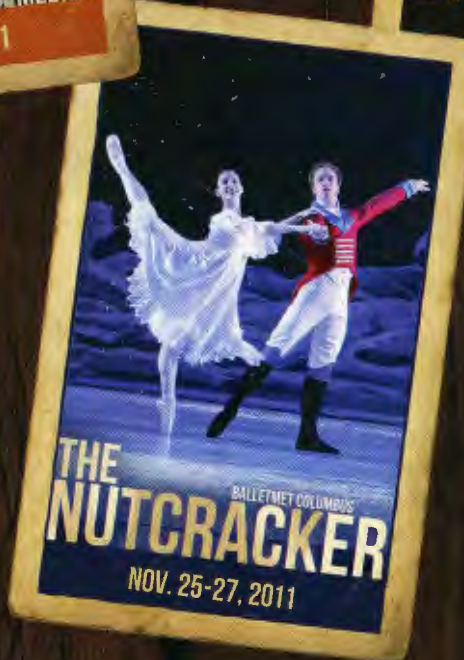


DETROIT OPERA HOUSE • HOME OF MICHIGAN OPERA THEATRE

# BRAVO

Fall 2011



DETROIT  
OPERA  
HOUSE

Home of Michigan Opera Theatre  
David DiChicra, General Director



The 2011 Fall Opera Season is made possible by Ford Motor Company

MAGGIE ALLESEE  
DANCE SERIES 11/12



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# BRAVO

The Official Magazine  
of the Detroit Opera House

BRAVO is a Michigan Opera Theatre  
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# CONTENTS *Fall 2011*

## WELCOME

LETTER FROM DAVID DiCHIERA..... 4

## ON STAGE

CARMINA BURANA & THE MEDIUM..... 6

BAD BOYS OF DANCE .....10

THE MARRIAGE OF FIGARO .....14

A CONVERSATION WITH KAZEM ABDULLAH ..... 16

THE NUTCRACKER.....18

TOO HOT TO HANDEL .....22

## MICHIGAN OPERA THEATRE

Board of Directors and Trustees ..... 5

Artist Profiles..... 26

Chorus and Orchestra ..... 31

Community Programs and Dance Education ..... 32

Administration and Staff..... 44

Family Album ..... 46

## CONTRIBUTORS

Avanti Society..... 34

Campaign to Restore the Detroit Opera House ..... 35

Michigan Opera Theatre Contributors ..... 37

Volunteer Information ..... 43

General Information..... 45



## Welcome to Michigan Opera Theatre's 41st fall season

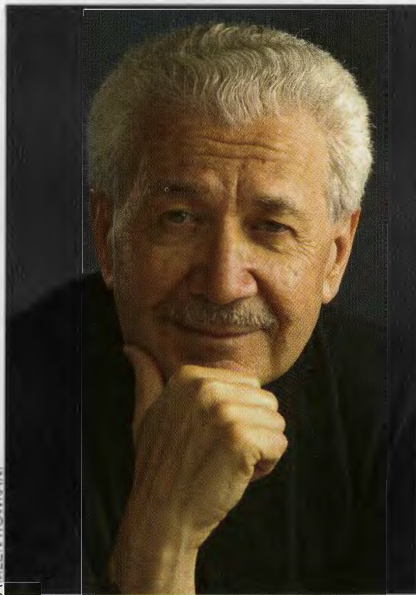
Welcome to a fall season featuring a spectacular company premiere of *Carmina Burana* in an all-new production. We have titled our season simply "Fate," as each opera poses the eternal question: do we decide our lives for ourselves, or are our fates determined by destiny?

The season opens with Menotti's *The Medium* paired with Orff's masterpiece, *Carmina Burana*. This double bill presents two compositions written in the past 100 years and, fittingly, the production features new sets and costumes from award-winning Detroit stage designer Monika Essen, constructed in our very own Opera House.

I'm delighted that we're able to celebrate the 100<sup>th</sup> birthday of one of America's most significant opera composers, Gian Carlo Menotti. *The Medium*, which we have not produced since 1972, explores the fatal actions of a charlatan fortune teller, and is one of the composer's most exciting works. Returning to our stage for this production are lovely young soprano Andriana Chuchman and dramatic mezzo-soprano Melissa Parks, who appeared together in last fall's *The Mikado*, along with a return by Romanian baritone Marian Pop, who created the title role in the world premiere of *Cyrano*.

Carl Orff composed *Carmina Burana* in 1936 as a grand work for chorus, soloists and orchestra, to which we have added dramatic visuals, dazzling choreography and stunning aerial feats. We're pleased to collaborate once again with metro Detroit's Eisenhower Dance Ensemble and to feature incredible acrobats who have performed with Cirque du Soleil. The work begins and ends with the stunning "O Fortuna," which is, of course, a complaint to the Roman goddess of fate.

In November, we travel somewhat further back in time with Mozart's *The Marriage of Figaro*, which is without question among the greatest operas of all time. The delightful romantic comedy involves a wildly entertaining parade of mistaken identities, deception and infidelity – concepts not so unfamiliar in our own era – but of course all are fated to end up happy. In this production we welcome a number of both familiar and new faces, including the company debut of the impressive young



AMEEN HOWRANI

conductor Kazem Abdullah. The cast includes baritones Corey McKern and Ian Greenlaw as our philandering Count, and sopranos Rachel Willis-Sørensen and Siân Davies as his wife – to name just a few.

Our 16<sup>th</sup> season of dance at the Detroit Opera House is made possible by a generous gift from Maggie Allesee. Many of you know that Maggie has been a friend to this organization for many years, continually raising the bar through her steadfast commitment to the city's cultural life. She has raised that bar higher still this season by sponsoring our 2011-12 dance series. If you happen to see Maggie at a performance, please thank her for the generosity that has made us the home

of world-class dance in Detroit.

The fall dance season features two Detroit premieres. In October, we welcome dance superstar Rasta Thomas' Bad Boys of Dance, who have appeared around the globe, including performances with Elton John and Lady Gaga. Their amazing versatility and talent push the bounds of dance with athletic jumps, endless turns and endearing individuality.

November marks the return of our annual holiday tradition, *The Nutcracker*. This year, in their first appearances on our stage, BalletMet Columbus performs the classic family favorite. And our holiday season would not be complete without a presentation of the jazz gospel Messiah, *Too Hot To Handel*, performed by Rackham Symphony Choir. We're proud that both productions feature our very own Michigan Opera Theatre Orchestra.

As always, we are especially grateful for the continued support of our fall opera season sponsor, Ford Motor Company. We also recognize and thank those individual donors and volunteers whose generosity of time and investment in our vision is truly extraordinary. It is through your support and dedication that this organization endures.

I hope you enjoy this impressive fall season. Thank you for visiting, and enjoy the show!

*Don DeChia*



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OCT. 15-23, 2011

# CARMINA BURANA & THE MEDIUM

## THE MEDIUM

By GIAN CARLO MENOTTI

World Premiere: New York City, May 1946  
In English with English supertitles

## CARMINA BURANA

By CARL ORFF

World Premiere: Frankfurt, Germany; June 1937  
In Latin and German with English supertitle translations

Two hours, thirty minutes with one intermission

CONDUCTOR & CHORUS MASTER  
SUZANNE MALLARE ACTON

DIRECTOR  
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STAGE MANAGER  
KEN SALTZMAN

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DEE DORSEY



The 2011 Fall Opera Season is made possible by Ford Motor Company



"The Medium" is supported in part by an award from the National Endowment for the Arts

Sets and costumes made possible by a generous gift from Ford Motor Company.

Scenery constructed by MOT Production Dept. and members of Detroit Stage Employees, IATSE Local 38.

Costumes constructed by MOT Costume Shop. Costume materials provided by Haberman Fabrics, Royal Oak, Mich.

Russ Stark, Aerialist Assistant



THE MEDIUM

Cast

*In order of vocal appearance. Parentheses denote understudy.*

- Monica ..... Andriana Chuchman  
(Angela Theist†)
- Toby, a mute ..... Justin Vanden Heuvel\*
- Madame Flora (Baba) ..... Melissa Parks
- Mrs. Gobineau ..... Tanya Roberts\*†  
DeRoy Testamentary Foundation Young Artist
- Mr. Gobineau ..... Marian Pop
- Mrs. Nolan ..... Sarah Nisbett†

\* Michigan Opera Theatre debut

† Barbara Gibson Young Artist Program

Michigan Opera Theatre last produced *The Medium* in 1972.

THE MEDIUM presented by arrangement  
with G. Schirmer, INC. publisher and copyright owner.

Menotti & "The Medium"

To open our 41st season, I have chosen a short dramatic opera by Gian Carlo Menotti in celebration of the 100th anniversary of his birth. When Menotti was only thirteen he came to America from Italy, where he had already composed two operas. After graduating from the Curtis Institute of Music, his next opera, *Amelia Goes to the Ball*, was so successful that it was immediately taken up by the Metropolitan Opera. Thus began one of the most successful and influential operatic careers of the twentieth century. Like Puccini, he brought a great melodic talent of writing for the voice combined with an uncanny theatrical flair for providing the exact music for what is happening on stage.

Unlike any other composer in America, Menotti introduced opera to a widening audience by composing works specifically for radio and television. His Christmas opera *Amahl and the Night Visitors*, commissioned by NBC and premiered in 1951, became a Christmas Eve broadcast tradition for many years and continues to be one of the most frequently performed operas in the country. In his constant desire to popularize opera, Menotti also insisted that some of his works be premiered on Broadway.

*The Medium*, one of his most dramatic and tragic works, not only had a run on Broadway in 1947 but was later made into a very effective film and television production. I had the pleasure of producing it in our second season in 1972 at the Music Hall, starring Detroit Muriel Greenspon as Baba and actor Sal Mineo as Toby.

Menotti tells us that he was inspired to write and compose *The Medium* after attending a séance in a small town in Austria. "It gradually became clear to me," he recalled, "that my hosts, in their pathetic desire to believe, actually saw and heard their dead daughter. It was I, not they, who felt cheated."

—David DiChiera

SYNOPSIS

Act I

The curtain opens in the parlor of Madame Flora, the medium, where her daughter, Monica, and Toby, a mute servant boy rescued from the streets, play dress-up. When Madame Flora, or Baba as they call her, arrives home drunk, she violently chastises them for not preparing for that night's séance. Soon the guests arrive: Mr. and Mrs. Gobineau, regulars, and the widow Mrs. Nolan, who is attending for the first time. With Madame Flora in a trance in her chair, a fake séance is held. Mrs. Nolan speaks with what she thinks is her deceased sixteen-year-old daughter, but is really Monica behind a screen. As Monica disappears, Mrs. Nolan rushes toward the figure but is restrained by the Gobineaus. Once order is restored, Mr. and Mrs. Gobineau "communicate" with their deceased two-year-old son Mickey, who does nothing but laugh. After they tell him good-bye, Madame Flora suddenly clutches at her throat with both hands. She feels a phantom hand grasping her throat and is stricken with terror. After demanding that the guests leave, she calls for Monica and tells her what she felt, eventually blaming Toby, who was in the other room the whole time. In an effort to calm Baba's drunken rage toward Toby, Monica sings her a dark lullaby, but is interrupted by a voice that Baba hears. This causes her to fly into a terrified rage at Toby for not telling her where the voice is coming from. Monica again sings the lullaby while Baba recites her "Hail Mary"s.

Act II

A few days later, Monica is watching Toby perform a puppet show for her; then she dances for him. She realizes that Toby is trying to tell her that he loves her so, pretending to be his voice, she speaks for him. Baba arrives and again resumes her accusations of Toby, sure that he knows what went on the other night. The guests arrive, expecting another séance, but are driven away when Madame Flora tries to convince them that the whole thing was a sham. She reveals all the tricks that she and Monica used, but the guests refuse to believe her. Once they are gone, Baba drives Toby out despite Monica's pleas on his behalf. With everyone gone and Monica in her room, Baba continues to drink and questions her own sanity, becoming wild with drink and eventually passing out. Toby sneaks back in and tries to get into Monica's room, but finds it locked and eventually goes to the trunk to find his tambourine. While searching, he knocks down the lid of the trunk, waking Baba, and hides in the puppet theater. As Baba tries to see where the noise came from she fetches a revolver. Hysterically she shouts, "Who is it? Speak or I'll shoot," and then sees the puppet theater move. Baba screams and fires several times. As Toby's bloody body collapses, grasping the curtain, Baba shouts, "I've killed the ghost! I've killed the ghost!" Monica enters, having heard the gunshots, sees Toby's lifeless body and runs for help. As the curtain falls, Baba asks in a hoarse whisper, "Was it you?"



David DiChiera with Gian Carlo Menotti.



CARMINA BURANA

Soloists

Andriana Chuchman, *soprano*

Jason Wickson†, *tenor*  
Joyce Cohn Young Artist

Marian Pop, *baritone*

Acrobats

Sita Acevedo, *aerialist, dancer*

Darren Haddrell, *Cyr wheel, acrobat, breakdancer*

François Isabelle, *hand balancer, acrobat*

Emilie Livingston, *rhythmic gymnast, aerialist*

Joseph Pinzon, *aerialist, acrobat*

Laurence Racine, *aerialist, contortionist, hand balancer*

Eisenhower Dance Ensemble

Mary Bischoff

Gregory Blackmon

Andrew Cribbett

Alicia Cutaia

Rebecca McLindon

Will Jordan Peake

Morgan "Mo" Williams

Emily Zatursky

Michigan Opera Theatre premiere

† Barbara Gibson Young Artist Program

Carl Orff CARMINA BURANA used by arrangement with European American Music Distributors LLC, sole U.S. and Canadian agent for Schott Music GmbH & Co. KG, publisher and copyright owner.

*Carmina Burana* is a scenic oratorio composed to the texts of Goliard poems from the 13th century. The manuscript containing these verses was discovered in 1803 at a Bavarian monastery in Benediktbeuern; the term "Burana" in the title is the Latin adjective identifying this location. The subtitle of the work means "Secular songs for soloists and chorus, accompanied by instruments and supplemented by scenery." Although there are a number of contexts for human interaction in some of the pieces, there is no plot continuity or overall dramatic action in this series of songs. Composer Carl Orff envisioned *Carmina Burana* with optional action and dance, although he did not provide written instructions as to how it should be staged. Thus, it has been presented in a wide variety of ways and, although most frequently seen in concert form, the work is extremely theatrical and adapts well for the stage.

The medieval Goliards (the term is a nickname meaning "big mouths")

were scholars, monks and priests who had abandoned conformity to the Catholic church. Individualists in a time when such behavior was considered heresy, they lived vagrant lives, begging, thieving, and singing. They wrote their verses mostly in Latin, although portions of their texts are in the vernacular languages of the areas where they lived. Their best poetry is a frank avowal of their pleasures, their simple zest in living, and the joys of an earthy existence.

The manuscript discovered in the Benediktbeuern monastery contained the most extensive collection of Goliard poetry ever found. Its authors were various and anonymous, and it is surprising that a monastery's library contained a volume of such scurrilous material. The justification for this is that the volume had originally belonged to a secular court and had been assigned to the monastery for archival purposes.

In *Carmina Burana*, Orff chose to set only a portion of the manuscript to music. The melodic language he employed mixes folksong elements from his native Bavaria with a parody of Gregorian plainchant, matching the ridicule of religious forms found in the texts. The musical fabric is bold and colorful, and its strong rhythmic emphasis demands an enlarged percussion section. Although these effects are striking, they are not complicated. The melodic material is tonal and straightforward, unadorned by counterpoint or formal variation. The harmonic effects are reduced to bare essentials. All of these choices magnificently enhance the poetry's attention to what is simple, sensuous, vigorous, and direct.

Orff chose to organize the texts of *Carmina Burana* into three contrasting sections: exploring themes of renewal and sexual awakening in *Early Spring*; alienation, debauchery, and corruption in *In The Tavern*; and both unrequited and requited love in *The Court of Love*. These three groups of poems are flanked by identical musical settings of the same poem "O Fortuna" (Oh Fortune), bemoaning man's fate as a mere pawn of destiny's mighty and often cruel hand.

*Carmina Burana* has won a firm place in the musical repertoire of Western culture. It has enjoyed enormous popularity and has often been adapted effectively for theatrical purposes for both stage and film.

Courtesy of Portland Opera.



MONIKA ESSEN

CARMINA BURANA at the Michigan Opera Theatre DESIGNED BY MONIKA ESSEN 2012



# CARMINA BURANA

## FORTUNA IMPERATRIX MUNDI (Fortune, Empress of the World)

1. O Fortuna  
Company
2. Fortune plango vulnera  
Andriana Chuchman, Marian Pop, Jason Wickson, Justin Vanden Heuvel, Chorus, Emilie Livingston

## I. PRIMO VERE (Early Spring)

3. Veris leta facies  
Andriana Chuchman, Justin Vanden Heuvel, Chorus, François Isabelle, Laurence Racine, Eisenhower Dance Ensemble
4. Omnia sol temperat  
Andriana Chuchman, Marian Pop, Justin Vanden Heuvel, Darren Haddrell, Eisenhower Dance Ensemble
5. Ecce gratum  
Chorus, Darren Haddrell

## UF DEM ANGER (On the Green)

6. Tanz  
Chorus, Eisenhower Dance Ensemble
7. Floret silva  
Chorus, Eisenhower Dance Ensemble
8. Chrumer, gip die varwe mir  
Chorus, Eisenhower Dance Ensemble
9. Reie  
Swaz hie gat umbe  
Chorus, Darren Haddrell, Eisenhower Dance Ensemble  
Chume, chum, geselle min  
Swaz hie gat umbe  
Chorus, Darren Haddrell
10. Were diu werlt alle min  
Jason Wickson, Chorus, Darren Haddrell, Joseph Pinzon

## II. IN TABERNA (In the Tavern)

11. Estuans interius  
Marian Pop, Jason Wickson, Eisenhower Dance Ensemble
12. Olim lacus colueram  
Marian Pop, Jason Wickson, Chorus
13. Ego sum abbas  
Marian Pop, Chorus, Darren Haddrell, François Isabelle, Joseph Pinzon, Eisenhower Dance Ensemble

14. In taberna quando sumus  
Chorus, Darren Haddrell, François Isabelle, Joseph Pinzon, Eisenhower Dance Ensemble

## III. COUR D'AMOURS (The Court of Love)

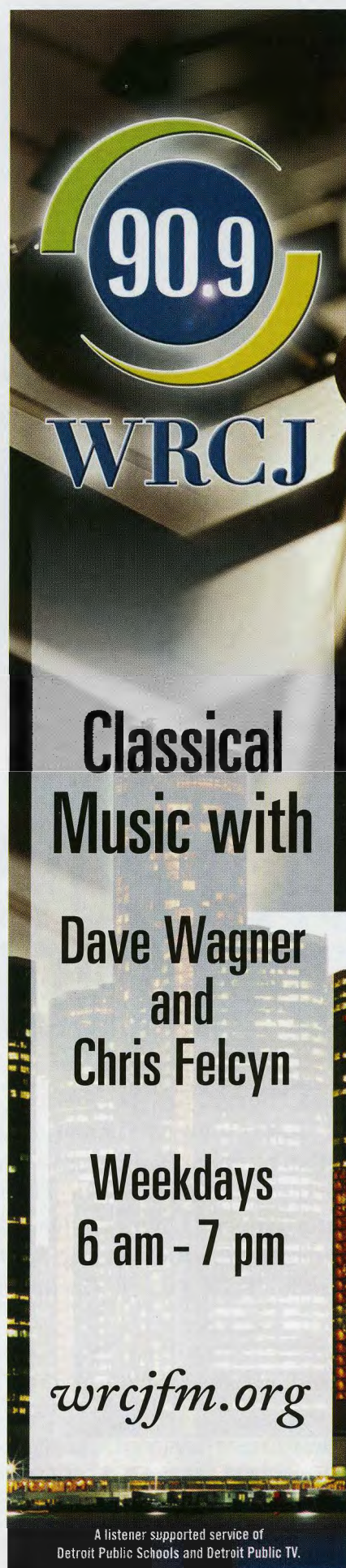
15. Amor volat undique  
Andriana Chuchman, Justin Vanden Heuvel, Chorus
16. Dies, nox et omnia  
Marian Pop, Justin Vanden Heuvel, Eisenhower Dance Ensemble
17. Stetit puella  
Andriana Chuchman, Laurence Racine
18. Circa mea pectoral  
Marian Pop, Chorus, François Isabelle, Laurence Racine
19. Si puer cum peullula  
Marian Pop, Chorus, François Isabelle, Laurence Racine
20. Veni, veni, venias  
Chorus, François Isabelle, Laurence Racine
21. In trutina  
Andriana Chuchman, Sita Acevedo
22. Tempus et iocundum  
Andriana Chuchman, Marian Pop, Justin Vanden Heuvel, Chorus
23. Dulcissime  
Andriana Chuchman, Justin Vanden Heuvel, Chorus, François Isabelle, Joseph Pinzon

## BLANZIFLOR ET HELENA

24. Ave formosissima  
Andriana Chuchman, Marian Pop, Justin Vanden Heuvel, Chorus, Sita Acevedo, Darren Haddrell, François Isabelle, Emilie Livingston, Joseph Pinzon, Laurence Racine

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RASTA THOMAS'  
**BAD BOYS  
OF DANCE**

**OCT. 29-30, 2011**

Rasta Thomas, *Artistic Director*

Adrienne Canterna-Thomas, *Associate Artistic Director & Choreographer*

Phillip Carman, *Ballet Master & Resident Director*

Robbie Nicholson, *Dance Captain*

Lutin Tanner, *Lighting Designer & Production Stage Manager*

Anthony J. Cutrona, *Managing Director & Treasurer*

Brandon Perry Russell, *Operations Manager*

Dancers: James Boyd, Ryan Carlson, Lee Gumbs,  
Brandt Martinez, Shane Ohmer, Timmy Olson, Rasta Thomas

Guest Artist: Adrienne Canterna-Thomas,  
courtesy of "Pretty Girls of Dance"

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DANCE SERIES 11/12**

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## ACT 1: BEAUTIFUL DAY

I GOTTA FEELING – Black Eyed Peas  
 VERTIGO – U2  
 CARMEN – Maria Callas (Choreographed by Rasta Thomas)  
 AMERICAN WOMAN – Lenny Kravitz  
 CRASH – Dave Mathews Band  
 VIVA LA VIDA – Coldplay  
 FAITHFULLY – Journey  
 WITH OR WITHOUT YOU – U2  
 NE ME QUITTE PAS – Jacques Brel  
 BEAUTIFUL DAY – U2

## ACT 2: ROCK YOU

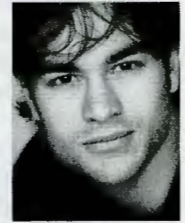
INTRO – Clint Mansell  
 WE WILL ROCK YOU – Queen  
 LET'S GO CRAZY – Prince  
 IN THE CLOSET – Michael Jackson  
 PYT – Michael Jackson  
 BICYCLE – Queen  
 BABY I'M A STAR – Prince  
 WANNA BE STARTIN' SOMETHIN' – Michael Jackson  
 MAN IN THE MIRROR – Michael Jackson  
 WHEN DOVES CRY – Prince  
 IT'S ABOUT THAT WALK – Prince  
 ANOTHER ONE BITES THE DUST – Queen  
 BILLY JEAN – Michael Jackson  
 SMOOTH CRIMINAL – Michael Jackson  
 BODY LANGUAGE – Queen  
 THE WAY YOU MAKE YOU FEEL – Michael Jackson  
 BOHEMIAN RHAPSODY – Queen  
 BAD – Michael Jackson

## About the Company

Bad Boys of Dance was founded by dance superstar Rasta Thomas in 2007. BBD debuted at the 75<sup>th</sup> anniversary season of the world renowned American dance festival "Jacob's Pillow." Today the company brings their magic to the masses, giving over 150 shows a year, and has performed for over 500,000 fans worldwide. The Bad Boys are a hit with every crowd, whether it be dancing on the catwalk at NYC Fashion Week for designer Richie Rich or appearing on the famous Swiss TV show "Benissimo." BBD dancers have performed on Broadway and in feature films, and have been adored by millions on hit TV shows like "Dancing with the Stars." In 2010 they performed at Carnegie Hall with Sir Elton John for a Rainforest charity event also starring Lady Gaga, Sting, and Bruce Springsteen. They also had the distinct honor of performing at the opening ceremonies of the USA International Ballet Competition. In 2011 they made a special guest performance on "So You Think You Can Dance" and are currently touring the world with their hit shows "ROCK the Ballet" and "Tap Stars."

## RASTA THOMAS (Artistic Director)

Rasta Thomas was born in San Francisco in 1981 and raised in Riyadh, Saudi Arabia. Rasta studied at the world-renowned Kirov Academy in Washington D.C., and, as a teenager, made dance competition history with honors including the Special Jury Prize from the 1994 Paris International Dance Competition, the Gold Medal in the Junior Men's Division from the 1996 Varna International Ballet Competition, and the Gold Medal in the Senior Men's Division from the Jackson, Miss., USA-IBC. In 1995, he became a member of Le Jeune Ballet de France and, in 1997, was invited to be a Principal Dancer with the Hartford Ballet. Some of his guest credits include American Ballet Theatre, Victor Ullate Ballet of Spain, National Ballet of China, Joffrey Ballet, Lines Contemporary Ballet, Complexions Contemporary Ballet, Lar Lubovitch Dance Company and Pacific Northwest Ballet. In 2001 Rasta was the first American to become a member of the Kirov Ballet in St. Petersburg, Russia, and in 2003 he joined Dance Theatre of Harlem. Rasta has danced diverse roles including Albrecht in *Giselle*, Basilio in *Don Quixote*, Ali in *Le Corsaire*, and in works by Balanchine, Jerome Robbins, Debbie Allen, Ulysses Dove and Jerry Mitchell. Rasta has been in several TV documentaries, performed at the Academy Awards, was a featured dancer in an international ad campaign for GAP, and appeared in the feature film "One Last Dance" starring Patrick Swayze. He has performed at the White House and has appeared at Harlem's famous Apollo Theater. In 2005, Rasta starred on Broadway in Twyla Tharp's hit musical *Movin' Out*. In 2007, Rasta performed as a guest artist in *Othello* as the title role with American Ballet Theatre. In 2008 he created the international hit show Rasta Thomas' *ROCK The Ballet*.  
[www.rastathomas.com](http://www.rastathomas.com)

ADRIENNE CANTERNA-THOMAS  
(Choreographer/Dancer)

A Kirov Academy of Ballet scholarship graduate, Adrienne Canterna is the recipient of numerous national and international awards including the 1998 Women's Junior Gold Medal at the USA International Ballet Competition in Jackson, Mississippi. Other prestigious awards include winning the title of Teen Miss Dance of America and the Grishko Award of Excellence in Ballet. Adrienne has traveled extensively throughout the United States, Europe, Asia, Australia and the Caribbean. As a principal guest ballerina she danced the roles of Gamzatti in *La Bayadere*, the Sugar Plum Fairy in *The Nutcracker*, and Kitri in *Don Quixote* with the Universal Ballet in Seoul, South Korea. She has also danced with the Washington Ballet and Complexions Contemporary Ballet. She has appeared in numerous galas including the prestigious Gala des Etoiles, where she performed the *Le Corsaire* pas de deux with international ballet star Carlos Acosta. She appeared as a soloist in the Placido Domingo Tribute to the Washington Opera, performing to "Stars and Stripes" in a segment directed and choreographed by Debbie Allen, airing on PBS. Adrienne travels the world as a dancer, master teacher, choreographer and judge. She can be seen as a ballet soloist in the motion picture "Step Up." Adrienne is the choreographer of the international hit show Rasta Thomas' *ROCK the Ballet* and is the founder and Artistic Director of Pretty Girls of Dance. [www.prettygirlsofdance.com](http://www.prettygirlsofdance.com)





## BAD BOYS OF DANCE

### JAMES BOYD (Bad Boy)

James was born and raised in Jacksonville, Florida, and started dancing at age eleven at Dansations Performing Arts Center. His training led him to earn his B.F.A from Suny Purchase College in 2010, where he became fluent in ballet, jazz, hip hop, breakdance, modern and tap. James has received numerous scholarships from the conventions L.A.D.F., Urban Jamm, Company Dance, and NYCDA.

### RYAN CARLSON (Bad Boy)

Ryan was born and raised in Jacksonville, Florida, and began his dance training at age eleven at Center Stage Dance Company. Ryan has trained in ballet, jazz, modern, lyrical, contemporary, hip hop and gymnastics. He is a graduate of the Douglas Anderson School of the Arts and has received many awards as a competition dancer including Teen Mr. Dance of Florida. He has also won numerous awards for choreography and began teaching with the Dancer's Spotlight convention at age 15. Ryan is a member of the award winning "Systematic" dance crew with recognition as the winner of BET's "Best Dance Crew," and has been a featured dancer in several music videos and TV commercials.

### LEE GUMBS (Bad Boy)

Lee Gumbs started dancing at age 5 and by age 7 had received scholarships for ballet and jazz classes. Shortly after, he started signing himself up for more classes without permission! This is when his mom realized this was more than a hobby, and he went on to win numerous regional and national dance competitions. Lee started traveling solo at 15 to L.A., New York, Las Vegas and Virginia Beach to take advantage of scholarships he had won. At 16 he was the first boy chosen by Dance Spirit magazine as one of the top three cover models from thousands of entries, and was featured in the magazine for four months. As a senior, Lee became an alumni of the Young Arts and attended Marymount Manhattan College in New York.

### BRANDT MARTINEZ (Bad Boy)

Brandt is originally from Peoria, Arizona. Brandt trained at a very young age at Spisak Dance Academy in ballet, tap, jazz, and hip hop. He later furthered his dance education at Tempe Dance Academy where he learned many different styles that make him the versatile dancer he is today. Brandt has been a featured dancer in the International Dance Alliance where he toured five countries in Europe. He was an

inaugural dancer in the show "Ballroom Blitz!" through Stiletto Entertainment, where he traveled the Caribbean and Mediterranean on a vista class Holland America ship. Brandt has worked with many choreographers including Tabitha and Napoleon, Tyce Diorio, TOKYO, Joe Lanteri, Joey Dowling, and Jason Parsons. He has been a featured dancer in the annual show "The Spirit of Christmas" in Phoenix, Arizona, for the past two years. Brandt is very excited to become a member of the Bad Boys of Dance Family where he will continue to further his dance education.

### SHANE OHMER (Bad Boy)

Originally from Cincinnati, Ohio, Shane began his dance training at the High School for Creative and Performing Arts. Upon an early graduation, he finished his training in Pacific Northwest Ballet School's Professional Division. He has danced in Pacific Northwest Ballet, River North Chicago Dance Company, Les Grands Ballets Canadiens de Montréal, and most recently has been a guest artist for numerous companies around the world. Shane has toured extensively throughout the U.S., Canada, the Middle East and Europe performing in works

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by Mats Ek, Ohad Naharin, Stijn Celis, Nacho Duato, William Forsythe, and George Balanchine. He recently created choreography for celebrity fashion designers The Blonds in New York Fashion Week. Besides dancing, Shane has been a runway model in New York Fashion Week for Commonwealth Utilities and Armani Exchange, and was featured in GQ and GAP Press magazines.

#### TIM OLSON (Bad Boy)

Tim Olson originally hails from Anoka, Minnesota. Dancing since the age of three and teaching since 15, Tim, now 21, has studied various styles of dance including jazz, tap, ballet, contemporary and hip hop at Northland School of Dance and other various schools of dance including Broadway Dance Center and Steps on Broadway. He has traveled the country with some of the industry's top choreographers and has also taught master classes and choreographed for different projects. His achievements include the 2004 National Teen Title at West Coast Dance Explosion, 2005 Tanzsommer Dance Festival in Austria, and top three senior male at NYCDA. Tim continues to assist for NYCDA, touring the country the past two

seasons. This past year, he danced with Odyssey Dance Theater in Salt Lake City, performing productions including *It's a Wonderful Life*, *Giselle*, and *Romeo and Juliet*. Tim continues to pursue his dreams and goals and is excited about upcoming future projects.

#### PHILLIP CARMAN (Resident Director/ Ballet Master)

Former Artistic Director of the Maryland Ballet, Phillip Carman has enjoyed an illustrious career in the ballet. As a member of the PA Ballet, National Ballet of Canada, Les Grands Ballets Canadiens, and Tanz Projekt Munchen, he has amassed a wealth of experience. Phillip is in popular demand as a Master Teacher, Choreographer & Arts Council specialist. He has served as a Cultural Ambassador in Italy, and his choreography continues to receive enthusiastic reviews in Europe and the U.S. As Artistic Director of the Maryland Ballet, he was recognized by the City of Baltimore for his contributions to the cultural fabric of the city. He enjoys his work as an international competitions coach, judging top dance competitions and serving as Artistic Director of St. Paul Chamber Ballet.

LUTIN TANNER (Lighting Designer/  
Production Stage Manager/Tech Director)  
Hailing from Mankato, Minnesota, Lutin received a B.A. in Dance and Theatre from Western Michigan University. He started his career as a dancer with Garth Fagan Dance, where he performed nationally and internationally for five years. He then went on to become Resident Lighting Designer & Production Manager for Dance New Amsterdam. In recent times Lutin has lit pieces for Arthur Aviles, Sara Baird, Brian Brooks, Theresa Duhon, Larry Keigwin, Alex Beller, Earl Mosley, Oliver Steele, Camille A. Brown, Troy Powell and Kevin Wynn. He is currently Resident Lighting Designer for EMIA. Using his unique dance lighting perspective he has lit theatrical performances such as *7 Veils* and *Funeralogues*. Lutin is proud to have been with Rasta Thomas's *Bad Boys of Dance* since its premier at Jacob's Pillow in 2007. Thanks and love to his wife Adrienne, for her understanding of the late nights. Big UP! to his sons Lucien and Ellington, Love & Peace!



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NOV. 12-20, 2011

# THE MARRIAGE OF FIGARO

Music by WOLFGANG AMADEUS MOZART

Libretto by LORENZO DA PONTE

World Premiere: Vienna, May 1786

In Italian with English supertitle translations

Presented in three acts

Three hours, thirty minutes with two intermissions

CONDUCTOR  
KAZEM ABDULLAH

DIRECTOR  
MARIO CORRADI

CHORUS MASTER  
SUZANNE MALLARE ACTON

SET DESIGN  
ALLEN CHARLES KLEIN

COSTUMES SUPPLIED BY  
MALABAR LIMITED,  
TORONTO

LIGHTING DESIGN  
KENDALL SMITH

ASSISTANT DIRECTOR  
AMY MALANEY

STAGE MANAGER  
KEN SALTZMAN

SUPERTITLES  
ROBERTO MAURO



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*The Marriage of Figaro* is a co-production of Michigan Opera Theatre, Opéra de Montréal and Opera Carolina.

Scenery constructed by Les Productions Yves Nicol, Inc.

Scenery painted by Longue Vue Peinture Scénique.



## Cast

*In order of vocal appearance*

Figaro .....	Jason Hardy (12, 16, 19)* Andrew Gray (18, 20)
Susanna .....	Grazia Doronzio (12, 16, 19) Andriana Chuchman (18, 20)
Doctor Bartolo .....	Jason Budd
Marcellina .....	Melissa Parks
Cherubino .....	Lauren McNeese <i>Performance made possible by a gift from the Josephine Kleiner Foundation</i>
Count Almaviva .....	Corey McKern (12, 16, 19) Ian Greenlaw (18, 20)
Don Basilio .....	Brian Leduc†
Countess Almaviva .....	Rachel Willis-Sørensen (12, 16, 19)* Siân Davies (18, 20)*
Antonio .....	Timothy Bruno*†
Barbarina .....	Angela Theis*†
Don Curzio .....	Jason Wickson† <i>Joyce Cohn Young Artist</i>
Bridesmaids .....	Tanya Roberts† <i>DeRoy Testamentary Foundation Young Artist</i> Sarah Nisbett†

\* Michigan Opera Theatre debut

† Barbara Gibson Young Artist Program

Michigan Opera Theatre last produced *The Marriage of Figaro* in November 2007.MOT's 2007 production of *Figaro*

## SYNOPSIS

Mozart's *Le Nozze di Figaro* is an opera of schemes, the exact plot of which leaves even scholars bemused and befuddled. To enjoy the opera it is only important to know that the central scheme involves the count Almaviva. After a few years of marriage, the count has grown tired of his wife, Rosina, and is now having lustful feelings towards Figaro's fiancée, Susanna. Figaro is the count's valet and steward and Susanna is the Countess' maid. The Count schemes to initiate an affair with Susanna despite the fact that he has recently abolished the *droit du seigneur*, the feudal right of the master to deflower any female of his estate before she is given to her husband. Figaro schemes right and left, always one step ahead of his master, in order to keep this from happening. Susanna creates schemes designed to avoid the wandering hands of the count, while trying to help the Countess win him back. Cherubino, the teenage page, who can't keep his hands off any woman within close proximity, participates in the schemes of the others while trying to avoid the Count himself. Marcellina schemes to marry Figaro using a legal loophole. Dr. Bartolo, her former employer, participates in Marcellina's schemes — in order to take revenge on his enemy Figaro, who helped the count steal Rosina from him. Basilio, the music teacher and factotum, sticks his nose in everyone's schemes. By the end of the day, the count has learned an important lesson about double checking who he is actually having a tryst with. Figaro is married to Susanna and all is well.

—Courtesy of Mark Streshinsky.

Steshinsky directed MOT's 2007 production of *Figaro*.



# A conversation with Kazem Abdullah

BY JEFF STRAYER

When it comes to Mozart, American conductor Kazem Abdullah has an idea why the three operas the composer wrote with Lorenzo da Ponte (*Marriage of Figaro*, *Don Giovanni*, and *Così fan tutte*) remain so popular some 200 years later.

“Even though they were set in a different time period, people can relate to the characters and the situations,” Abdullah said. In *Figaro*, for instance, “Cherubino is this young adolescent who has a humongous crush on the countess. He has that sort of teenage angst and pent-up lust, and I think we have all gone through that ourselves.”

## Growing up with music

Abdullah's first memory of opera came as a young adolescent himself, around age 11.

“One of the first things I saw was the Met on television,” he said. “The opera was *Die Walküre*, and I remember being amazed by the story and the voices and the acting.”

Like many American children, Abdullah's involvement in music began in public school when he started playing the clarinet in fourth grade. As a young man growing up in Dayton, Ohio, discovering the arts at school sparked what would become a passion and, ultimately, a career.

“The arts were a great creative outlet for expression that didn't have to do with words, necessarily,” Abdullah said. But at the same time, “it was also a social thing, where you could meet and work with other young people.”

He wouldn't see his first live opera for seven more years after watching the Met on TV. In the meantime, he continued to study clarinet, and attended the Interlochen Arts Camp in northern Michigan for six summers and one school year. It was there that he also began to study conducting.

Finally, on a trip to Berlin at age 18, he got to see *Elektra*.

“It's such a large piece with a large orchestra and very dramatic,” he said. “That really made an impact.”

After high school, Abdullah studied at the Cincinnati Conservatory of Music and the University of Southern California. In 2006, he became an assistant and cover conductor at the Metropolitan Opera, working with the Met's longtime music director James



Kazem Abdullah

Levine. When he made his Met debut in 2009 conducting Gluck's *Orfeo ed Euridice*, Abdullah was just 29 years old.

## Mozart in the Midwest

Although this fall marks Abdullah's debut with Michigan Opera Theatre, he has worked in Detroit before, including conducting for the Detroit Symphony Orchestra in 2010.

“I always enjoy coming back to the Midwest, and I feel particularly warm

feelings for Michigan because I spent so many summers at Interlochen,” Abdullah said. “The Midwest has always had this great tradition of kids being involved in music and the arts, and that's always been very strong in cities like Cincinnati, Cleveland and Detroit.”

This time he returns to conduct one of the most celebrated operas ever written, Mozart's *The Marriage of Figaro*.

“You're dealing with real human beings with real human emotion, in real situations. One theme that's prevalent is the idea of fidelity and its importance, and I think that's something that's consistent through time.”

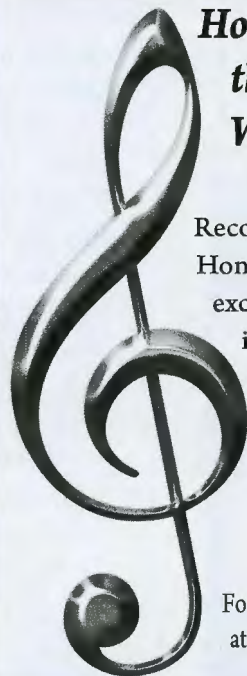
And what of the famous overture?

“It has its own sense of suspense. It starts completely *pianissimo* (soft) but *presto* (fast), and with these two qualities, Mozart starts the overture with a question mark that doesn't get answered until later.

“Just come and listen and enjoy the music, and you'll find it makes the story more interesting and bring out certain subtleties that a play just cannot do.”

We can't offer better advice than that.

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Executive Director  
Cheri Mitchell

Ballet Mistress: Rebecca Rodriguez-Hodory | Ballet Master: Hisham Omardien

Conceived and created by Gerard Charles and Robert Post  
Choreography by Gerard Charles | Music composed by Peter Ilyitch Tchaikovsky  
Scenery for Act I designed by Peter Horne | Scenery for Act II designed by Dan Gray  
Costumes designed by Rebecca Baygents Turk, Aimee Greer, Lynn Holbrook  
Lighting designed by David Grill  
Narrated by Roger Moore  
Accompanied by the Michigan Opera Theatre Orchestra  
Conducted by Peter Stafford Wilson

Company Dancers: Adrienne Benz, Andrew Brader, Jessica Brown, Olivia Clark, Andres Estevez, Austin Finley, Emily Gotschall, Drew Grant, Dustin James, Bethany Lee, Samantha Lewis, Annie Mallonee, Courtney Muscroft, Jimmy Orrante, Ty Parmenter, Emily Ramirez, Kerri Riccardi, Jackson Sarver, Gabriel Smith, David Thlaiye, Zoica Tovar, Jorge Villarini, David Ward, Carrie West, Kelly Yankle. Additional Dancers: Braeden Barnes, Marissa Parmenter. Company Trainees: Louisa Chapman, Lauren Sherwood, Beila Ungar

BalletMet's Company Dancers are members of the American Guild of Musical Artists, the Union of professional singers and dancers who create America's Operatic, Choral, and Dance Heritage.

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## Act I

It is Christmas Eve, a night of magic, when anything can happen. The newly fallen snow glistens on the rooftops and excitement is in the air. Herr Drosselmeyer, a very old friend of the Stahlbaum family, passes by their house and leaves an early present for the family. Inside the Stahlbaum house Clara and Fritz wait as their family makes sure everything is ready for that evening's grand party. The guests arrive and the fun begins. Of course, there is lots of dancing and many presents.

When Herr Drosselmeyer, who is also Clara's Godfather, comes to the house, magical things always happen. Every year he creates delightful toys unlike anything else in the world. This year he has some very special surprises for Clara and her family. Although Clara loves the lifelike Spanish doll, and Fritz the exciting Chinese doll, they cannot be left for the children to play with. Instead Drosselmeyer has another very special and unusual gift, a remarkable nutcracker that he gives to Clara. Angered that he too cannot crack nuts with his teeth, Fritz regrettably breaks the nutcracker. Drosselmeyer is quick to repair the nutcracker for Clara, but Fritz is still looking for trouble and finds a rat with which to tease Clara.

Once all the guests leave the party, the Stahlbaums go to bed. Clara is awakened by a strange sound. Worried that her nutcracker is alone downstairs, she goes to find him and falls asleep on the couch. Suddenly mice surround her. Drosselmeyer is acting very strangely and her nightmare continues as the whole house transforms around her. A menacing Mouse King orders his minions to steal the nutcracker from Clara. The Spanish and Chinese dolls come to help her but the marauding mice carry them off. Just when Clara thinks all is lost, her nutcracker suddenly comes to life and temporarily scares the mice away. A huge battle between the toy soldiers and the mice follows. The Mouse King is about to defeat the nutcracker, but Clara saves the day. She discovers that by defeating the Mouse King, she has freed the prince who had been trapped in the nutcracker, and she understands that Drosselmeyer had a purpose in all the strange things he had done that night. Clara and her prince pass through a wondrous snowy land as they begin their journey together to his home in the land of the Sugar Plum Fairy.

## Act II

News that the young prince is finally returning home reaches the Land of the Sugar Plum Fairy, where people from all corners of the world – and the world of the imagination – come to greet Clara and her Prince. After hearing the story of Clara rescuing the Prince, the Sugar Plum Fairy arranges a grand celebration in Clara's honor filled with many wondrous surprises, including being reunited with the Spanish doll. "This must be what it's like," Clara thinks, "to be inside one of Godfather's inventions."

Sadly, the night comes to an end. Even though Clara wants to stay, it is time to leave this enchanted land. Like a wonderful dream, this magical night will stay with her forever. Complete Ballet Notes are available at [www.balletmet.org](http://www.balletmet.org).

## ABOUT THE COMPANY

BALLETMET COLUMBUS, known for its versatility and innovative repertory, ranks among the nation's 15 largest dance companies, and its Dance Academy ranks among the five largest professional dance-training centers. Since its inception in 1978, BalletMet has added 152 company premieres to its repertoire and produced 124 world premieres. It has also developed DanceReach, a series of educational and outreach programs that serve 35,000 people annually, as well as a scholarship program that provides full tuition for talented minority and underserved youth.

## WHO'S WHO

**Gerard Charles** (Artistic Director & Choreographer) was named BalletMet Artistic Director in 2001, having served as Interim Artistic Director. Born in Folkestone, England, Mr. Charles trained at the Royal Ballet School in London and danced in Europe and North America. Upon retiring from the stage, he was Ballet Master for BalletMet and Les Grands Ballets Canadiens before returning to BalletMet as Associate Artistic Director.

**Cheri Mitchell** (Executive Director) was named Executive Director in 2001, having served as BalletMet's Director of Marketing and Communications. Prior to joining BalletMet, she was Managing Director of Contemporary American Theatre Company in Columbus.

**Robert Post** (Co-Creator) has earned national renown with his one-man shows that showcase his acute sense of the absurd and unparalleled skills of physical presentation. A Columbus native, Mr. Post has created more than 30 works, including Robert Post-In Performance, an award-winning special aired on PBS, and has toured 45 states in the U.S., Canada, Mexico and Japan.

**Roger Moore** (Narrator), born in Clapham, London, attended the Royal Academy of Dramatic Art. While he starred on stage and screen, the height of his career came in 1972 when he was cast as James Bond, a series he continued for seven films. He was appointed a UNICEF Goodwill Ambassador in 1999. Recently, Moore has voiced several animated characters in films and has appeared in London's West End and on Broadway. He received a star on the Hollywood Walk of Fame in 2007.

**Rebecca Rodriguez-Hodory** (Ballet Mistress) danced with BalletMet for nine years, and was named Ballet Mistress full-time in 2004. She attended the Philippine High School for the Arts and The Fabella-Elejar Dance Studios before joining the San Francisco Ballet School. She has danced with Manila Metropolis Ballet, Dallas Ballet, Cincinnati Ballet and as a guest with Ballet Philippines and Philippine Ballet Theater.

**Hisham Ouardien** (Ballet Master) danced with BalletMet for seven years and is in his sixth season as Ballet Master. Born in Worcester, South Africa, he trained at the Julia Hickman Academy of Dance and the University of Cape Town Ballet School. He danced with the Cape Town City Ballet and State Theatre Ballet and is a two-time recipient of the South African Balletomaines Award. Mr. Ouardien also received the 2004 Violetta Boff Memorial Award.

**Rebecca Baygents Turk** (Costume Designer) is a professional costume designer and artisan with an extensive background in directing costume production. She has designed costumes for companies across the country and spent over a year as an Artist-in-Residence/Costume Designer with the New York City Ballet.

**Lynn Holbrook** (Costume Designer) served as Assistant Costumer at Wright State University and for eight seasons as BalletMet's Wardrobe Supervisor. Her other costuming credits include university, professional and regional theatres in Ohio, Michigan, New York and California, including the Columbus Light Opera.



**David Grill** (Lighting Designer) has designed lighting for Theater, Dance, Opera, Television, Architectural Projects, and Industrials taking him from the Great Wall of China to the Great Stage of Radio City Music Hall. He has been featured in numerous publications including *Lighting Dimensions* and *TCI* and is an Adjunct Assistant Professor and Co-Chairman of the Design/Technology Department at Purchase College, State University of New York.

**Adrienne Benz** (Dancer), a New Jersey native, returns to BalletMet for her ninth season. She trained at Theatre Arts Dance Academy where she performed with Theatre Dance America. She has also studied with American Ballet Theatre. Ms. Benz earned a Princess Grace Award (2006) and the Violetta Boff Award (2009) and was named one of *Dance Magazine's* 25 To Watch in 2010.

**Andrew Brader** (Dancer) trained with Karen Hebert at the New Orleans Center for the Creative Arts. He then attended The Harid Conservatory and the Jaqueline Kennedy Onassis School at American Ballet Theatre. He has danced with the Houston Ballet and Los Angeles Ballet for four years. This is his 3<sup>rd</sup> season with BalletMet.

**Jessica Brown** (Dancer), a Kansas City native, received her training at American Dance Center. She has studied at Boston Ballet and Milwaukee Ballet summer programs and performed in the RDA Honors Choreography Project at the 2002 International Ballet Competition. This is Ms. Brown's seventh season with BalletMet after dancing for one year as a trainee.

**Olivia Clark** (Dancer) was born in Bellville, Ohio, and trained in the Pre-Professional Training Program of BalletMet Dance Academy, where she received the Lucy Porter Scholarship. Now in her fourteenth season with BalletMet, Ms. Clark has danced professionally with Festival Ballet of Rhode Island and Nashville Ballet. Olivia is also the recipient of the 2010 Violetta Boff Award.

**Andres Estevez** (Dancer) began his training in Havana, Cuba, and later danced with Ballet Nacional de Cuba and Ballet Clasico de la Havana. His career includes tours of several countries as well as winning silver and bronze in the Alicia Alonso competition in Cuba and a



gold medal in a competition in Brazil. Mr. Estevez joined the Miami City Ballet in 1996. In 1998 he joined Orlando Ballet as a principal dancer.

**Austin M.G. Finley** (Dancer) began his training in Clearwater, Fla. He studied with teachers including Lidia Fomina, Pavel Fomin and Suzanne Pomerantzeff. He trained with Chautauqua Institute, Pittsburgh Ballet Theatre, Miami City Ballet, School of American Ballet and American Ballet Theatre. He trained at the Jacqueline Kennedy Onassis School at American Ballet Theatre prior to joining BalletMet in 2009.

**Emily Gotschall** (Dancer) returns to BalletMet for her seventh season. A Columbus, Ohio, native, she trained at the BalletMet Dance Academy and was a member of the Professional Training Program. Prior to joining BalletMet, Ms. Gotschall danced for seven seasons with Dayton Ballet and with Terpsicorps Theatre of Dance in Asheville, NC.

**Drew Grant** (Dancer) Born in Philadelphia, Mr. Grant trained with The Rock School, the Jacqueline Kennedy Onassis School at American Ballet Theatre, and with the School of American Ballet. After his graduation he

spent two seasons with the Los Angeles Ballet. This is his first season with BalletMet.

**Dustin James** (Dancer) began his training at age 11 in Houston, Texas. From there he went to Discovery Dance Group. Mr. James studied at the High School for the Performing and Visual Arts and at Ben Stevenson's Houston Ballet Academy. He was a member of Houston Ballet 2 for two years. This is his fourth season with BalletMet.

**Bethany Lee** (Dancer), originally from Charlotte, N.C., returns to BalletMet for her seventh season. She

graduated from Houston Ballet in 2005 where she was a part of Houston Ballet 2. While in Houston, she enjoyed working with such choreographers as Stanton Welch and Claudio Munoz.

**Samantha Lewis** (Dancer) joins BalletMet for her fourth season after one season as a trainee. A Columbus, Ohio, native, she trained at BalletMet and is a graduate of the Professional Training Program. She was a recipient of the Daryl Kamer, Lucy Porter and Nancy Strause scholarships. Ms. Lewis has studied with American Ballet Theatre and as an apprentice with the Chautauqua Ballet.

**Annie Mallonee** (Dancer), from Placerville, Calif., is in her eighth season with BalletMet. Prior to joining the company, she trained with BalletMet and received the Lucy Porter Scholarship. She has also studied with the Sacramento Ballet, Lines Ballet, and Idyllwild Arts Academy. She has participated in the Columbus Choreography Project and appeared with Opera Columbus and ProMusica Chamber Orchestra.



**Courtney Muscroft** (Dancer) was born in Columbus, Ohio, and studied with Columbus Youth Ballet and for one year at Canada's National Ballet School. She attended summer courses at the School of American Ballet, Pacific Northwest Ballet and Miami City Ballet. She was an apprentice with New York City Ballet and became a member of the corps de ballet in 2007. This is her third season with BalletMet.

**Jimmy Orrante** (Dancer) received a 2005 Princess Grace Choreography Award. Now in his 17th season with BalletMet, the Los Angeles native has choreographed several works for BalletMet. He attended the Los Angeles County High School for the Performing Arts and the North Carolina School of the Arts. He has performed with Memphis Ballet, Nevada Dance Theatre, Los Angeles Chamber Ballet, Dance Kaleidoscope, Northern Ballet Theatre and Dance St. Louis.

**Ty Parmenter** (Dancer) studied at Canada's National Ballet School in Toronto. Upon graduating he joined Festival Ballet Providence for three seasons. Ty then went on to perform with Les Grands Ballets Canadiens de Montreal and the Mozart Summer Festival in Wurzburg, Germany. Prior to joining BalletMet this season, Ty danced with Dominic Walsh Dance Theater in Houston.

**Emily Ramirez** (Dancer) is in her eighth season with BalletMet after dancing with Houston Ballet 2 and the Sandra Organ Dance Company. Born in Pasadena, Texas, she studied at Houston's High School for the Performing Arts. She received scholarships to Adamson Ballet School and Houston Ballet. She was a winner of the 2008 Columbus Choreography project.

**Kerri Riccardi** (Dancer), a New York native, joins BalletMet for her third season. Ms. Riccardi received her training from Ballet Academy East as well as the School of American Ballet. She has spent summers studying with Boston Ballet, American Ballet Theatre and San Francisco Ballet.

**Jackson Prescott Sarver** (Dancer), returning for his eighth season, trained at Nan Klinger's Excellence in Dance and performed with the Cuyahoga Valley Youth Ballet in Akron, Ohio. He spent summers at the School of American

Ballet, Chautauqua Dance Festival and Houston Ballet Academy. He attended college at the North Carolina School of the Arts, graduating in 2008 with a BFA in Dance.

**Gabriel Gaffney Smith** (Dancer), from Saugerties, New York, began dancing at the Saugerties Ballet Center. After studying in the Pittsburgh Ballet Theatre School Graduate Program, he joined the Company in 2005 as a corps de ballet member. Mr. Smith has also performed with River North Jazz Company and Hisatomi Yoshiko Ballet. This is his fourth season with BalletMet.

**David Tlaiye** (Dancer) was born in Puebla, Mexico, and began dancing at Myra Mier School of Ballet in New Orleans at age 11. He studied at South Carolina Dance Conservatory's summer session and at Houston Ballet Academy. Now in his eighth season with BalletMet, Mr. Tlaiye danced previously with Bruce Wood Dance Company and Terpsicorps Theatre of Dance.

**Zoica Tovar** (Dancer) began her training at age nine at the Alejo Campentier Ballet School in Cuba. After graduation, she was accepted at Ballet Clasico de la Havana. She became a principal ballerina shortly after joining the company. She received a silver medal in the Alicia Alonso competition in Cuba and a silver medal in Brazil. Ms. Tovar most recently danced with the Orlando Ballet.

**Jorge Andrés Villarini** (Dancer) hails from San Juan, Puerto Rico. He recently received a BFA in Dance with a concentration in Ballet from Marymount Manhattan College. During his time at Marymount, Mr. Villarini was the first recipient of the Lisa Tachick-Hooper Scholarship as well as being on a full scholarship to train at the Jacqueline Kennedy Onassis School at American Ballet Theatre.

**David Ward** (Dancer) born in Lewisham, England, joins BalletMet for his second season. Prior to coming to BalletMet, Mr. Ward trained at the Dorothy Marshall School of Dance and Drama, the English National Ballet School, and spent 5 years dancing with Northern Ballet Theatre in Leeds, England.

**Carrie West** (Dancer), born in California, received her training with the Sacramento Ballet as well as the San Francisco Ballet

School, the School of American Ballet and the Houston Ballet Academy. Prior to joining BalletMet in 1998, she danced exclusively with the Sacramento Ballet. Ms. West was the recipient of the Violetta Boff Memorial Award for Excellence in 2004.

**Kelly Yankle** (Dancer), studied at The School of Canton Ballet. She received scholarships to Pacific Northwest Ballet, Chautauqua Institution, The School of American Ballet, Central Pennsylvania Youth Ballet and participated in a professional workshop with Alonzo King. Prior to joining BalletMet this season, Kelly danced for the Cincinnati Ballet for five years.

**Braeden Barnes** (Dancer) studied at the Faubourg School of Ballet, Academy of Dance Arts, and was a trainee for 2 years at the Joffrey Ballet. He attended the Houston Ballet, San Francisco Ballet, and Hubbard Street Dance summer programs under a full scholarship. He now is thrilled to join BalletMet for his 1st season.

## BalletMet Columbus Production Staff

---

Production Manager .....	Jamie S. Gross
Stage Manager .....	Malia Arguello
Head Carpenter .....	Vernie Ward*
Assistant Carpenter .....	William Cecil*
Head Flyman.....	Bobby Stevens*
Head Props.....	Jennifer Bullen*
Head Electrician .....	Judy Barto*
Costume Shop Manager.....	Shujie Hu
Asst. Costume Shop Manager/ Wardrobe Mistress.....	Erin Rollins
Apprentice/ Wardrobe Assistant.....	Liz Hopkin

\*Members of IATSE Local No. 12 of the International Alliance of Theatrical Stage Employees.

BalletMet Columbus  
322 Mount Vernon Ave.  
Columbus, Ohio 43215  
T: 614.229.4860 | F: 614.229.4858 |  
www.balletmet.org





# TOO HOT TO HANDEL

DECEMBER 4, 2011 AT 3 P.M.

STUDENT DRESS REHEARSAL  
FRIDAY, DECEMBER 2, 2011 AT 11 A.M.

Sponsored by  
Mack Avenue Records

Pre-concert lecture,  
Sunday, December 4  
at 2 p.m.



10TH ANNIVERSARY

## *The Jazz Gospel Messiah*

Featuring

Alfreda Burke, soprano

Rodrick Dixon, tenor

Karen Marie Richardson, alto

Rackham Symphony Choir

Too Hot To Handel Orchestra

Suzanne Mallare Acton, Conductor

with the Too Hot Trio: Marion Hayden, Dave Taylor and Alvin Waddles

Original concept by Marin Alsop

Co-arranged and orchestrated by Bob Christianson & Gary Anderson

Lighting Design by Kendall Smith

Ellen Peck, Stage Manager

Too Hot To Handel is a co-production of Rackham Symphony Choir and the Detroit Opera House

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**TOO HOT TO HANDEL**

The Concordia Orchestra of New York City commissioned *Too Hot To Handel* in 1993, from arrangers Bob Christianson and Gary Anderson. Since the first performance at Lincoln Center, crowds have smiled, cheered and danced in their seats (and sometimes in the aisles!) *Too Hot* captures the essential core of Handel's famous masterwork and reinterprets it with chords of rhythm and blues, jazz and gospel. The end result? A dynamic and uplifting celebration that must be experienced. Simply put: *Too Hot To Handel* is *Messiah* re-created.

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

**PART I**

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

**Intermission**

**PART II**

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

\*\* with David Vaughn, bass-baritone

**RACKHAM SYMPHONY CHOIR**

Rackham Symphony Choir launches its 62nd season with the 10th Anniversary of its signature piece, *Too Hot To Handel*. The work exemplifies Rackham's mission of bringing both classical and contemporary choral masterpieces — sometimes with a twist — to appreciative audiences throughout southeast Michigan. Under the visionary leadership of Suzanne Mallare Acton, both the repertoire and educational programs, such as the High School Vocal Internship Program, have expanded. RSC has enjoyed a rich musical heritage of performing with many of the world's most celebrated artists, ranging from conductors Thomas Schippers and Antal Dorati to singers Luciano Pavarotti and Joan Sutherland. RSC was awarded Michigan's 2008 Governor's Arts Award.

To learn more about Rackham's current schedule, visit [www.rackhamchoir.org](http://www.rackhamchoir.org).



**Contributors to Too Hot To Handel:**

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**Contributors to Rackham Symphony Choir:**

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 Brenda Redding  
 Wines for Humanity



ARTIST PROFILES

Suzanne Mallare Acton

From opera to Handel's *Messiah* to contemporary jazz, conductor Suzanne Mallare Acton is recognized for her versatility and dynamic style. For Michigan Opera Theatre, Ms. Acton's conducting credits include: *West Side Story*, *The Barber of Seville*, *Music Man*, *The Pirates of Penzance*, *The Mikado*, *Die Fledermaus*, *La Traviata*, *The Daughter of the Regiment*, *La Bohème*, *El Capitan*, and *The Tender Land*. Additional conducting credits include *My Fair Lady* and *La Traviata* for Dayton Opera, *The Merry Widow* and *Madame Butterfly* for Artpark, and *Tosca* for Augusta Opera. Ms. Acton has served as guest conductor for Detroit Chamber Winds and Strings, Birmingham-Bloomfield Symphony Orchestra, Lake St. Clair Symphony Orchestra, the Lexington Bach Festival, and the Saginaw Bay Symphony Orchestra.

As a leader in the Michigan arts scene, Ms. Acton is known for her bold repertoire and ventures into multi-media programming. As artistic/music director of Rackham Symphony Choir, she has presented *Carmina Burana* with the Eisenhower Dance Ensemble at the Macomb Center for the Performing Arts, *African Sanctus* with the English composer David Fanshawe, and the Detroit premiere of *Voices of Light*, a work for soloists, orchestra, choir and the historic silent film "The Passion of Joan of Arc" at the State Theater, with composer Richard Einhorn.

Alfreda Burke

Soprano Alfreda Burke's vocal artistry has been described as "voluptuous, creamy and luxuriant" (Howard Reich, *Chicago Tribune*). She has appeared in concert throughout North America and Europe. Ms. Burke made her Carnegie and Orchestra Hall debut in Strauss' *Elektra* with the Chicago Symphony Orchestra led by Daniel Barenboim. Highlighted performances include the Chicago Symphony at Ravinia under Erich Kunzel, Cincinnati Pops Symphony Orchestra under John Morris Russell, Detroit Opera House and



Rackham Symphony Choir under Suzanne Acton, Milwaukee Symphony Orchestra, Prague Philharmonic, Umbria Music Festival, TodiMusicFest, Holders Season Gala in Barbados, Liu in *Turandot* at Lancaster Festival, Grant Park Music Festival, Millennium Park Gala, Kennedy Center, Auditorium Theatre, Chicago Opera Theater, Chorus Angelorum, and Chicagoland Pops Orchestra. Ms. Burke filmed the 2010 Prague PBS special *Hallelujah Broadway* and recorded it on EMI/Manhattan Records label in the Czech National Symphony Orchestra Studios. She performed in the national tour of Jerome Kern's *Show Boat* at the Kennedy Center and Auditorium Theatre, directed by Harold Prince. Her recordings include her solo CD, *From the Heart* (2002); Chicago Olympic 2016 Bid Anthem, *I Will Stand* (2008); and *Hallelujah Broadway* (2010). She received Master and Bachelor of Music degrees from Roosevelt University and currently serves on the RU CCPA Advisory Board. Visit [www.sopranoalfredaburke.com](http://www.sopranoalfredaburke.com) and Alfreda Burke on Facebook.

Rodrick Dixon

In 2011, tenor Rodrick Dixon appeared at the Ravinia Festival, the May Festival, the Cincinnati Symphony presentation of *Classical Roots* and Pops, the premiere of the PBS Special *Hallelujah Broadway*, and made his debut as the Duke in Cincinnati Opera's production of *Rigoletto*. In 2010, he had three major recording and film releases: Arthaus Musik DVD/DVD Blu-ray Zemlinsky's *Der Zwerg* (Conlon, LA Opera); Albany Records CD Recorded Music of the *African Diaspora*; and EMI/Manhattan Records DVD/CD release of the PBS Special *Hallelujah Broadway* filmed live in Prague. He made his Los Angeles Philharmonic debut in the title role of Stravinsky's *Oedipus Rex* conducted by Esa-Pekka Salonen and directed by Peter Sellars, and repeated the production at the Sydney Arts Festival in Australia. He has appeared with opera companies throughout the U.S. including Michigan Opera Theatre. Mr. Dixon has concertized with soprano Alfreda Burke throughout Umbria in Italy, the U.S. and Barbados. His recent PBS specials include the Washington Opera Gala at Constitution Hall and the *Mark Twain Awards honoring Whoopi Goldberg* at the Kennedy Center. Annually, Mr. Dixon has performed concerts of *Too Hot To Handel* at the



Detroit Opera House and at Auditorium Theatre under the baton of Suzanne Acton. Visit [www.pinnaclearts.com](http://www.pinnaclearts.com).

Karen Marie Richardson

Alto Karen Marie Richardson's voice has been described by Edgechicago.com as "a gift from God" and "her ability to express every facet of rejection through the subtlety of her musicality" as "simply gorgeous." Richardson's 2011 appearance in *Too Hot To Handel* at the Detroit Opera House will be her third in as many



years. Her background includes theatre, music, and voice-over work including the *Luster's Silk Smooth Touch* radio campaign. Among her recent stage appearances are *Ragtime the Musical* at Drury Lane Oakbrook featuring Quentin Earl Darrington, *The Mistress Cycle* at Chicago's Auditorium Theatre, *Buddy: The Buddy Holly Story* at Drury Lane Theatre, and *Hairspray the Musical* at Fireside Theatre of Wisconsin. In addition to her singing career she works assisting the visually impaired, most recently helping them participate in Chicago's 2009 city elections. She is currently working on a new solo music project, fusing the genres of jazz, soul, and pop to create a new sound. She received a Bachelor of Fine Arts degree in Musical Theatre from Millikin University.

MUSIC BEYOND IMAGINATION  
2011-12 SEASON

An Affair to Remember

February 11, 2012

Andiamo, Warren

Dining and auction with Marion Hayden, Dave Taylor and Alvin Waddles

OperaFest!

March 23, 2012

Seligman Theater, Bloomfield Hills  
Featuring soprano Irina Mishura

Sounds of Eternity

April 29, 2012

Detroit Film Theatre

Bach's Mass in B Minor performed  
with Bastian Cleve's film

Musical Journey from Bach to Broadway

May 6, 2012

Nardin Park United Methodist Church,  
Farmington Hills

Third Annual

High School Internship Showcase

May 20, 2012

First Presbyterian Church of Royal Oak



## RACKHAM SYMPHONY CHOIR

## ADMINISTRATION

Marg Glaza  
*Executive Director*

Suzanne Mallare Acton  
*Artistic & Music Director*

Melissa Bunker  
*Administrative & Marketing Director*

Julie McFarland  
*Administrative Assistant*

Joseph Jackson  
*Accompanist*

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Gail Sobbecki  
Lawrence Stepney  
Angela Vohs

## RACKHAM SYMPHONY CHOIR

## SOPRANO

Victoria Bigelow\*  
Kathy Boettcher  
Joan Crawford  
Nora Curiel  
Edith Faires  
Vanessa Ferriole  
Emily Gay  
Avital Granot  
Noelle Jacques  
Jessica Knott  
Kathleen Koomen\*\*\*  
Denise Kurowski  
Mijung Lee  
Sarah McGovern  
Jeanine Miller  
Jennifer Pasha  
Kathy Sampson  
Julie Siders Byrum  
Kate Sikora  
Giles Simmer  
Janice Simon

Beth Smith Deuel  
Judi Szefi  
Ayana Thomas  
Diana Turner  
Kate Williams  
Rachel Williams\*\*  
Kim Witten  
Sofie Zane

## ALTO

Maureen Abele  
Beth Adams  
Fran Bachmann  
Laura Bayley  
Sandra Bomar  
Karshibia Davidson  
Kathleen Duffy  
Emily Eichenhorn  
Louise Fisher \*  
Susan A. Fox  
Yvonne Friday  
Kimberly Henderson

Victoria Isabell  
Wendy Keebler  
Anne Maters  
Milly Matis  
Andrea Mills  
Patricia Minnick  
Nancy Nelson  
Sarah Piper  
Janna Roop  
Regina Steiger  
Patricia Stewart  
Linda Van Buren  
Lori Weatherwax  
Barbara Wilson  
Ruth Zaromp

## TENOR

Philip Abele  
Michael Boettcher  
Fred Buchalter  
Tony Camilletti  
Patrick Clampitt

Michael Covert  
Joseph Dluzniewski  
Jeff Fritz  
Donald Gay  
Erik Hernandez\*\*  
Chris Jones  
Jeff Krueger \*  
Jim Moore  
Clifton Shaw  
Bill Steiner  
Stephen Stewart  
Brett Thompson  
Harry Williams, Jr.  
Thomas Younger

## BASS

Dominik Belavy\*\*  
Simone Bonino  
Jason Brown  
Tim Cholyway  
Douglas Cox  
Darren DeWitt\*

Tim Doty \*  
Gary Hasley  
Arthur Jones  
Gary Lindell  
Ray Litt  
Scott Maggart  
Homer Matthews  
Steven P. Pejuan  
Laverne Schenk  
Alan Sebastian  
Lawrence Stepney  
Bud Uhl  
Will Yeats

\* Section leader

\*\* Recipient of  
Rackham High  
School Intern  
Award 2011-2012

\*\*\* Student Member

## TOO HOT TO HANDEL ORCHESTRA

## VIOLIN I

Charlotte Merkerson,  
*Concertmaster*  
Bryan Johnston  
Andrew Wu  
Molly Hughes  
Kevin Filewych  
Janet Sullins

## VIOLIN II

Victoria Haltom  
Daniel Stychyra  
Henrik Karapetyan  
Elizabeth Rowin  
Monica Jackson

## VIOLA

John Madison  
Scott Stefanko  
James Greer  
Julianne Zinn

## CELLO

Nadine Deleury  
Diane Bredesen  
Robert Reed  
John Iatzko

## BASS

Derek Weller

## SAXOPHONE

Chris Collins  
Russell Mallare  
Jose Mallare  
Mark Berger  
Russ Miller

## HORN

Andrew Pelletier  
Susan Mutter  
Tamara Kosinski

## TRUMPET

David Ammer  
Gordon Simmons  
Maurice Davis

## TROMBONE

Edward Gooch  
Maury Okun  
Greg Near

## TIMPANI

John Dorsey

## PERCUSSION

Donnie Lewis

## DRUM SET

David Taylor

## PIANO

Alvin Waddles

## ORGAN

Fred R. Hughes, Jr.

## BASS

Marion Hayden

## ELECTRIC GUITAR

Alan Ayoub

## ELECTRIC BASS

James Simonson



**KAZEM ABDULLAH**Conductor, *Marriage of Figaro*

This fall marks the MOT debut of maestro Kazem Abdullah, who is quickly becoming one of the most watched young American conductors on the scene today. Last season included performances with the Sinfonieorchester Aachen, Napa Valley Symphony, Elgin Symphony Orchestra, and Atlanta Opera, where he conducted *Così fan tutte*. Mr. Abdullah spent three successful seasons as Assistant Conductor at the Metropolitan Opera, where he worked with Louis Langree, Kirill Petrenko, Lorin Maazel and James Levine. He has also conducted the Chicago Sinfonietta, Detroit Symphony Orchestra, and the internationally renowned Orquestra de São Paulo.

**SUZANNE MALLARE ACTON**Conductor, *Carmina Burana/Medium*; Chorus Master, *Carmina Burana/Medium, Marriage of Figaro*

As long-term Chorus Master of MOT, Suzanne Acton has received wide critical acclaim for her choral direction involving more than 125 productions in seven languages. Conducting credits include *West Side Story*, *Barber of Seville*, *Music Man*, *Pirates of Penzance*, *The Mikado*, *Daughter of the Regiment*, *Carmen*, *La Traviata* and *Die Fledermaus* for MOT; *My Fair Lady* and *La Traviata* for Dayton Opera; *Merry Widow* and *Madame Butterfly* for Artpark; and *Tosca* for Augusta Opera. As founding Director of the MOT Children's Chorus, Ms. Acton was instrumental in developing the inaugural 2007-08 season.

**JASON BUDD**Doctor Bartolo, *Marriage of Figaro*

American bass-baritone Jason Budd most recently appeared with MOT in last fall's *La Bohème*. Recent performances include Montfleury in David DiChiera's *Cyrano* with MOT, Sacristan in *Tosca* with Virginia Opera, Dulcamara in *Elixir of Love* with Cedar Rapids Grand Opera, the title role in *Falstaff* with Opera in the Heights, Frank in *Die Fledermaus* with Mississippi Opera, the title role in *Gianni Schicchi* and Major General in *Pirates of Penzance* with the former Orlando Opera, and Benoit/Alcindoro in *La Bohème* with Arizona Opera, Opera Cleveland and the Princeton Festival.

**ANDRIANA CHUCHMAN**Monica, *Medium*; Soprano, *Carmina Burana*; Susanna, *Marriage of Figaro* (18, 20)

Canadian soprano Andriana Chuchman returns after her MOT debut as Yum-Yum in last fall's *The Mikado*. This season she makes her Canadian Opera Company debut as Olympia in *Tales of Hoffmann*, and returns to the Toronto Symphony for performances of Mahler's Symphony No. 8, and to the Edmonton Opera as Yum-Yum. Other recent engagements include the title role in *Flora, an Opera* and Irma in *Louise* at the Spoleto Festival USA, Alinda in *Giasone* and Dorinda in *Orlando* at Chicago Opera Theater, and as a guest on the Prairie Home Companion radio show.

**MARIO CORRADI**Stage Director, *Marriage of Figaro*

Mario Corradi made his MOT debut in 1996 staging *Carmen* and most recently directed the fall 2010 production of *La Bohème* for the company. He began his theatrical career with the Yale University Theatre but, as he could not get rid of his Italian accent, he moved from acting to directing. Mr. Corradi has worked on all continents except Australia and has added more than 50 titles to his repertoire. Since 1995, he has returned to MOT nearly every year and hopes to continue to do so.

**SIÂN DAVIES**Countess Almaviva, *Marriage of Figaro* (18, 20)

American soprano Siân Davies makes her company debut this fall as the Countess in *Marriage of Figaro*, a role she performed with Indiana University and covered as an apprentice with Santa Fe Opera. She recently made her professional debut with Chicago Opera Theater singing the role of Elcìa in Rossini's *Mosè in Egitto*. Earlier this season, Ms. Davies covered the role of Antonia in *Tales of Hoffmann* with Lyric Opera of Chicago under Emmanuel Villaume.

**GRAZIA DORONZIO**Susanna, *Marriage of Figaro* (12, 16, 19)

Italian soprano Grazia Doronzio returns to MOT after most recently appearing last fall in *La Bohème*. Ms. Doronzio is a recent graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, and this season performs Suzel in *L'amico Fritz* with Frankfurt Opera, Mimi in *La Bohème* with Angers Nantes Opera, and Liù in *Turandot* with Seattle Opera. Recent appearances include the Deutsche Oper am Rhein, Deutsche Oper Berlin, the Metropolitan Opera, Portland Opera, Chicago Opera Theater, and the Savonlinna Festival in Finland.

**MONIKA ESSEN**Production Designer, *Carmina Burana/Medium*

Monika Essen is an award-winning nationally recognized artist and designer. The recipient of the prestigious *Detroit Free Press* Lawrence DeVine Award for Outstanding Contribution to Theatre, she studied interior architecture and environmental design at Parsons School of Design and received her MFA in scenography from the renowned Hilberry Repertory Company, attending on a full fellowship. Ms. Essen has designed sets, costumes and props for countless productions in theatre, opera and film. Additionally, she creates interiors and full sensory, multi-media environments for residential and commercial clients, including the Detroit Zoo.





**ANDREW GRAY**

Figaro, *Marriage of Figaro* (18, 20)

Australian-American bass-baritone Andrew Gray most recently appeared at MOT in last spring's *Rigoletto*, after appearing with the company in numerous roles as a Young Artist apprentice. Recent engagements include Masetto in *Don Giovanni*, Angelotti in *Tosca*, and Mr. Lindquist in *A Little Night Music* with MOT; the Imperial Commissioner in *Madame Butterfly* and the King in *Aida* with Phoenix Opera; and the title role in *Gianni Schicchi* with Oberlin in Italy. In the upcoming season, Mr. Gray performs Nourabad in *Pearl Fishers* with MOT and returns to Phoenix Metropolitan Opera for *Rigoletto*.

**IAN GREENLAW**

Count Almaviva, *Marriage of Figaro* (18, 20)

American baritone Ian Greenlaw returns to MOT after last appearing in 2003's *Die Fledermaus*. He made his La Scala debut as the protagonist in Lorin Maazel's opera *1984*. Recent engagements include Strauss' *Intermezzo* with New York City Opera, the title role in Mozart's *Don Giovanni*, an appearance with the Los Angeles Philharmonic as a soloist in Britten's *War Requiem*, Mercutio in *Romeo and Juliet* with Atlanta Opera, Grandfather Clock/Cat in *L'enfant et les Sortilèges* with New York Philharmonic, and the soloist in Bartok's *Cantata Profana* with the St. Louis Symphony.

**JASON HARDY**

Figaro, *Marriage of Figaro* (12, 16, 19)

American bass Jason Hardy makes his MOT debut this fall. Recent engagements include Leporello in *Don Giovanni* at New York City Opera, the Speaker in *Magic Flute* at Atlanta Opera, Figaro in *Marriage of Figaro* and the King in *Aida* at Opera Birmingham, and debuts with Opera Omaha and Madison Opera as Figaro. In concert he sang with the Richmond and Kansas City symphonies for Handel's *Messiah*. Additional engagements for the current season include *The Golden Ticket* for Atlanta Opera, Leporello for Portland Opera, and Nerbulone in Cavalli's *Eliogabalo* for Gotham Chamber Opera.

**ALLEN CHARLES KLEIN**

Set Designer, *Marriage of Figaro*

American designer Allen Charles Klein is one of the world's most sought-after scenic artists. The only American designer to have focused his career exclusively on production and design for the operatic stage, his work has been featured by many of the world's great opera companies and festivals, including the Metropolitan Opera, Opéra de Montréal, Deutsche Oper Berlin, Vienna State Opera, the Edinburgh Festival and the Glyndebourne Festival. Notable recent MOT productions include *Turandot*, *Aida* and *Rigoletto*.

**CINDY LUDWIG**

Hair & Makeup Designer, *Carmina Burana/Medium*

Cindy Ludwig most recently designed hair and makeup at MOT for last spring's *Rigoletto*. She has been involved with over 225 opera productions throughout the Americas since 1987 with more than 28 opera companies, including Baltimore, Cincinnati, Cleveland, Glimmerglass, Miami, Palm Beach, Sarasota and Syracuse. Ms. Ludwig was the wig designer for Ringling Brothers Barnum & Bailey Clown College from 1989 until its closing in 1998, and has also worked in film, television and on Broadway.

**COREY MCKERN**

Count Almaviva, *Marriage of Figaro* (12, 16, 19)

American baritone Corey McKern returns to MOT after his company debut last fall as Marcello in *La Bohème*. Recent engagements include Marcello at Opera Hong Kong, Masetto in *Don Giovanni* and Marcello with Santa Fe Opera, Papageno in *Magic Flute* with Arizona Opera, Count Almaviva with Opera Cleveland, Valentin in *Faust* with Opera Carolina, Figaro in *Barber of Seville* with Opera Birmingham, Morales in *Carmen* with New York City Opera, and John Rutter's *Mass of the Children* and Mozart's *Requiem* at Carnegie Hall.

**LAUREN MCNEESE**

Cherubino, *Marriage of Figaro*

American mezzo-soprano Lauren McNeese returns to Michigan Opera Theatre this fall after previously appearing with the company as Stéphanie in *Romeo and Juliet*. Other engagements for the current season include Hansel in *Hansel and Gretel* with Intermountain Opera, and Second Lady in *Magic Flute* with Dallas Opera, San Francisco Opera, and the Ravinia Festival. Recent highlights include Wagner's *Ring* cycle with Los Angeles and San Francisco Operas, Bellino/Teresa in *Casanova's Homecoming* with Minnesota Opera, and La Ciesca in *Gianni Schicchi* directed by Woody Allen with Los Angeles Opera.

**MELISSA PARKS**

Madame Flora, *Medium*; Marcellina, *Marriage of Figaro*

American mezzo-soprano Melissa Parks most recently appeared at MOT in last fall's *The Mikado*. She has appeared with the Metropolitan Opera in both *Daughter of the Regiment* and *Rise and Fall of the City of Mahagonny*. With the New York Philharmonic she debuted last summer as Mescalina in Ligeti's *Le Grand Macabre* and performed the Forrester's Wife/Owl in *The Cunning Little Vixen* conducted by Alan Gilbert. Ms. Parks made her Italian debut as Mrs. Lovett in *Sweeney Todd* and performed Mistress Quickly in *Falstaff* with Utah Opera, a role she will reprise this season in Boston.





**MARIAN POP**

Mr. Gobineau, *Medium*;  
Baritone, *Carmina Burana*

Romanian baritone Marian Pop most recently appeared with the company in last fall's *La Bohème*, after appearing as the title role in the world premiere of *Cyrano* at MOT. Recent engagements include Ping in *Turandot* with Cincinnati Opera, Dandini in *La Cenerentola* with Florida Grand Opera, and Black Cat and Grandfather Clock in *L'enfant et les Sortilèges* at Opera Company of Philadelphia. Next, he performs Mercutio in *Romeo and Juliet* at Opera Company of Philadelphia, and the Count in *Marriage of Figaro* with Lyric Opera of Baltimore.

**BIANCA SAPETTO**

Choreographer, *Carmina Burana*

Los Angeles native Bianca Sapetto competed as a rhythmic gymnast, claiming five U.S. National Champion gold medals and an alternate position on the 1992 U.S. Olympic Team. She launched her professional career performing and choreographing on tour with Cirque du Soleil for 1001 shows. Ms. Sapetto is renowned for exploring a vast array of genres and mediums in her field, and her performance, choreography and direction have been received on five continents for such companies as Cirque du Soleil, Disney, Warner Brothers, Paramount Pictures, and the Grammy Awards.

**KENDALL SMITH**

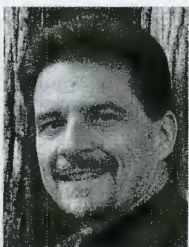
Lighting Designer, *Carmina Burana*/  
*Medium*, *Marriage of Figaro*

Kendall Smith has designed lighting for more than 60 productions with Michigan Opera Theatre, making his debut in 1988 with *The Ballad of Baby Doe*, and most recently designing lighting for the company's spring 2011 production of *The Magic Flute*. His work has been featured in numerous productions by respected opera companies, theaters and festivals, including Florida Grand Opera, the Oregon Shakespeare Festival, Indianapolis Opera, the Weston Playhouse, Geva Theatre and Boston Lyric Opera.

**ROBERT SWEDBERG**

Stage Director, *Carmina Burana*/*Medium*

This fall marks the MOT debut of director Robert Swedberg, who was the General Director of Orlando Opera from 1990 to 2007. He previously held positions as General Director of Syracuse Opera, Manager and Artistic Director of North Carolina Opera, and Director of Special Educational Projects for Seattle Opera. Mr. Swedberg has produced or directed more than 125 productions, including producing and directing the double bill presentation of *Pagliacci* and *Carmina Burana* for Orlando Opera in 2003, featuring choreographer Debra Brown and her troupe of Cirque du Soleil performers.

**JUSTIN VANDEN HEUVEL**

Toby, *Medium*

American actor Justin P. Vanden Heuvel makes his Michigan Opera Theatre debut this fall as Toby in *The Medium*. He has performed on stage for eight years and in film for one. Mr. Vanden Heuvel trained in Russia at the Moscow Art Theatre School, and was a 2010 Wilde Award nominee for his performance as Puck in *A Midsummer Night's Dream* at the Hilberry Theatre. He would like to thank his family and friends who support him along the way.

**RACHEL WILLIS-SØRENSEN**

Countess Almaviva, *Marriage of Figaro*  
(12, 16, 19)

American soprano Rachel Willis-Sørensen makes her MOT debut this fall as the Countess in *Marriage of Figaro*, a role she also debuts at Royal Opera House-Covent Garden under Antonio Pappano. Previous roles include Kate in *Madame Butterfly* and Masha in *Pique Dame* at Houston Grand Opera, and First Lady in *Magic Flute* at Santa Fe Opera. Ms. Willis-Sørensen was the first prize winner of the 2011 Hans Gabor Belvedere Competition in Vienna and a 2010 Metropolitan Opera National Council Auditions Winner. Future seasons include returns to the Royal Opera House and Houston Grand Opera.

**Eisenhower Dance Ensemble**

Now celebrating two decades of dance in Detroit, Eisenhower Dance Ensemble (EDE) was founded by Artistic Director Laurie Eisenhower in the summer of 1991. Along with Ms. Eisenhower's highly acclaimed choreography, EDE has also boasted works by internationally known choreographers such as David Parsons, Stephen Koester, Michael Foley, Kiesha Lalama-White, Mark Dendy, Joel Hall, Eddy Ocampo, Lila York, Colin Connor, José Limón, and Billy Siegenfeld.

With support from the Michigan Council for Arts and Cultural Affairs, the company has also collaborated with Michigan Opera Theatre, the Warren Symphony, the Immigrant Suns, the Rackham Symphony Choir in *Carmina Burana*, and with the Motor City Lyric Opera and Toledo Opera in *Amahl and the Night Visitors*. Through a grant from the National Endowment for the Arts, EDE restaged Lar Lubovitch's *Angel's Feet* during the 2010-2011 season.

EDE has produced several full-evening length touring productions. These include *Motown in Motion*, a visual salute to the tunes that made Motown records famous; *Laugh Tracks*, an evening of comedy in dance; Igor Stravinsky's *A Soldier's Tale* with Detroit Chamber Winds & Strings as part of the Great Lakes Chamber Music Festival; and *Dances from the Heart of Rock and Roll*, a heartfelt tribute set to folk and rock music.

In September of 1995, EDE opened the doors to the EDE Center for Dance, and in January of 2008, the Center was relocated to a beautiful new facility on South Street in Rochester. A second EDE Center opened in Birmingham in September 2008. The Centers serve as bases for the company's community outreach and education programs.



## Barbara Gibson Young Artist Program

### TIMOTHY BRUNO

Antonio, *Marriage of Figaro*

Making his MOT debut this fall, American bass Timothy J. Bruno is a recent graduate of the Masters program at Cincinnati's College-Conservatory of Music. In 2011 he performed and covered eight roles, including Timur in *Turandot* and the Storyteller in John Adam's *A Flowering Tree*, and also debuted with Cincinnati Opera. On the concert stage, Mr. Bruno has been featured with many orchestras including the Dayton Bach Society, Lucerne Symphony Orchestra, and Moravian Symphony Orchestra. This fall he also makes his Toledo Opera debut as the Mandarin in *Turandot*.



Opera Theater, Motor City Lyric Opera, Italian Opera Chicago, Royal Opera Canada and Montreal New Music Festival. Season highlights include the title role in *Alcina*, Frasquita in *Carmen*, and Fiona in *Brigadoon*.

### ANGELA THEIS

Monica Understudy, *Medium*;  
Barbarina, *Marriage of Figaro*

Angela Theis, a native of Grosse Pointe, makes her MOT debut this fall. She recently completed a postgraduate fellowship at the Universität Mozarteum in Salzburg, Austria, studying under Barbara Bonney. Ms. Theis has performed as a young artist with Utah Symphony & Opera as Beth in *Little Women* and as the Dew Fairy in *Hansel and Gretel*, in addition to soprano solos in Mendelssohn's *A Midsummer Night's Dream*, Holiday Pops, and Handel's *Messiah*.



### BRIAN LEDUC

Don Basilo, *Marriage of Figaro*

Tenor Brian M. Leduc, a native of Detroit, most recently appeared with MOT as Monostatos in last spring's *Magic Flute* after making his main stage debut with the company in 2010 as Spoletta in *Tosca*. He sang in the MOT chorus for the debut of David DiChiera's *Cyrano* and continued in *La Traviata*, *Madame Butterfly*, *Carmen*, *Nabucco*, *Don Giovanni*, *The Mikado* and *La Bohème*. Mr. Leduc studied music at Detroit's Wayne State University, where he received acclaim in operatic and musical theater productions.



### JASON WICKSON

Joyce Cohn Young Artist  
Tenor, *Carmina Burana*;  
Don Curzio, *Marriage of Figaro*

Tenor Jason Wickson, a Detroit native, made his MOT debut last spring in *Magic Flute*, followed by *Rigoletto*. His credits include Rodolfo in *La Bohème*, Fenton in Verdi's *Falstaff*, Nemorino in *Elixir of Love*, Tamino in *Magic Flute*, Gonzalve in Ravel's *L'heure espagnol*, Alfredo in *La Traviata*, and the title role in *Albert Herring*. Mr. Wickson has participated as an apprentice with Santa Fe Opera and a Resident Artist with Palm Beach Opera, and has performed with Winter Opera Saint Louis, Detroit Symphony Orchestra, Detroit Concert Choir and Windsor Symphony Orchestra.



### SARAH NISBETT

Mrs. Nolan, *Medium*;  
Bridesmaid, *Marriage of Figaro*

Mezzo-soprano Sarah Nisbett, an Ann Arbor native, made her professional debut with the company in last spring's *Magic Flute*, followed by *Rigoletto*. Ms. Nisbett was first prize winner of the National Opera Association Vocal Competition, first runner-up in the 2010 William C. Byrd International Young Artist Competition, and a prizewinner at the 2011 Shreveport Singer of the Year competition. Operatic stage roles include Marcellina in *Marriage of Figaro*, Prince Orlofsky in *Die Fledermaus*, and the Queen in John Harbison's *Full Moon in March* at the Tanglewood Festival of Contemporary Music.




### TANYA ROBERTS

DeRoy Testamentary Foundation  
Young Artist  
Mrs. Gobineau, *Medium*;  
Bridesmaid, *Marriage of Figaro*

Canadian soprano Tanya Roberts makes her MOT debut after performing with the company in the ensembles of *Nabucco* and *Don Giovanni*. A recent graduate of McGill University's Master of Music program, Ms. Roberts has performed throughout North America with leading regional opera companies and festivals, including Ash Lawn Opera, Arbor





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## Carmina Burana Acrobats

### SITA ACEVEDO

Los Angeles native Sita Acevedo graduated from CSULB with a BFA in modern dance. She danced with Diavolo Dance Theater for five years, acting as rehearsal director while on tour. In 2003, she participated in the creation of Cirque du Soleil's KA, which she performed in Las Vegas for three years. She appeared in the film "Water for Elephants," and is also a certified Pilates and GYROTONIC instructor.



### DARREN HADDRELL

Darren Haddrell trained at the Rambert School of Ballet in London and went on to work extensively in television, film, commercials, music videos and fashion shows. He has performed in the opening ceremony for the Commonwealth Games, for Royal Variety shows, the Laureus World Sports Awards, the Doha Tribeca Film Festival, Notre Dame de Paris, and Cirque Du Soleil's Beatles Love show.



### FRANÇOIS ISABELLE

François Isabelle is an accomplished acrobat with 13 years of training in gymnastics. He made his debut in performing arts as a street entertainer, and eventually joined Cirque du Soleil, where he was involved in the development of the famous show O in Las Vegas. He has worked as an actor with Dynamo Théâtre, performing in a number of their productions in Canada, Europe and Japan.



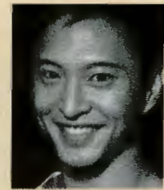
### EMILIE LIVINGSTON

Currently the Entertainment Director for Playhouse Hollywood, Emilie Livingston was three-time gymnastics National Champion of Canada and the 1999 Pan American Champion, a title that qualified her a spot at the 2000 Sydney Olympic Games. She graduated from the American Academy of Dramatic Arts in 2007, and has been featured on the LXD web series and performed with Kanye West at Coachella.



### JOSEPH PINZON

Los Angeles native Joseph Pinzon attended the National Circus School in Montreal after earning his B.A. in psychology from UCLA. On completing the three-year program, he began working with Cirque du Soleil, the 7 Fingers, and La Clique. He helped create and then toured in the show *Nebbia*, a co-production of Cirque Eloize and Teatro Sunil, and was most recently seen in Circle of Eleven's *Versus* and *Soap* in Berlin.



### LAURENCE RACINE

In 1990, after two years at the National Circus School of Montreal, Laurence Racine began performing with the Cirque du Soleil as a contortionist, performing over 3,000 shows with the company. In 1997 she joined the troupe of Debra Brown, Cirque du Soleil's main choreographer, performing as dancer, hand-to-hand and aerial hoop artist. She also freelances all over the world in many prestigious events.



## News from the Michigan Opera Theatre Children's Chorus

### 2011-2012 Performance Schedule

#### ❖ *Carmina Burana*

Detroit Opera House • October 15-23, 2011

#### ❖ A Winter Fantasy: Holiday Concert & Fundraiser

Detroit Opera House • November 28, 2011, at 7 p.m.

Ring in the season with beautiful choral music. Treat yourself, family and friends to an elegant evening at one of Detroit's cultural gems at an unbelievable price! Doors open at 5:45 p.m. to register for silent auction at 6 p.m.

Tickets are \$28 for adults 18 and up, \$15 for children, and free for children 4 and under. Tickets include entrance to the concert, silent auction, and strolling hors d'oeuvres.

For more information and to order tickets call (248) 914-1966 or visit [www.motcc.org](http://www.motcc.org)

#### ❖ Concert at First United Methodist Church in Birmingham

Sunday, December 11, 2011, at 7 p.m.



The MOTCC is Celebrating  
its Fifth Birthday!

#### ❖ *H.M.S. Pinafore*

Detroit Opera House

A classic comic opera of the high seas! The plot revolves around a naval captain's daughter who is in love with a lower class sailor, even though her father intends her to marry the head of the Royal Navy. A surprise twist changes everything!



#### Student Dress Rehearsal:

Friday, March 23, 2012, at 11 a.m.

Tickets are \$10 for students when purchased in advance, one free chaperone ticket for every ten students.

Performance: Saturday, March 24, 2012, at 2:30 p.m.

Tickets are \$30 for adults and \$15 for children.

#### ❖ *I Pagliacci*

May 12-20, 2012 • Detroit Opera House

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about tickets or about  
the MOTCC, visit  
[www.motcc.org](http://www.motcc.org)



## Michigan Opera Theatre Orchestra

<b>Violin I</b> Charlotte Merckerson, <i>Concertmaster</i> + Laura Leigh Roelofs, <i>Assistant</i> <i>Concertmaster</i> + Velda Kelly+ Bryan Johnston+ Beth Kirton+ Molly Hughes+ Andrew Wu	<b>Viola</b> John Madison*+ Scott Stefanko+ Kathleen Grimes+ Barbara Zmich+ James Greer	<b>Flute</b> Amanda Sparfeld*+ Laura Larson+ Dennis Carter	<b>Trumpets</b> David Ammer*+ Gordon Simmons+ Derek Lockhart	<b>Percussion</b> John Dorsey*+ David Taylor Dan DeSena Norman Fickett Ray Riggs
<b>Violin II</b> Victoria Haltom*+ Daniel Stachyra + Henrik Karapetyan+ Anna Weller+ Janet Sullins Elizabeth Rowin Kevin Filewych	<b>Cello</b> Nadine Deleury*+ Diane Bredesen+ Robert Reed+ John Iatzko Eugene Zenzen Daniel Thomas	<b>Oboe</b> Sally Pituch+ Jan Eberle	<b>Trombone</b> Maury Okun*+ Greg Near+ Bryan Pokorney	<b>Harpsichord/Piano/ Keyboard</b> Jean Schneider
	<b>Bass</b> Derek Weller*+ Clark Suttle+ Greg Sheldon	<b>Clarinet</b> Brian Bowman*+ J. William King+ Sandra Jackson	<b>Tuba</b> Neal Campbell	<b>Piano</b> Robert Conway
		<b>Bassoon</b> Pawel Wnuk*+ Roger Maki-Schramm Johanna Sterba	<b>Harp</b> Patricia Terry-Ross	* Principal + Michigan Opera Theatre Core Orchestra
		<b>Horn</b> Andrew Pelletier+ Carrie Banfield+ Susan Mutter Tamara Kosinski	<b>Timpani</b> John Dorsey+ Terence Farmer	<b>Detroit Federation of Musicians Local #5 American Federation of Musicians</b>

## Michigan Opera Theatre Chorus

Andrea Apel Gregory Ashe Ryan Banar Monique Bates Heidi Bowen Zook Kim Brooks Fred Buchalter Elizabeth Cedroni Patrick Clampitt Aida de la Cruz Laurie DiSabatino	Gerianne Ditto-Harvey Amy Dolan-Malaney Isaac Droscha Rebecca Eaddy Ken Ebaugh Brandy Ellis Rebecca Engelhard Marko Farion Michael Fowler Kurt Frank Yvonne Friday	Conda Green Rosaline Guastella Ned Hanlon Quishaun Hill Branden C.S. Hood Richard Jackson, Jr. Tom Kabala Annie Klark Tony Lynch Stacey Mason Brad Miller	Elizabeth Mitchell Pette Moore Peter Morgan Monica Sciaky Ken Shepherd Kyle Stegall Gregory Stinson Lucy Thompson Mari Voelker Tiffanie Waldron Justin Watson	Tamara Whitty Thomas Younger Sara Zeglevski  The American Guild of Musical Artists is the official union of the Michigan Opera Theatre Chorus
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## Carmina Burana

### Rackham Symphony Choir

Maureen Abele Fran Bachmann Jason Brown Tim Cholyway Michael Covert Nora Curiel Darren Dewitt Joseph Dluzniewski Tim Doty Joseph Edmonds Emily Gay Noelle Jacquez Arthur Jones Wendy Keebler Jessica Knott	Jeff Krueger Gary Lindell Scott Maggart Sarah McGovern Cat Menzies Patricia Minnick Jim Moore Jennifer Pasha Steven P. Pejuan Clifton Shaw Giles Simmer Patricia Stewart Ayana Thomas Brett Thompson Kate Williams
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### MOT Children's Chorus

(15, 21, 23) Jamila Ammary Tyler Bouque Chailyn Bryce Alex Capeneka Natalie Corrigan Emily Crombez Hosey Cusumano Elena Dsouza Kristen Dubicki Miles Eichenhorn Gabrielle Feber Lauren Hackett	Aurora Haziri Amie Heitchue Brittany Johnson Nyjae Jones Teagan Lewis Rachel Miltimore Olivia Motzer Avery Rausch Madeleine Reardon Bailey Spry Arielle Sturr	(19, 22) Isabelle Bepler Cassia Burley Antonio Cipriano Elizabeth Duus Emily Finkelstein Ryan Hurley Cheyenne Johnson Riley Kalt Madelyn Kaplan Ryan Kotlinski Anne Koziara Kaila Madison	Alaina Matthews Farrah Mechael Tamara Mechael Isabel Rocha Steffi Roche Isabelle Ross Stefannie Savoy Elizabeth Sheeren Gabrielle Tift John Vandevent Christina Wallag Claire Yonkus Annie Youngs
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### NEW OFFERINGS

Where can you go to find topics you, your club, your local library, and your children's school would love to learn? You can go online to explore topics, programs, and lectures with one of the many speakers that we have at our fingertips.

Several lecturers can also perform for you. Contact us, and let others know that we are offering this exciting new service! Visit [www.MichiganOpera.org](http://www.MichiganOpera.org) and click on "Learning."

### SUMMER CAMPS 2011

This past summer we ran four camps for over 120 students of all ages from New Jersey, Alaska, Boston, Chicago, Canada and Michigan. Large audiences not only enjoyed the exciting performances but gave the students standing ovations!

### TOURING PROGRAMS

Every year the Department of Community Programs sends performers and performances throughout Michigan and to neighboring states and Canada.

#### Elementary & Middle School

This year we offer a choice of three tour programs. *Little Red Riding Hood* and *The Pied Piper of Hamelin* are written and composed by Seymour



JOHN GRIGAITIS

Students in *Create & Perform!*, underwritten by PNC Foundation.

Barab, known as the Dean of Children's Opera. *Aesop's Fables*, by local composer Larry Singer and former Detroit Douglas Braverman, also tours this season. These short "operas" for children fit nicely into the elementary curriculum, along with teaching guides to help with geography, history, literature and morals. Also appropriate for middle schoolers, *Aesop's Fables* leads students to write their own fables, learn about Ancient Greek myths, and discover who Aesop was and wasn't.

#### High School

With many schools without music teachers, and some with music teachers overbooked, we can bring

workshops and master classes in voice to your school. Schools with fine and secure music programs book us for master classes with young singers in preparation for the Michigan Solo and Ensemble Competitions.

### FOOTSTEPS TO FREEDOM

*Footsteps* is about the history of African Americans from slavery to Motown, and includes music and singing from spirituals to opera and ragtime. This historical revue is popular with all ages and grades in many different venues, including schools, churches, colleges and libraries.

### LA PIZZA CON FUNGHI

Or, in English, *Pizza With Mushrooms*. By popular demand, we are offering Seymour Barab's comic one-act out-and-out spoof of opera. Who murders whom between the maid, the master, the mistress and the lover? This beloved work is great both for those who love opera and novices to the art form. Practically any venue works for this delightful farce.

For booking and more information, contact Dolores Tobis at (313) 237-3429 or [dtobis@motopera.org](mailto:dtobis@motopera.org)



JOHN GRIGAITIS

Students perform *Princess Ida* in 2011's Operetta Workshop.



# News from the Margo V. Cohen Center for Dance at the Detroit Opera House

Carol Halsted, Director

## Master Classes

Learn from professional dancers when they come to the Detroit Opera House. Master Classes are an excellent opportunity for dancers of any level to learn from the professionals they see on stage. Classes are FREE with a ticket to the corresponding performance; otherwise, each class is \$25. Classes take place in the Margo V. Cohen Center for Dance or the Chrysler Black Box Theater in the Ford Center for Arts and Learning. Advance registration is required; to register, send your name and contact information to [dance@motopera.org](mailto:dance@motopera.org) or call (313) 237-3251.

**Rasta Thomas' Bad Boys of Dance**  
Saturday, October 29, 2011  
Intermediate/Advanced Modern Class  
11 a.m. to 12:30 p.m.  
Ages 14 and up

**BalletMet Columbus**  
Saturday, November 26, 2011  
Beginner/Intermediate Ballet Class  
11 a.m. to 12:30 p.m.  
Ages 11-15

**Hubbard Street 2**  
Friday, March 2, 2012  
Intermediate/Advanced Modern Class  
6-7:30 p.m.  
Ages 14 and up  
\$25 (this class is not free with a ticket)  
Saturday, March 3, 2012  
Family Workshop, 12:30 to 1:30 p.m.  
(free with ticket)

**Alvin Ailey**  
Saturday, March 31, 2012  
Intermediate/Advanced Modern Class  
11 a.m. to 12:30 p.m.  
Ages 14 and up

## Get Involved!

Do you love dance and have a desire to support the arts by volunteering? Become a member of the Detroit Opera House Dance Council. This group is in need of highly motivated dance lovers who are willing to host gatherings, develop new fundraising ideas and, most of all, enjoy dance in Detroit. For more information, contact Cheryl McIlhon at [mcilhon@comcast.net](mailto:mcilhon@comcast.net).

## Dance Film Series

Dance lovers come together for dance films, food, drink, and discussion on Tuesday evenings. All dance films take place at the Detroit Opera House in the Ford Center for Arts and Learning. A \$10 donation is payable at the door, and refreshments are provided. No reservations required. For more information, call (313) 237-3426. All films begin at 7 p.m.

October 18: "Opening Spectacular: All HD Performances" featuring Royal Ballet's *Elite Syncopations*, *Concert*, and *Chroma*, and the Paris Opera Ballet's *La Petite Danseuse de Dagus*

November 29: "Contemporary Choreographers" featuring Paul Taylor, Alonzo King, Mark Morris and more

February 9, 2012: "It's Easy – Reminiscences of Gene Kelly" with Gene Kelly's daughter, Kerry Kelly Novick

## Summer of Dance Reflection

The Detroit Opera House, Wayne State University's Maggie Allesee Department of Dance, and American Ballet Theatre once again hosted a successful ABT Detroit Summer Intensive. Over 140 aspiring ballet dancers, chosen from thousands of applicants, came to Detroit from over 30 states and six countries, including Italy, Belgium, Sweden, Japan, Puerto Rico and Canada. After an intense four weeks of dancing and learning, students performed excerpts from *Coppelia*, *Le Corsaire*, and other noted selections from ABT repertory and contemporary choreographers.

The Detroit Opera House also hosted its own Summer Dance Workshop. Faculty members Marcus White and LaDerryl "JiG" Hart pushed local students to move beyond their comfort zones, and introduced them to new movement styles in contemporary and hip hop. Students worked hard to learn these new dance styles and put on a wonderful informal showcase



Students in the 2011 ABT Summer Dance Intensive

after just five days of classes. We hope to continue exposing more dancers to different and familiar styles throughout the 2011-12 performance season and next summer.

## Year-Round Dance Classes

Ballet Renaissance makes the Detroit Opera House home, offering year-round classes for students ages 4-adult, Monday through Friday from 5-8 p.m. For more information or to register, call (313) 469-0694 or visit [www.balletren.org](http://www.balletren.org).

Inner City Dance Scope also calls the Detroit Opera House home, offering year-round classes including ballet, jazz, tap, modern, pointe, hip hop, and other styles. Classes take place on Saturdays from 10 a.m. – 3 p.m. for both children and adults, ages 2½ and up. For more information or to register, call (313) 926-6654 or visit [www.innercitydancescope.webs.com](http://www.innercitydancescope.webs.com).

## Auditions

All auditions and classes take place at the Detroit Opera House. Please visit [www.michiganopera.org](http://www.michiganopera.org) for more information.





## Ensuring the Future

**Imagine** a gift that outlives you—that touches future generations in your absence—to experience and enjoy the world of opera.

That's the goal of the Avanti Society, Michigan Opera Theatre's Planned Gift Recognition Program.

The Avanti Society represents a designated group of friends of Michigan Opera Theatre who have made plans to include the organization in their estate plans—whether by will, trust, insurance, or life income arrangement. Membership in the Avanti Society is open to all.

Members of the Avanti Society receive a beautifully designed lapel pin, recognition at the annual Avanti Evening and invitations to special events and performances, and are listed as members in our program books throughout each season.

### AN AVANTI FOR TOMORROW

The growth of Michigan Opera Theatre's permanent Endowment Fund ensures the growth and future vitality of one of the region's greatest cultural assets. You are invited to create your own legacy—your Avanti—through Michigan Opera Theatre.

You may use the attached confidential reply card to indicate your gift, or contact Kim-Lan Trinh at (313) 237-3408 to discuss gift options that may benefit you, your heirs and Michigan Opera Theatre.

**Confidential Reply:** Please return this form to Kim-Lan Trinh, Michigan Opera Theatre, 1526 Broadway, Detroit, MI 48226, or e-mail [ktrinh@motopera.org](mailto:ktrinh@motopera.org)

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My meeting with Dr. David DiChiera some 40 years ago made me realize how deep his commitment and drive is to bring great opera to Detroit and Michigan. Since the beginning, I was able to bring my



own mother and her friends to Michigan Opera Theatre.

My earliest memories of opera, operetta and classical music came from our

family weekend gatherings at our summer home on Lake Saint Clair. My mother sang opera and operetta and my aunt played the piano. I have such wonderful musical memories. All I ever heard was opera, and I still have all the old records.

I want to do my part, whenever I can, for tomorrow's youth of our city, offer them the exposure and availability to hear and see the great music

and opera and ballet of our world, right here and now."

—Ronald F. Switzer

Since 1985, Mr. Switzer has been a staunch supporter of MOT, participating in all phases of our capital campaigns as well as annual campaigns for opera and dance, and all major fundraisers and special events. He is a member of the General Director's Circle and the Avanti Society, MOT's group of friends who have made arrangements to include MOT in their estate plans.

"Thank you, Ron, for the memories and the kind thoughts!"

—David DiChiera



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 Pearl Vodka  
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 Piece of Cake Liqueurs  
 Pinnacle Whipped  
 Plaka Grill/Holiday Inn Express  
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# For your generosity, please take some credit.

Help ensure the future of the Michigan Opera Theatre by contributing to our endowment fund at the Community Foundation for Southeast Michigan. State law entitles you to a tax credit of 50 percent of the amount you contribute, subject to certain limits.

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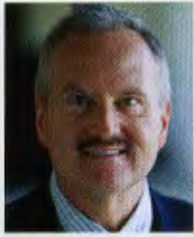
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# Volunteers



Dear Friends of Michigan Opera Theatre,

As the new MOTVA President I want to take a moment to recognize all of our devoted volunteers. Michigan Opera Theatre and the Detroit Opera House present one of the most diverse opera and dance series in the country. These programs require the collaboration of many, especially those who help out behind the scenes.

I would like to recognize some of our key volunteer groups: the hosts of our opening night dinners, cast parties and soirées; the committees that create our hallmark BravoBravo! event; our resident historians who conduct Opera House tours; our extraordinary corps of ushers; and our MOTVA Board members. To each of you who supports us through generous gifts of time and resources, my most sincere thanks.

If you are not yet a volunteer, I hope that you will consider joining us. Your tax-deductible membership entitles you to participate in our individual volunteer groups. For membership information please consult the MOTVA webpage at [www.michiganopera.org](http://www.michiganopera.org) under "support us," or call Christina Wagner at (313) 237-3236.

I hope that you enjoy the 2011-12 season. I look forward to working with you and thank you for your interest and involvement in the Michigan Opera Theatre Volunteer Association.

Terry Shea  
President  
MOTVA



Michigan Opera Theatre and the Detroit Opera House present one of the finest and most diverse opera and dance series in the country. This ambitious endeavor requires the collaboration of many, including those who help out behind the scenes. The talented, giving hands of our corps of volunteers make a significant positive impact on the overall operation of the company. We all thank you for your dedication and support!

## MOTVA Executive Committee

Terry Shea, President  
Nancy Moore, Secretary  
Steven Marlette, Past President  
Dodie David, Past President  
Gloria Clark, Past President

## MOTVA Board of Directors and Committee Chairs

Helen Arnoldi-Rowe, Divas/Divos  
Kathie Booth, Ushers  
Gwen Bowlby, Publicity & Development  
Gloria Clark, Opera League & Soirees  
Dodie David, Opera League  
Danielle DeFauw, Boutique  
Kevin Dennis, Board Member  
Marianne Endicott, Community Programs  
Rosemary Gugino, Volunteer Recognition  
Heather Hamilton, Special Projects Manager  
Amy Jidov, Membership  
Myrna Mazure, Operations  
Cheryl McIlhon, Dance Council  
Helen Millen, Ambassadors  
Jerrid Mooney, Young Professionals  
Joan Nagrant, Office Volunteers  
Dr. Wallace Peace, Opera Lectures  
Curtis Posuniak, Board Member  
Jeremy Zeltzer, Board Member

## 2011 OPERAtors

Lee Barthel  
Gwen Bowlby  
Gloria Clark  
Dodie David  
Marianne Endicott  
Barbara Frankel  
Alan Israel  
Amy Jidov  
Delphine Kerney  
Kathleen Maher  
John Novak  
Anthony Ruda  
Patricia Schultz  
Bernadette Weingartz

## 2010-2011

### MOTVA Soirée Hosts

Rick Bowers & Dan Treder  
Deborah & Michael Savoie and  
Marlene & Carl Bihlmeyer  
Deborah Meade  
Victoria & Robert Liggitt  
Debra & Richard Partrich

### BravoBravo! 2011 Co-Chairs

Dominic Arellano  
Piper Carter  
Jerrid Mooney

For more information on one of the many ways to volunteer at Michigan Opera Theatre, please call (313) 237-3236.



# Administration & Staff

**DAVID DICHIERA, FOUNDER & GENERAL DIRECTOR**

## DEPARTMENT DIRECTORS

Karen VanderKloot DiChiera, *Director of Community Programs & Learning at the Opera House*  
Carol Halsted, *Director of Dance*  
Dewan Mitchell, *Director of Bookings & Events Management*  
Rock Monroe, *Director of Safety & Security*  
Laura R. Nealssohn, *Director of Communications*  
David W. Osborne, *Director of Production*  
Mary Parkhill, *Director of Development*  
Jason Warzecha, *Director of Theatre & Parking Center Operations*

## ADMINISTRATION

William Austin, *Executive Assistant to the General Director*  
Timothy Lentz, *Archivist & Director, Allesee Dance & Opera Resource Library*  
Bryce Rudder, *Senior Librarian, Allesee Dance & Opera Resource Library*

## COMMUNICATIONS

Kimberly A. Mogielski, *Patron & Ticket Services Manager*  
Michael Hauser, *Marketing Manager*  
Kimberly Gray, *Ticket Services Assistant Manager*  
Felicia Burgess, *Tunisia Brown, Patron & Ticket Services Associates*  
Christy Gray, *Receptionist & Administrative Assistant*  
Mitchell Carter, *Website Coordinator*  
Jeff Strayer, *Communications Coordinator*  
John Grigaitis, *Photographer*  
Crystal Ceo, *Account Executive, Solomon Friedman Advertising*  
Toby Faber, *BRAVO Sales*  
Bill Carroll, *Public Relations Volunteer*

## COMMUNITY PROGRAMS

Mark Vondrak, *Associate Director & Tour Manager*  
Betty Lane, *Operations Manager & Singing Voice Specialist*  
Dolores Tobis, *Marketing Manager*

## TOURING ARTISTS OF COMMUNITY PROGRAMS

Betsy Bronson, Maria Cimarelli, Dan Greig, Bernard Holcomb, Joseph Jackson, Lois Kaarre, Betty Lane, Debbie Lannen, Amy Dolan Malaney, Kim Parr, Michael Parr, Madelyn Porter, David Pulice, Amanda Sabelhaus, Karl Schmidt, Trish Shandor, Christopher Vaught, Mark Vondrak, Alvin Waddles, Karin White

## COMPUTER SERVICES

John Grigaitis, *Information Technology Manager*  
Shelly Ratliff, *LAN Administrator*

## DANCE

Kim Smith, *Administrative Assistant*

## DEVELOPMENT

Kim-Lan Trinh, *Associate Director of Development, Planned Giving & Major Gifts*  
Danielle DeFauw, *Boutique Manager*  
Michelle DeLand, *Corporate Campaign Manager*  
Carolyn Geck, *Project Manager, BravoBravo! 2012*  
Heather Hamilton, *Special Projects Manager*  
Katherine Kucharski, *Foundation & Government Grants Manager, Database Consultant*  
Christina Wagner, *Annual Fund Manager*  
Stephani Yates, *Dance Patron Circle Campaign Manager & Project Manager, BravoBravo! 2012*

## FINANCE

Derrick Lewis, *Controller*  
Kimberly Burgess-Rivers, Rita Winters, *Accountants*  
Nick Williams, *Accounting Assistant*

## DETROIT OPERA HOUSE

### HOUSE MANAGEMENT

Randy Elliott, *House Manager*

### FACILITIES MANAGEMENT

Dennis Wells, *Facilities Manager*  
Jesse Carter, *Senior Building Engineer*  
Ben Latimer, *Building Engineer*  
Robert Mettetal, *Building Engineer*  
Timothy Johnson, *Building Maintenance*  
Bernard Williams, *Building Maintenance*

### FOOD & BEVERAGE

Angela Donaldson, *Food & Beverage Manager*  
James Young, *Assistant Food & Beverage Manager*  
Corey Scott, *Executive Chef*  
Edna Robinson, *Sous Chef*

### SAFETY & SECURITY

Lt. Lorraine Monroe, *Supervisor*  
Nicole Parker, Eric Strickland, *Stage Door Officers*  
Anthony Dorsey, Keith Lee, Richard Jones, Pamela Scott, Sgt. Daryl Stuckey, *Control Center Officers*

## DETROIT OPERA HOUSE PARKING CENTER

Robert Neil, *Manager*  
Paul Bolden, *Event Supervisor for Parking*

## PRODUCTION

### ADMINISTRATION

Elizabeth Anderson, *Production Coordinator*  
Carolyn Geck, *Production Administrator*  
Ken Saltzman, *Stage Manager*  
Brian August†, Amy Duffy\*, Nan Luchini\*†, *Assistant Stage Managers*  
Nancy Krolikowski, *Production Volunteer*

### MUSIC DEPARTMENT

David DiChiera, *Music Director*  
Suzanne Mallare Acton, *Assistant Music Director & Chorus Master*  
Roberto Mauro, *Artistic Consultant*  
Diane Bredesen, *Orchestra Personnel Manager*  
Jean Schneider, *Repetiteur*

### TECHNICAL & DESIGN STAFF

Daniel T. Brinker, *Technical Director*  
Monika Essen, *Property Master & Scenic Artist*  
Kendall Smith, *Lighting Coordinator*  
Bobby Tacoma, *Assistant Lighting Designer & Assistant Technical Director*  
Orsin Thanasi, *Technical Assistant*  
Dee Dorsey, *Supertitle Operator*  
Rudi Lauermann, *Recording Engineer*

### COSTUMES

Suzanne M. Hanna, *Costume Director*  
Mark Baiza, *Cutter/Draper*  
Laura Brinker, *Cutter/Draper\**  
Alice Moss, *Wardrobe Mistress*  
Katie Hein, *First Hand*  
Susan A. Fox, *Stitcher*  
Monika Essen, *Costume Painter*

### MAKEUP & HAIR

Elizabeth Geck, *Assistant Wig & Makeup Designer*

### STAGE CREW

John Kinsora, *Head Carpenter*  
Robert Mesinar, *Head Electrician*  
Alan Bigelow, *Head Propertyman*  
Henry Ruiz, *Head Sound*  
Robert Martin, *Head Flyman*  
Gary Gilmore, *Production Electrician*  
Mary Ellen Shuffett, *Head of Wardrobe*

IATSE Local #38, *Stage Crew*

IATSE Local #786, *Wardrobe*

\*The Medium/Carmina Burana

†The Marriage of Figaro



# General Information

## PHOTOGRAPHY, RECORDING & COMMUNICATIONS DEVICES

Photography or recording during any performance is strictly prohibited. You are welcome to take photographs in the lobby before or after a performance and during intermission. As a courtesy to our guests, please switch all electronic devices to silent mode and refrain from using them during the 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 on the third floor (Madison Street entrance) – 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 side) – press "3" on the elevator to reach this facility. All third floor restrooms are wheelchair accessible. A unisex, wheelchair accessible restroom is located in the Cadillac Opera Café.

## NO SMOKING

The Detroit Opera House is a smoke-free facility. Ash receptacles are provided at 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 an usher, who 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. Late seating policies are at the discretion of the production, not Opera House management.

## LOST & FOUND

Lost and Found is located in the Safety and 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

We encourage all our guests to take advantage of the Detroit Opera House Parking Center, located next to the Detroit Opera House. Pre-paid parking is available for all guests and can be purchased with tickets online or through the Detroit Opera House ticket office. This facility is reserved specifically for Detroit Opera House patrons during regularly scheduled performances. Entrances and exits are located on both John R. Street and Grand River Ave. Call (313) 237-7464 for more information.

## ACCESSIBILITY

Accessible seating locations for patrons in wheelchairs are located in all price ranges on the orchestra level. When purchasing 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, or visit the Guest Services desk located in the Vincent Lobby (Madison Street entrance). Although this is a complimentary service, we will hold a piece of personal identification while you are using the device. Please contact the ticket office at (313) 237-7464 should you desire special consideration.

## CHILDREN

Children are welcome; however, all guests are required to hold a ticket, regardless of age. In all cases, babes in arms are not permitted.

## SERVICES

Concessions stands are located on all levels. Please note that food and drinks are not permitted in the auditorium at any time. Coat Check is located at the Guest Services desk in the Vincent Lobby (Madison Street side). Please note that the Detroit Opera House does not accept responsibility for any personal articles that are not checked at the coat check.

## CONCEALED WEAPONS

Be advised that, for purposes of Michigan Compiled Laws, Section 28.425o(1)(f), this is an entertainment facility which has a seating capacity of more than 2,500 individuals. It is therefore against the law to carry a concealed pistol on the premises.

## RENTAL INFORMATION

The Detroit Opera House is available for rent by your organization. Please call (313) 961-3500, and ask to speak with the Director of Booking & Events Management.

## TICKET INFORMATION

The Detroit Opera House ticket office hours are Monday-Friday, 10 a.m. to 5:30 p.m. On performance days hours are 10 a.m. through the first intermission of the performance, except weekends, when the ticket office will open two hours prior to curtain time. Tickets are available online at [www.MichiganOpera.org](http://www.MichiganOpera.org). Tickets for all public events at the Detroit Opera House are also available through all TicketMaster outlets, by phone at (800) 745-3000, or at [www.TicketMaster.com](http://www.TicketMaster.com).

## DETROIT 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 per person. For more information, please call (313) 237-3425, or visit [www.MichiganOpera.org](http://www.MichiganOpera.org).

## IMPORTANT TELEPHONE NUMBERS

EMERGENCIES.....	(313) 237-3257
Michigan Opera Theatre .....	(313) 961-3500
General Information .....	(313) 961-3500
Lost and Found.....	(313) 961-3500
Ticket Office .....	(313) 237-SING (7464)
Usher Hotline .....	(313) 237-3253
Theater Rental Information ..	(313) 961-3500
Detroit Opera House Fax ....	(313) 237-3412
Press and Public Relations ..	(313) 237-3403
Detroit Opera House Parking Center .....	(313) 965-4052
Website.....	<a href="http://www.MichiganOpera.org">www.MichiganOpera.org</a>



### BravoBravo! 2011: On Location



BravoBravo! co-chairs Piper Carter, Dominic Arellano and Jerrid Mooney



Amp Fiddler performs at BravoBravo!

### Annual Golf Outing & Bridge Party



Bridge Party chair Mary Lee Gwizdala with Joanne Burgess, Fritz Mager and Roberta Dailey



Jason Rosenfeld, David Yates, Nick Thomas and MOT Board member Dean Friedman



MOT Board member Charli Podowski with Ann Manix, Lynn Ferron and Cynthia Johnson



2nd Annual Bridge Party at Wabeek Country Club



Steve Coden with golf outing co-chairs Don Pentzien and Harvey Yates



Fred Rollins, Tom Smith, MOT Board member Larry David, and Jerry Gordon





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*Lisa Burgess, culinary arts instructor, client.: black leather moto jacket and dress: Junya Watanabe - red mesh t/shirt: Yohji Yamamoto leather moto boot: Balenciaga*