Covent Garden. Future engagements include a return to the Metropolitan Opera in *Turandot*, the Opera Bastille in *Madama Butterfly* and the Royal Opera in *Carmen*.

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Camille Claudel, *The Waltz*, modeled 1893; cast 1903. Bronze, Musée Rodin, Paris. Copyright 2010, Michigan Opera Theatre



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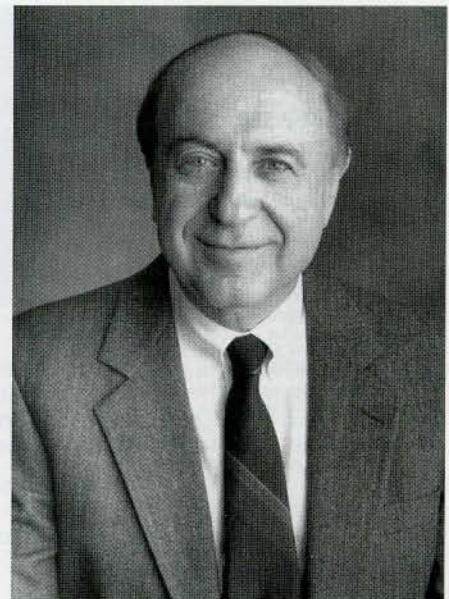
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Mort Zieve

Mort Zieve was one of the most creative individuals I have ever worked with. His passion for the arts, combined with a wonderful sense of humor, has been a source of pleasure for our friendship for nearly four decades.

Mort served on our board of directors for 25 years and as chairman of Troy-based Simons, Michelson & Zieve Inc., he provided MOT with many years of creative oversight, promoting our seasons with outstanding designs and layouts for programs, books, posters, season brochures and media promotions. His personal involvement in the development of marketing concepts for seasons stimulated all of us, our marketing staff as well as his, to create many award-winning images.

Mort had a great love of music and composed many wonderful songs throughout his life.

But his greatest achievement was the creation of a musical: *Higginson: An American Life*, which he completed after years of devotion. On June 20th, just two months before he passed away, we presented a concert reading on the Opera House stage before a large audience of friends and admirers. It was a dream come true for Mort and gave us all immense pleasure to hear his impressive score. Our sympathy goes out to his wife Mary Lou and his family.

He will be missed.

— Dr. David DiChiera

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Grand-daughter Lisa DiChiera, Robert VanderKloot and daughter Karen VanderKloot DiChiera.

parents, Bob and "Tuttie" VanderKloot. (Tuttie was a nickname given to my mother by her Danish father, William S. Knudsen.) In addition to pencils, paper and electric typewriters, the meetings featured mile-high plates of cookies, and (to everyone's amazement) guests could copy their meeting notes on one of two early copy machines that were at the house!

One thing that my father, Bob, loved doing was to entertain with story-telling, joke-swapping (often original and "R" rated), tap dancing, and most especially playing the piano and singing. Next to that, Dad loved attending any kind of musical theater. With an unfailling ear, he would come home to the piano and play the "hit tunes" of whatever he had just heard, whether a musical, operetta or opera.

Dad also loved creating new ideas and doing what we now call "networking."

He loved to tell everyone about "David's and Karen's projects." In fact, Detroit Rotary colleague Bob Allesee (Allison) frequently boasts that if it hadn't been for Dad, that Bob and Maggie would never have gotten involved with Michigan Opera Theatre and what would become the Detroit Opera House.

Bob recently remembered, "Bob VanderKloot invited us to a small meeting where the box seats (of the Detroit Opera House) are now. We thought the plaster was going to fall on our heads. But since Bob and I were the only two people who could play THE STAR SPANGLED BANNER in A flat for the Rotary, I trusted him, and we stayed and listened. Then he introduced David, and we heard about these dreams and really got excited."

When David decided that in order to produce larger scale operas, we had to move out of our home at the Music Hall, Dad said to him, "David, I want to show you a real opera house." My grandparents, Matt and Ellie VanderKloot, had brought Dad to the Capital Theater in 1922, the day after it opened, to see a vaudeville show and a silent film. He had thought about that theater fondly during his adult years, hoping it would be put to use again.

David was worried at that time that the opera company was too small to undertake the huge project of restoring and renovating this wonderful theater. Instead, the move was to the Fisher Theater and the Masonic Temple. Years later, David called Dad and asked, "Where was that theater again?" And now the Detroit Opera House is a reality!

The history of Michigan Opera Theatre is really told by Dad's adult life. First, during the Overture to Opera days, he and Mom attended the tour performances. They became members of the "Founding Committee" of Michigan Opera Theatre. They were made trustees, and Dad served on the board of directors, with both of them working on many committees. After Mom passed away, Dad became an emeritus member of the MOT Board.

Then Dad began attending the performances of young people in the summer camps of Learning at the Opera House. They learned to know him and enjoyed his suggestions and droll remarks. Dad began attending the classes I teach for the Special Performing Arts Club, a project of the Italian Study Group of Troy for Mentally Challenged Adults who enjoy creating and performing. Dad loved these students, and they, in turn, adored him and called him "Uncle Bob."

So after his long history with Michigan Opera Theatre, here was Dad, the octogenarian, helping young people and mentally challenged adults realize their own talents and creativity. That encompasses everything that Michigan Opera Theatre has become, what it does and what it hopes to continue.

Dad, who had just turned 90, was with the Special Performing Arts Club last fall of 2004 and saw the beginning of their yearly Create Opera project. After Dad died June 1st, the saddened students decided to dedicate their finished opera performance to him. As Kyle, one of the Special Performing Arts Club members, summed it up in tribute at their June performance, "Thanks for helping us, Uncle Bob!"

—Karen VanderKloot DiChiera

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Blanche Pollock

Mrs. Blanche Pollock and her husband, David, were elected to the Michigan Opera Theatre Board of Trustees in 1989. David also served on the Board of Directors until his death in 1995.

Both Blanche and David were active with the company as subscribers and donors since 1971. David served on the MOT Nominating Committee, and Blanche participated on several Opera Ball committees. They were both key volunteers in the first capital campaign to restore the Detroit Opera House.

Mrs. Pollock was well known in the Jewish community for her leadership and generosity to several organizations. After graduating from Wayne State University, she worked as a social worker at the North End Clinic and also the Jewish Family Services. In later years, she became an active volunteer in many social service organizations. "My mother's generosity knew no boundaries. She gave of her time and resources quietly and graciously to so many organizations. She was an inspiring individual," recalls daughter Linda Schafer. Michigan Opera Theatre was fortunate to be a beneficiary of her giving spirit.

Although her health was failing in recent years, she attended the opera whenever possible with her family. Michigan Opera Theatre remains grateful for the many contributions Blanche and David made to the organization during their lives.

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Enjoy an exciting evening of entertainment at the Detroit Opera House with your family, friends, club or business associates.

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For information contact Nikki Ruddy, events marketing consultant, at (248) 408-1152



At left: The artists of community programs perform *The Anaboolies of Liberty Street*.

Right column: Young performers of the Summer Learning at the Opera House series, 2005.



We Can Visit You...

Would you like to have a group of opera singers entertain right in your own home, office, club or school? We have a lot of great programs to tempt you!

The Artists of Community Programs, Michigan Opera Theatre's outreach and education department, have traveled all over Michigan, to neighboring states and to Ontario, Canada. This past year saw our singers perform for 2,000 senior citizens at Temple Beth El in Beverly Hills. They performed Broadway excerpts and opera "hits" for hungry Dream Cruise enthusiasts in the Woodward parking lot at the famous Fox and Hounds Restaurant in Bloomfield Hills, and also visited schools and clubs too numerous to list.

We toured the Detroit Metropolitan areas and then took off to other parts of our state; Bay City and Saginaw, Flint and Genesee County, St. Joseph and Benton Harbor, Ann Arbor and Ypsilanti, Port Huron and East China, Leonard and Berrien, Bangor and Essexville, and lots of points in between. Then we went to Windsor, Ontario. We did over 150 performances, performed for over

55,000 people and logged some 150,000 miles on our van.

If you want us to visit you this year, we are performing special programs. These are an opera about accepting diversity, *The Araboolies of Liberty Street*, by Ronald Perera, and our anti-smoking musical, *The Night Harry Stopped Smoking*. Lucky children from participating schools are chosen to perform right along side our professional performers! Middle and high school students will learn a lot about Social Studies in Michigan with the historical revue *No Doubt!* Middle and high schools may also call to find out about our Workshops in Performing Arts, which we tailor for specific middle and high school needs.

People of all ages enjoy our MOT Sampler, with show tunes and hits from opera and operetta, as well as our yearly rewritten Broadway Revue, with some favorites from the *Great White Way*.

And Now...You Can Visit Us!

Of course, anyone can attend our opera productions and our presentations in dance, but look what we have created for you...After a pilot project with three schools, we are ready to launch our newest program...

The Detroit Opera House Sampler

Geared for upper elementary through high-school students, our professional singers and stage personnel will treat young people to a tour of the Detroit Opera House (including our stage, backstage — one of the largest in the Midwest — and other parts of the building that our audience never gets to see). Learn about costuming, lighting and our Michigan Opera Theatre Orchestra, one of the largest professional orchestras in Michigan. Learn about other parts of our operations such as public relations, marketing, ticket sales, education, customer relations and how the Detroit Opera House is run.

Then to top it all off, our professional singers will perform excerpts from the *MOT Sampler* and will conduct a question-and-answer session with your students!

For information about this exciting expansion of our touring programs, call Dolores Tobis, Community Programs' marketing manager, at (313) 237-3429, or e-mail her at dtobis@motopera.org.

We truly look forward to seeing you, either at your place...or at ours — the magnificent Detroit Opera House

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

IN CASE OF EMERGENCY Doctors and parents are advised to leave their seat location (located on ticket) and our emergency number, (313) 237-3257, with the service or sitter in case of an emergency. Please observe the lighted exit signs located throughout the theater. In the event of fire or similar emergency, please remain calm and walk – do not run – to the nearest exit. Our ushers are trained to lead you out of the building safely. A trained Emergency Medical Technician (EMT) is onsite 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 The Detroit Opera House Parking Center, located next to the Detroit Opera House, is now open. This new state-of-the-art facility is reserved specifically for Detroit Opera House patrons during regularly scheduled performances. Entrances and exits are located on both John R and

Grand River for added convenience. Prepaid parking is available. Call (313) 237-SING for more 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) 237-3407. **IB**

Be advised that, for purposes of Michigan Compiled Laws, Section 28.425o(1)(f), 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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CHILDREN

Maria DiCresce
Zoe Dorsey
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Michigan Opera Theatre

presents

Giacomo Puccini's

La Bohème



November 5-13, 2005

at the

Detroit Opera House

Additional Production Credits

The role of The Boy will be played by Maddie Dorsey

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