MICHIGAN OPERA THEATRE

BRAVO

AT THE DETROIT OPERA HOUSE

Fall 2014

ELEKTRA
October 18-26, 2014

GISELLE
Houston Ballet
November 1-2, 2014

The 2014 Fall Opera Season is made possible by Ford Motor Company

The 2014-2015 Dance Season is made possible by the Lear Corporation
Welcome to our 44th season of Michigan Opera Theatre. As one of several performing arts options available to you in Southeastern Michigan, our goal is to exceed your expectations through presentations in opera, dance, and educational/community-based programs.

I am delighted to be in Detroit for my first full season with Michigan Opera Theatre and to work in concert with Founder and Artistic Director David DiChiera, a committed Board of Directors led by R. Jamison Williams, a dedicated professional staff, and an ever-growing corps of volunteers — all committed to enhancing your enjoyment of masterworks of repertoire performed by talented artists from the region and the world.

The MOT footprint reflects subscribers, individual ticket holders, and contributors who emanate from 60 counties, 30 states, and 14 countries. We are appreciative to all for enabling MOT to preserve its unique position as the largest producer/presenter of opera and dance in the Great Lakes region with a growing international audience.

I am pleased to acknowledge the Ford Motor Company as our 2014 sponsor of the Fall opera season and the title sponsor for the opening weekend of our 44th season, a role that they have played since the opening of the Opera House in 1996. In addition, we welcome the Lear Corporation for their generous sponsorship of the 2014/15 dance season. These leading sponsors are joined by individual sponsors, who are identified on the program pages that follow, in making it possible to bridge the gap between ticket sales, individual contributions and production costs for each presentation.

Our program book has been revised to include a “Behind the Scenes” feature. This section will profile various individuals who have played a significant role in the life of MOT. We hope that you will take note and join us as we salute those who make a difference in our organization.

The energy underway in Downtown Detroit is palpable. Along with the emergence of new construction projects (including office towers, restaurants, and residential zones), temporary rerouting of traffic is inevitable. MOT subscribers can avail themselves of guaranteed parking in the Detroit Opera House Parking Center by purchasing a season pass in order to minimize any delay in attending performances.

We are devoted to making your performance experience second to none. Please let us know how we can strengthen our relationship with you!

Wayne S. Brown
President & Chief Executive Officer

For some years Elektra has been on my wish list of operas to introduce to our MOT audience, but I feared that I might never find an artist who could fulfill the extraordinary vocal and dramatic demands of the title role. How fortunate we are that Christine Goerke, celebrated as one of the world’s leading exponents of the opera of Wagner and Richard Strauss, is with us to bring this intense work to our stage. We are also fortunate that a number of well-known and wonderful artists are joining her to take on the very difficult and essential roles that surround Elektra. Baritone Thomas Gazheli, who sang the title role in last season’s The Flying Dutchman, sings Orest, Elektra’s brother, and internationally renowned Canadian tenor Richard Margison, who sang Calaf in a past production of Turandot, sings the role of Aegisth. Elektra’s mother, the depraved and horrific Clytemnestra, is sung by Jill Grove, who triumphed in this role along with Christine Goerke at the Lyric Opera of Chicago. The pathetic sister, Chrysothemis, will be debuted by soprano Jennifer Check. Dominating the proceedings of this Greek drama is an amazingly challenging and powerful orchestral score, and how proud I am that our very own Michigan Opera Theatre Orchestra will demonstrate how it has matured over the years. At the podium is Maestro Steven Mercurio, marking his 20th opera at MOT, while Nicholas Muni, who conceptualized this production, makes his directorial debut with us.

In November, we launch our dance season with Giselle by one of the nation’s foremost ballet companies, Houston Ballet. Like the great opera houses of Europe, I had always imagined the Detroit Opera House to be a home for great productions of opera and dance. From the very outset, we have presented many of the major international and American dance companies, both classic and modern, including Bolshoi, Kirov, Ballet de Monte Carlo, American Ballet Theatre, Alvin Alley, and many more. Now, after several seasons without a full length ballet, we are delighted to present Giselle. With a beautiful score by Adolphe Adam, featuring the Michigan Opera Theatre Orchestra, this is the first of the great romantic ballets, and it has remained immensely popular to this day. Giselle plays a significant role in the history of Houston Ballet, since it was their premiere production in 1969 and has remained an important part of their repertoire ever since. You are sure to enjoy the beauty and masterful skill that Houston Ballet, under the artistic direction of Stanton Welch, brings to this timeless ballet.

Dr. David DiChiera
Founder & Artistic Director
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SUPPORTING THE ARTS
Honigman supports our community’s outstanding cultural organizations. A proud
partner of the Michigan Opera Theatre, we applaud our many colleagues’ contributions
and honor Alan E. Schwartz for his years of service to its Board of Directors and Trustees.

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July 1, 2014 – June 30, 2015

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Music
Richard Strauss

Libretto
Hugo von Hofmannsthal

World Premiere
Dresden, 1909
In German with English supertitle translations
Presented in one act
one hour and 45 minutes

Conductor
Steven Mercurio

Director
Nicholas Muni

Assistant Director
Michael Yashinsky

Set and Costume Design
Dany Lyne

Lighting Design
Nicholas Muni

Wig & Makeup Design
James D. Geier

Stage Manager
Ken Saltzman

Supertitle Translation
Nicholas Muni

Original concept by
Nicholas Muni for the
Cincinnati Opera.

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ELEKTRA
October 18-26, 2014
Cast

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<td>Jill Grove*</td>
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<td>Christine Goerke</td>
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<td>Chrysothemis</td>
<td>Jennifer Check*</td>
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<td>Richard Margison</td>
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<td>Zachary Coates*</td>
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<td>The Overseer</td>
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<td>Blake Bard†</td>
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* Michigan Opera Theatre debut
† Barbara Gibson Young Artist Apprentice

SYNOPSIS

Before the opera begins

Agamemnon, King of Mycenae, about to embark on the war with Troy in retribution for the abduction of his brother Menelaus’ wife Helen (the half-sister of Klytemnestra), sacrifices his first-born daughter, Iphigenia, to procure favor from the gods. His wife, Klytemnestra, infuriated with this cruel act, represes her hatred and when Agamemnom returns years later, victorious from the war, she butchers him in his bath, with the help of her paramour, Aegisth (the first cousin of Agamemnon). Terrified that her young son Orest will someday exact the revenge required by their cultural laws, she plans to murder the boy but is thwarted by Elektra, who sends Orest away for safekeeping with his Tutor. In the ensuing years, increasingly consumed with guilt and terror, Klytemnestra offers hourly blood sacrifices to appease the gods and ward off the return of Orest, who she is convinced will someday return to kill her.

The opera

In the fortress courtyard, the maids clean the spouts through which the sacrificial blood is disposed. While working, they comment on the insane and vile behavior of Elektra, who lives among the rocks like a wild animal. When one of the maids defends Elektra, she is severely beaten. When they have retreated into the palace, Elektra emerges for her daily ritual in memory of her murdered father, renewing her hope for the return of Orest to exact revenge and fantasizing about leading the triumphal dance in celebration of the murders of her mother and her cowardly paramour, Aegisth.

Unlike Elektra, who has refused to live under the same roof as her murderous mother, her younger sister Chrysothemis has continued to live the life of a Princess. She enters to warn her older sister that their mother has plans to lock Elektra away in the tower. Chrysothemis then reveals her hatred of living a half-death in the palace and how she yearns for a normal life, to marry and bear children, all to the disdain of Elektra who cares only for justice through revenge. Commotion is heard within the palace as Klytemnestra prepares yet another horrific sacrifice. After the bloodshed fails to appease the gods, Klytemnestra decides to emerge from her safe haven to speak with Elektra, confusing how she has constant nightmares and cannot appease the gods, no matter how many sacrifices she offers. Elektra calms her mother by revealing that she herself is a goddess and names the one sacrifice that will end her mother’s torments: Klytemnestra. There will come a time when the axe with which she killed her husband will be handed to Orest by Elektra, and will crash down upon her head. Only then the dreams will stop.

A message is delivered to the Queen and she begins to laugh hysterically, confusing Elektra. After the Queen and her retinue have retreated back into the fortress, Chrysothemis returns with the news: Orest is dead, trampled by his own horses. Elektra reacts insanely, refusing to accept this crushing truth. She then decides on the unthinkable: she and her sister will exact the required vengeance. Chrysothemis is repulsed and rushes away in horror as Elektra curses her, subsequently deciding to take on the mantle of her brother’s responsibility and exact revenge on her own.

She searches for the axe that killed her father, but is interrupted by a mysterious man who comes into the courtyard. She hears that he is expecting to be invited into the fortress because he has a message for the Queen. He claims to be a friend of Orest, and says that he was with him at the time of his death. Elektra’s intensely grieving behavior suggest to the man that she must be a blood relative of Orest and Agamemnon. Then she suddenly recognizes him: it is Orest who has come back in disguise. Elektra is initially ecstatic, but also ashamed of what she has become and how she has sacrificed her own royal state for the cause.

Orest’s Tutor interrupts the siblings; their task is dangerous and must not be jeopardized. The two men are invited into the fortress to deliver their message. A bloodcurdling scream is heard from within and Elektra urges Orest on in killing their mother. Aegisth suddenly returns, ecstatic to have heard that Orest is dead, and wishes to speak with the messengers. Elektra happily ushered him inside the palace. As Aegisth screams and calls for help, Elektra replies: “Agamemnon hears you.”

Elektra begins her triumphal dance.

DIRECTOR’S NOTE

In this production, several central ideas fascinated our team. First, there are three conditions in the culture of this royal family that fuel the tragedy, but that are not common knowledge for present day audiences: 1) the spirits of those who are slain unjustly suffer unbearable torment until they are avenged; 2) only male family members are permitted to exact justice through revenge; and 3) the most egregious crime of all is matricide.
These conditions ultimately place Orest in an impossible situation: in order to fulfill his filial duty to avenge his father, he must murder his mother.

But these conditions also fuel Elektra’s dilemma: killing her mother will not bring peace to her father’s spirit. For this reason, she has lived all these years without killing her mother herself, though she has had ample opportunity. This is also why Klytemnestra has allowed both her daughters to live in the palace: they are absolutely no threat to her, unlike Orest, whom the Queen has ordered to be killed, even as a young boy. It is precisely because only Orest is permitted to exact revenge that both Elektra and Klytemnestra are obsessed with his return; Elektra descends into insanity upon hearing the (false) report that Orest has died, while Klytemnestra wildly celebrates the same news.

Within the context of the cultural traditions of ancient Greece, a second notion intrigued us. The truly shocking turn of events in this piece is Elektra, a woman, deciding to exact revenge on her own. In a sense, this decision ignites a mythical journey into territory never before traversed in this culture: a woman who is willing to incur the unimaginable wrath of the gods for violating two sacred laws: a woman taking justice into her own hands and matricide. For this reason, we believe, the piece divides itself roughly in half, the fulcrum point being the (false) report that Orest is dead. Upon hearing this news, Elektra undergoes a sort of “death” and emerges as a woman willing to travel this uncharted course. This thought prompted a question for us: what if the news of Orest’s death were true? What if the second half of the opera were a fantasy of Elektra’s, a defensive reaction by her own psyche to avoid the consequences of the decision she has made?

The issue of what actions were permissible for women in this patriarchal society also suggests a strange similarity between Klytemnestra and Elektra: both have stepped outside the cultural bounds of what a woman was permitted to do by deciding to take vengeance into their own hands; Klytemnestra by killing Agamemnon in revenge for his killing their daughter Iphigenia and Elektra for her decision (though ultimately not fulfilled) to murder her mother to avenge the killing of her father. In Klytemnestra, the audience witnesses the real consequences of such an act on the part of a woman, though she commits homicide as opposed to matricide. In Elektra, the audience witnesses the consequences of the urge to commit matricide. In both cases, however, the message is clear: woe to the woman who dares to act like a man.

Finally, we feel this story takes on even greater power when placed in the context of the tragedy of the House of Atreus. For this reason, we have included a version of the “family tree” as Elektra herself might have written it up during her years of waiting for Orest’s return. In viewing this outline of horror, the extreme behavior of the characters perhaps becomes both more understandable and pitiful.

— Nicholas Muni
Interview with Elaine Fontana, MOT supporter

BY MICHAEL YASHINSKY

Near the thunderous close of Elektra, the title princess triumphantly proclaims these words, a rare reference to the very opera-ness of the opera: “Ob ich die Musik nicht höre? Sie kommt doch aus mir!” [Do I hear the music? Why, it comes from me!]. She is taking credit for her world (even away from Strauss, the composer!), claiming her role in the exultation, sound, and celebration that are heard onstage. She does not merely let the music play—she bonds herself to it.

So has Elaine Fontana done in her long history of supporting Michigan Opera Theatre. The Chairwoman and former CEO of the Michigan Opera Theatre is not content to merely enjoy opera (though she certainly does that, too)—she takes an active role in making sure it thrives in her native Michigan. A devoted fan of the art form since she grew up with her first husband, an operatic baritone, she has donated generously to Michigan Opera Theatre beginning in its earliest days. Now she is sponsoring Christine Goerke’s appearance in Elektra. The sweet Mrs. Fontana recently spoke with us about that decision and how opera is, when it comes down to it, even better than cake.

Why opera?
I love the fact that everything is synthesized together. I studied English literature, so I'm still really interested in how someone puts a great piece of work together in writing. But here you have an art form that is more than that—it's everything. The music, the theatre, the whole experience. And to me, it's just the top. It's the whipped cream on top of the cake.

And why Ms. Goerke?
I like supporting new talent for MOT. That once clicked for me—I realized, if I'm going to donate, that's how I'd like to help. What keeps an opera company going is the talent. That's exactly why I decided to underwrite Christine Goerke. I know that people will come to hear a really special voice.

What is another special voice that stands out in your MOT memories?
I remember when Joan Sutherland came for Norma. That was an incredible performance. I'd never seen her before. I think it was in the Masonic Temple. And it was HOT, it wasn't air-conditioned! But she was just unbelievable.

What makes supporting opera here worthwhile?
It helps make Detroit a city of culture. If you went to Paris or Rome or any great city, there's going to be an opera house. If you don't have an opera house, it's a big hunk of culture that you’re taking away. Especially when you're surrounded by a football stadium, a baseball stadium, a hockey stadium—which is fine, but you need to have that culture, that art. I would hate to see that disappear. It's a part of our heritage.

Especially, as you said, since opera is such a splendid, complex, tasty art.
Oh yes. When you leave an opera, you're going to think about it, hear the melodies in your head, read about the performers, the history. My stepson Carl performs as a supernumerary as often as he can, just to be around it all! It's become a tradition in our family to follow this opera company.

And how does it compare to the others you've seen in your travels?
When I was in Budapest, I went to the opera. And it wasn't as good as what we do here! So it gives you more perspective, to see these operas in different places, and to realize that the caliber of opera we have here is really excellent. It's fabulous.
Christine Goerke
Elektra
Soprano Christine Goerke has sung much of the great soprano repertoire, beginning with the Mozart and Handel heroines and now moving into dramatic Strauss and Wagner roles, in many of the most important opera houses of the world including the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, Royal Opera House, Paris Opera, Teatro alla Scala, Deutsche Oper Berlin, and Teatro Real in Madrid. She has also appeared with a number of leading orchestras including the New York Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, Cleveland Orchestra, Los Angeles Philharmonic, and the BBC Symphony Orchestra at the BBC Proms. She last appeared at Michigan Opera Theatre in Fidelio in April 2013. Ms. Goerke’s vast discography includes Vaughan Williams’ A Sea Symphony with the Atlanta Symphony Orchestra, Brahms’ Liebeslieder Walzer, Poulenc’s Stabat Mater, Szymanowski’s Stabat Mater, and Dvorak’s Stabat Mater, all with Robert Shaw; the title role in Iphigenie en Tauride, and Britten’s War Requiem.
This season, Ms. Goerke’s many engagements include the title role in Florencia en el Amazonas at the Washington National Opera, and her first fully staged performances of Brunnhilde in Die Walküre at both the Canadian Opera Company and the Houston Grand Opera.

Elizabeth Byrne
The Overseer
Particularly suited to the German repertoire, soprano Elizabeth Byrne has sung the role of Senta in Der fliegende Holländer with Portland Opera, Arizona Opera, Austin Lyric Opera, and the Boston Symphony Orchestra under the baton of Maestro James Levine. She has performed Brunnhilde in Siegfried with the Staatsoper Stuttgart, Brunnhilde in Die Walküre with Austin Lyric Opera, Sieglinde in Die Walküre with the Knoxville Symphony Orchestra, and Gudrun and Gerhilde with the Lyric Opera of Chicago. Other career highlights include Kostelnička in Jenůfa and Salome at Glimmerglass Opera, the Composer in Ariadne auf Naxos with Dallas Opera, and Leonora in Fidelio with the Scottish Opera. At the Metropolitan Opera she has sung the roles of The Duchess of Parma in Busoni’s Doktor Faust and the Fourth Maid in Elektra, and at the Lyric Opera of Chicago she performed the Overseer in the Götz Friedrich production of Elektra and covered Ortrud in Lohengrin.

Jennifer Check
Chrysothemis
This season, soprano Jennifer Check makes her Michigan Opera Theatre debut with these performances of Chrysothemis. Also this season, she returns to the Metropolitan Opera as Donna Elvira in Don Giovanni, High Priestess in Aida, and Voce dal Ciel in Don Carlo. She sings Verdi’s Requiem with the San Diego Symphony and at Avery Fisher Hall and in the summer, she returns to the Caramoor International Music Festival. Ms. Check recently debuted the Verdi heroines in Macbeth (Nancy, followed by Palm Beach), Il trovatore (Salt Lake City), and Don Carlos (Caramoor) as well as sang her first performances of Ariadne auf Naxos (Toulon).
Other recent operatic performances include Almira in Muhly’s Dark Sisters (Gotham Chamber Opera, Philadelphia), Norma (Palm Beach, Philadelphia), Elektra (London), Iphigenie en Tauride (Valencia), Dialogues des Carmélites (Austin), The Legend of the Invisible City of Kitezh (Amsterdam), Elektra (Tokyo). At the Metropolitan Opera, she has sung previous productions including Die Frau ohne Schatten, Turandot, Don Carlos, Gianni Schicchi, and Stiffelio. Concert performances include engagements with the Shanghai Symphony Orchestra, Milwaukee Symphony Orchestra, New Jersey Symphony Orchestra, Boston Symphony Orchestra, Verbier Festival, Spoleto Festival U.S.A., Charlotte Symphony, Utah Symphony, Memphis Symphony Orchestra, among others.

Jessica Dold
5th Maid servant
Soprano Jessica Dold’s recent highlights include soprano soloist in Beethoven’s Symphony No. 9 with the Detroit Medical Orchestra as well as Robert Ray’s Gospel Mass with UMS in Ann Arbor, MI. She has also performed with Arbor Opera Theatre (Mimi, La bohème; Contessa Almaviva, Le nozze di Figaro), Mercury Opera Rochester (Alice Ford, Falstaff) and the Blue Lake Opera (Josie, The Last Leaf). Jessica has earned the top prize in the Nicholas Loren Vocal Competition and the Orpheus Competition, as well as First prize in the Gerda Lissner Foundation Competition, Houston Grand Opera’s Eleanor McCallum Competition and Florida Grand Opera’s Young Artist Studio auditions. She has completed Apprentice Artist programs with Sarasota Opera and Santa Fe Opera. A native of Kansas City, Kansas, she received a Bachelor of Music Education Degree from Pittsburg State University and a Master of Music Degree in Voice Performance from Florida State University.

Sequita DuBose
4th Maid servant
Sequita DuBose makes her Michigan Opera Theatre debut as 4th Maid servant in Strauss’ Elektra. Additional opera credits include: Clarinda in La Cenerentola at Opera Memphis, Musetta in La Bohème at DiCapo Opera, Rachel in Harriet Tubman: When I Crossed that Line to Freedom, Annie in Porgy and Bess at Royal Danish Opera and Lyric Opera of Chicago, Clara in Porgy and Bess for PAB Theater Inc. (U.S. national tour), and Victoria in the world premiere of The Mask in the Mirror at Trilogy: An Opera Company. Other performed roles include Pamina in Mozart’s The Magic Flute, Erisbe in Cavalli’s L’Ormindo, Lauretta in Puccini’s Gianni Schicchi, Nanetta in Verdi’s Falstaff, and both Susanna and Countess in Mozart’s Le Nozze di Figaro. Ms. DuBose has received high rankings in the Gerda Lissner Foundation International Vocal Competition, the Kurt Weill Vocal Competition, and most recently, the American Traditions Competition.
Kristin Eder
3rd Maid servant
Mezzo-soprano Kristin Eder has appeared as a guest soloist with organizations such as the Toledo Symphony, the Tallahassee Symphony Orchestra, the Illinois Symphony Orchestra, the Bozeman Symphony, the Oakland Choral Society, and the Adrian Symphony. She has also performed with Arbor Opera Theatre, The Metropolitan Baroque Ensemble, and the University of Michigan Opera Theatre. Ms. Eder completed her doctorate in vocal performance at the University of Michigan, where she also received Master's degrees in vocal performance and choral conducting. Her 2014-2015 season includes performances of Handel's Messiah, Mozart's C Minor Mass and Solemn Vespers, Bach's B Minor Mass, Beethoven's Symphony no. 9, and a performance of Mahler's Das Lied Von der Erde in the Weil Recital Hall at Carnegie Hall. In September 2014, the University Musical Society's performance of Milhaud's Orestia of Aeschylus was released internationally on the NAXOS label, featuring Ms. Eder in the role of Electre. Ms. Eder resides in Canton, MI with her husband and two young daughters. She teaches in the voice departments at the University of Michigan and Adrian College.

James D. Geier
Wig and Makeup Designer
James Geier regularly designs wigs and makeup for Pittsburgh Opera and Cincinnati Opera. He formerly worked as a staff makeup artist and wigmaker for a decade with San Francisco Opera and, more recently, as resident wig and makeup designer for Florida Grand Opera. Mr. Geier is a graduate of the Theatre Arts Department at Brandeis University and completed apprenticeships with both the San Francisco and Santa Fe operas. He has worked for several film companies, including Lucasfilms Ltd., as well as an impressive number of opera, ballet, and theatre companies. His credits include the Denver Center Theatre Company, Cincinnati Shakespeare Company, Cincinnati Ballet, Spoleto Festival USA, Opera Theatre of Saint Louis, Baltimore Opera, Austin Lyric Opera,

Thomas Gasheli
Orest
German bass-baritone Thomas Gasheli is a regular guest at international opera and concert stages. Following his MOT debut in the title role of 2013's The Flying Dutchman, Mr. Gasheli has performed at Opera Liege (Belgium) as Don Pizarro, and at NCPA Beijing as High Priest in Samson and Delilah.
Mr. Gasheli is also known as a concert singer with a broad concert repertoire – highlights include performances at the Philharmonie Berlin, Musikvereinsaal Vienna, Philharmonie Köln, Musikhalle Hamburg, and Haydn Orchestra Bolzano.
Seattle Opera, Tulsa Opera, Fort Worth Opera, Opera Omaha, Portland Opera, the Bolshoi Ballet, Kirov Ballet, San Francisco Ballet, Fresno Grand Opera, and American Ballet Theatre.

**Jill Grove**

Klytemnestra

Renowned for her distinctive dramatic voice and passionate artistry, American mezzo-soprano Jill Grove has garnered critical acclaim throughout America and Europe for her distinguished portrayals of the heroines of German and Italian opera. She is equally at home with the world’s leading orchestras. Highlights of Ms. Grove’s 2014-2015 season include her company debut with Michigan Opera Theatre, followed by her reprise of Jezibaba in Rusalka with New Orleans Opera, a role that garnered her critical acclaim this past season at Lyric Opera of Chicago in a new production directed by Sir David McVicar and conducted by Sir Andrew Davis. Ms. Grove returns to Lyric Opera of Chicago as part of Lyric Unlimited, a new educational initiative that expands community engagement through artistic innovation, performing in the world premiere production of The Property at several venues in the Chicagoland area. Ms. Grove will also make her company and role debut with Utah Opera as Baba the Turk in The Rake’s Progress under the baton of Thierry Fischer.

**Dany Lyne**

Scenery and Costume Designer

Dany Lyne has been involved in 72 productions in Canada, the U.S. and Europe, including shows at the Stratford Festival, the Canadian Opera Company and Soulpepper Theatre. Ms. Lyne won the $100,000 Elinore & Lou Siminovich Prize for 2006, Canada’s largest annual theatre award.

**Richard Margison**

Aegisth

Hailed for his ringing top notes and powerful stage presence, Canadian tenor Richard Margison is one of the most critically acclaimed singers on the international stage today. He performs regularly in many of the world’s leading opera houses including the Metropolitan Opera, La Scala, the Canadian Opera Company, the Royal Opera House, Covent Garden, the San Francisco Opera, the Théâtre Royale de la Monnaie in Brussels, the Sydney Opera and the Grand Teatro del Liceu in Barcelona. Past triumphs include Bacchus in Ariadne auf Naxos (Metropolitan Opera, Canadian Opera Company, Opera Oviedo, Covent Garden, Teatro Real), Radames in Aida (Metropolitan Opera, l’Opéra de Montréal, Lyric Opera of Chicago, Opera Oviedo), Calaf in Turandot (Metropolitan Opera, Liceu Barcelona, Guangzhou Opera House), Pollione in Norma (Vancouver Opera), Riccardo in Un Ballo in Maschera (l’Opéra de Montréal, Hamburg Staatsoper, Covent Garden), Aegisth in Elektra (Seattle Opera, New York Philharmonic), Mannrico in Il Trovatore (l’Opéra de Québec, Metropolitan Opera, Canadian Opera, Berlin Staatsoper, San Francisco Opera) Florestan in Fidelio (Seattle Opera, Vancouver Opera). Concert appearances include Mahler’s Symphony No. 8 with the Toronto Symphony and appearances with many of the world’s leading orchestras including the Royal Philharmonic in London, the Philadelphia Orchestra, the San Francisco Symphony, the Montreal, Vancouver and Toronto Symphony Orchestras, the National Arts Centre Orchestra in Ottawa and at the Ravinia Festival.

**Steven Mercurio**

Conductor

This fall marks American maestro Steven Mercurio’s twentieth production with MOT; after most recently conducting last falls The Flying Dutchman. An internationally acclaimed conductor and composer whose musical versatility encompasses the symphonic and operatic worlds, he was Music Director of the Spoleto Festival and Principal Conductor of the Opera Company of Philadelphia for five years. Mr. Mercurio is also a sought-after collaborator for many award-winning recordings, arrangements and film projects, most notably “Christmas in Vienna with the Three Tenors.” For the stage, he has conducted more than 50 operas in seven different languages in many of the world’s best loved opera houses. His most recent symphonic composition, “A Grateful Tail,” based on a love of dogs, had its world premiere in Prague and is available on Eros Sound Recordings.

**Nicholas Muni**

Stage Director, Lighting Designer

Nic Muni is making his directorial debut with MOT. His recent productions include the U.S. stage premiere of Das Liebesverbot at Glimmerglass Opera, La Finta Giardiniera & L’Amore dei Due Mondi at San Francisco Opera; Carmen at Boston Lyric Opera; and Cardillac at Opera Boston, the U.S. Stage premiere of El Amor Brujo/La Vida Breve at Manhattan School of Music; and Don Giovanni at Opera Philadelphia. In Europe he has directed for the Prague National Opera, the Kurt Weill International Festival, Theater Erfurt, Tirolerlandestheater in Innsbruck and Stadttheater Bern. His revival of Jenufa at the Canadian Opera Company in 2003 received Canada’s prestigious DORA award for best theater production of the year. Mr. Muni served as Artistic Director for the Tulsa Opera (1987-93) and Cincinnati Opera (1996-2005); he is currently Professor of Stagecraft at The Academy of Vocal Arts and Bard Conservatory of Music Vocal Arts Program. His upcoming projects include Dido and Aeneas/Orpheus Britannicus and Die Freiheit in the Conservatory of Music, where he will also be on faculty for the year, Don Giovanni at San Diego Opera and Don Pasquale at San Francisco Opera Merola Program. He currently teaches acting at Academy of Vocal Arts in Philadelphia, Bard Conservatory of Music, Peabody Conservatory; and University of Kentucky in Lexington.

**Melissa Parks**

1st Maidservant

American mezzo-soprano Melissa Parks returns to the MOT stage, having last sung the role of Katisha in 2010’s Mikado. Ms. Parks recently made her Italian debut as Mrs. Lovett in Bologna, Modena, Lugo and Piacenza, in the Italian premiere of Sweeney
Todd, and sang the role of Mescalina in Ligueti’s Le Grande Macabre with the New York Philharmonic conducted by Alan Gilbert. Of her performance, The New York Post proclaimed that she “...combined a firm mezzo-soprano with the high-camp mugging one would expect in the role.” Following her MOT engagement, she will sing the role of Ruth in The Pirates of Penzance for both Shreveport Opera and Pensacola Opera. Her expansive repertoire includes roles like Queen of the Fairies in Iolanthe, Zulma Lilith in Algeri, Buttercup in H.M.S. Pinafore, Gertrude in Romeo et Juliette, and Ruth in Pirates of Penzance. Ms. Parke made her debut with the Metropolitan Opera in both La Fille du Regiment and Aufstieg Und Fall der Stadt Mahagonny and was winner of the 5th Luciano Pavarotti International Voice Competition.

Diane Schuff
2nd Maid servant
Diane Schuff returns to the stage of the Detroit Opera House this fall in her first role with Michigan Opera Theatre after performing with the ensemble in both William Bolcom’s A View from the Bridge and Puccini’s Turandot last season. Ms. Schuff holds the honor of being a National Semi Finalist in the Metropolitan Opera Competition and was an apprentice with San Francisco Opera’s Merola Program where she performed the roles of Prince Orlofsky in Die Fledermaus and Zulma in L’Italiana in Algeri. As a member of Boston Opera Collaborative, Diane performed the roles of Clytemnestre in Gluck’s Iphigénie en Tauride, The Moth/ Witch in Hansel and Gretel, and the Old Priestess in Poulenc’s Dialogues des Carmélites. Regional credits also include roles with Opera for the Young, and Milwaukee Opera Theater. A recent transplant to the Detroit Metro area, Ms. Schuff sings at Grosse Pointe Memorial Church, as soloist and section leader.

Blake Bard
Young Servant
Tenor Blake Bard, from Ulman, MO, is making his Michigan Opera Theatre debut as the Young Servant in Elektra, and the Registrar in Madame Butterfly. He sang with the Michigan Opera Theatre Chorus during the 2013-2014 season which included The Flying Dutchman, La Traviata, A View from the Bridge, and Turandot. Recent roles include Parpignol in La Bohème with Toledo Opera, Danilo in The Merry Widow and Le Chevalier in Dialogues des Carmélites with Bowling Green State University, Prunier in La Ronde and Franz (cover) in Les Contes d’Hoffmann with Chicago College of Performing Arts. As a Young Artist with Chicago Opera Theatre, Blake covered Egeo and Sole in Glissement and Mambre in Mose in Egitto. Blake holds both Bachelor’s and Master’s Degrees in Voice Performance from Bowling Green State University. Other special interests include Reed doubling for musicals, costuming, directing, and farm living.

Barbara Gibson Young Artist Apprentice Program

Jeff Byrnes
Old Servant
Baritone Jeff Byrnes is a native of Arlington, TX, and is making his company debut. He has performed the role of Leporello in Don Giovanni, and The Mikado in The Mikado with The Natchez Festival of Music. He has also performed Sprecher in Die Zauberflöte and Pilate in The St. John Passion with CCM Opera, Dapertutto and Dr. Miracle in Les Contes d’Hoffmann, and Figaro in Le Nozze di Figaro along with Tom Carter in Hotel Casablanca with the Seagle Music Colony. He covered Germont in La Traviata and Balstrode in Peter Grimes with Des Moines Metro Opera. Mr. Byrnes appeared numerous times with LSU Opera performing the roles of Colline in La Bohème, The Doctor in Vanessa, Bartolo in Le Nozze di Figaro, Simone in Gianni Schicchi, and Count Capulet Roméo et Juliette. He was a regional finalist in the Rocky Mountain Region of the Metropolitan Opera National Council auditions in 2014, and was given the Encouragement Award in the New Orleans district in 2010. He was also seen on the PBS Special David Amram: The First 80 Years performing the role of Sir Toby Belch in Twelfth Night.

Zachary Coates
Tutor of Oreste
Baritone Zachary Coates is making his debut with MOT. Mr. Coates recently completed his graduate studies at Indiana University, where he performed in the roles of Count Almaviva in Le Nozze di Figaro, Aye in Akhnaten, Don Giovanni in Don Giovanni, Sid in Albert Herring, Guglielmo in Così fan tutte, Wagner in Faust, and the Gallery Director in Vincent. Roles elsewhere include John Brooke in Little Women with Opera North, Golaud in Pelléas et Mélisande with Westminster Opera Theater, and the Father in Hansel and Gretel with Opera MODO. Off the opera stage, Zachary is a passionate advocate of art song, and is seen frequently in recital.

Jenny Cook
The Trainbearer
Soprano Jenny Cook made her operatic debut as Donna Elvira in Don Giovanni with the New York Lyric Opera. She also sang the role of Contessa Almaviva in Le nozze di Figaro at Symphony Space with the same company. Last year, she was the soprano soloist for the Midland Symphony Orchestras performance of Beethoven’s Ninth Symphony. This summer, she participated in the Castleton Festival where she covered the role of Donna Anna in Don Giovanni and performed in various scenes. Ms. Cook has performed as a recitalist in Carnegie Hall and has participated in master classes with Renee Fleming and Kathleen Kelly. She completed her graduate work in vocal performance at Michigan State University where she performed several roles with the MSU Opera Theater including the title role in Carlisle Floyd’s Susannah and Giulietta in The Tales of Hoffman.
Music by Adolphe Adam (1803-1856)

Choreography by Marius Petipa (1819-1910), after Jean Coralli (1779-1854) and Jules Perrot (1810-1892)

Produced & Staged by Ai-Gul Gaisina

Scenic & Costume Design by Peter Farmer

Lighting Design by Tony Tucci, Recreated by Lisa J. Pinkham

Stage Manager: Sarissa Michaud

Michigan Opera Theatre Orchestra conducted by David Briskin

World Premiere: on June 28, 1841 by the Paris Opera Ballet at Théâtre de l'Academie Royale de Musique in Paris, France.

Houston Ballet Premiere: on September 27, 1979 at Jones Hall for the Performing Arts in Houston, Texas.

This performance lasts approximately an hour and forty minutes.

There will be one twenty minute intermission.

HOUSTON BALLET
STANTON WELCH - ARTISTIC DIRECTOR

Presents

GISSELLE
November 1-2, 2014

LEAR CORPORATION

The 2014-2015 Dance Season is made possible by the Lear Corporation

This production of "Giselle" by the Houston Ballet is supported by a generous gift from the Betty, Marvin and Joanne Danto Dance Endowment.

The Michigan Opera Theatre Orchestra is generously sponsored by Marlene Boll.

Nora Moroun — Opening Night Sponsor

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CAST
Giselle ........................................ Sara Webb (11/1)*
                                  Yuriko Kajiya (11/2)*
Albrecht ..................................... Connor Walsh (11/1)
                                  Jared Matthews (11/2)
Hilarion ..................................... Ian Casady (11/1)
                                  James Gotesky (11/2)

ACT I: A RHINELAND VILLAGE
Berthe, Giselle's Mother .................. Barbara Bears**
Wilfred, Albrecht's Squire ............. Charles-Louis Yoshiyama
The Duke of Courland ..................... Linnar Looris
Bathilde, His Daughter ................... Jessica Collado
Master of the Hunt ....................... Christopher Coomer (11/1)
                                  William Newton (11/2)
Male Friends ............................... Rhodes Elliott
                                  Christopher Gray
                                  Oliver Halkowich
                                  Jim Nowakowski
Female Friends ........................... Soo Youn Cho
                                  Megumi Takeda
                                  Allison Miller
                                  Lauren Strongin
Peasants and Courtiers ................. Artists of Houston Ballet

ACT II: GISSELLE'S GRAVE IN THE FOREST
Myrtha, Queen of the Wilis ............. Soo Youn Cho (11/1)
                                  Katharine Precourt (11/2)
Two Wilis ................................... Jessica Collado
                                  Nao Kusuzaki
Wilis ........................................ Artists of Houston Ballet

*Kevin Dennis and Jeremy Zeltzer —
Principal Dancer Sponsor.
**Guest Artist

SYNOPSIS

ACT 1
Young and innocent, passionate about dancing, Giselle, a peasant girl, is in love.
She is courted by Albrecht, Duke of Selesia, who disguises himself as a peasant lad and visits her in the village.
Hilarion, a gamekeeper who is secretly in love with Giselle, witnesses their meeting and becomes jealous and suspicious.
Berthe, Giselle's overprotective and superstitious mother, is concerned for her daughter's delicate and fragile health.
She warns Giselle that too much dancing could be dangerous and that young girls who die before marriage are destined to become Wilis — vengeful, ghoul-like creatures.
The unexpected arrival of a hunting party led by the Prince of Courland and his daughter Bathilde — the real fiancée of Albrecht — brings more dancing to the autumn harvest celebration.
Amidst the joyous festivities Hilarion reveals Albrecht's true identity. The shock of Albrecht's betrayal brings Giselle to a state where she loses her reason. Devastated, she collapses and dies of a broken heart.

INTERMISSION

ACT 2
In the gloomy village cemetery Myrtha, the Queen of the Wilis, holds her mystical and supernatural powers over the magical sisterhood. Each night between dusk and dawn, the Wilis do her bidding, seeking only male prey that they force to dance until they are exhausted or their hearts give out, or until they are so weak, the men can be thrown to their deaths in the nearby lake.
Hilarion mourns by Giselle's grave but flees in terror when he is visited by the ghastly forms.
Albrecht, sad and remorseful, brings field flowers to Giselle's grave. He senses her spirit around him.
Hilarion falls victim to the Queen of the Wilis. He succumbs to her powers and to those of her spirit helpers and drowns in the lake.
Giselle defies Myrtha and dances all through the night until Albrecht is at the very point of exhaustion.
The sound of the church bell heralds the dawn. The Wilis vanish and the spirit of Giselle disappears with the soft morning light. Albrecht is saved and is left with only her memory to cherish.
ABOUT HOUSTON BALLET

On February 17, 1969 a troupe of 15 young dancers made its stage debut at Sam Houston State Teacher's College in Huntsville, Texas. Since that time, Houston Ballet has evolved into a company of 55 dancers with a budget of $24.5 million (making it the United States' fifth largest ballet company by number of dancers), a state-of-the-art performance space built especially for the company, Wortham Theater Center, the largest professional dance facility in America, Houston Ballet's $46.6 million Center for Dance which opened in April 2011, and an endowment of just over $69 million (as of June 2014).

Austrian choreographer Stanton Welch has served as artistic director of Houston Ballet since 2003, raising the level of the company's classical technique and commissioning many new works from dance makers such as Christopher Bruce, Jorma Elo, James Kudelka, Trey McIntyre, Julia Adam, Natalie Weir, Nicolò Fonte, and Edward Liang. Executive Director James Nelson serves as the administrative leader of the company; a position he assumed in February 2012 after serving as the company's General Manager for over a decade.

Houston Ballet has toured extensively both nationally and internationally. Over the last decade, the company has appeared in London at Sadler's Wells, at the Bolshoi Theater in Moscow, Russia, in six cities in Spain, in Montréal and Ottawa, at The Kennedy Center in Washington, D.C., in New York at City Center and The Joyce Theater, at Théâtre des Champs Elysées in Paris, and in cities large and small across the United States. Houston Ballet has emerged as a leader in the expensive, labor-intensive task of nurturing the creation and development of new full-length narrative ballets.

Writing in Dancing Times in June 2012, dance critic Margaret Willis praised Houston Ballet and highlighted the fact that “During his own tenure, (Stanton) Welch has upheld the standard and Houston Ballet now shows off a group of 55 dancers in splendid shape. With fast and tidy footwork, they are technically skillful and have strong, broad jumps and expansive, fluid movements. The dancers' musicality shines through their work, dancing as one with elegance and refinement — and they are a handsome bunch too!...if ballet were an Olympic sport, see Houston Ballet well on the way to achieving gold.”

Houston Ballet Orchestra was established in the late 1970s and currently consists of 61 professional musicians who play all ballet performances at Wortham Theater Center under music director Erhmanno Florio.

Houston Ballet’s Education and Outreach Program has reached approximately 33,500 Houston area students (as of the 2013-2014 season). Houston Ballet’s Academy has 950 students and has had four academy students win awards at the prestigious international ballet competition the Prix de Lausanne, with one student winning the overall competition in 2010. For more information on Houston Ballet visit www.houstonballet.org.

ARTISTIC PROFILES

STANTON WELCH

(Houston Ballet, Artistic Director) In July 2003, Australian Stanton Welch assumed leadership of Houston Ballet, America's fifth largest classical ballet company. Since he took the helm of the company, Mr. Welch has revitalized Houston Ballet, bringing in new dancers, commissioning new works, and attracting a top-flight artistic staff. Mr. Welch has created works for such prestigious international companies as Houston Ballet, San Francisco Ballet, American Ballet Theatre, The Australian Ballet, Birmingham Royal Ballet and Royal Danish Ballet. Mr. Welch was born in Melbourne to Marilyn Jones, O.B.E., and Garth Welch, A.M., two of Australia's most gifted dancers of the 1960s and 1970s. In 1989 he was engaged as a dancer with The Australian Ballet, where he rose to the rank of leading soloist, performing various principal roles. He has also worked with internationally acclaimed choreographers such as Jiří Kylián, Nacho Duato, and Maurice Bejart. In 1995, Mr. Welch was named resident choreographer of The Australian Ballet. For Houston Ballet, he has choreographed more than twenty works including a new full-length narrative ballet Marie (2009), inspired by the life of the legendary Marie Antoinette and spectacular stagings of Swan Lake (2006), and La Bayadère (2010).

AI-GUL GAISINA

(Producer and Stager, Giselle) Born in Kazan in the USSR and educated in Leningrad at the famed Vaganova Choreographic Institute — sometimes referred to as the Kirov Ballet School — Ai-Gul Gaisina graduated from the class of Naima Valieva Baltsheva. Traveling throughout South America, Cuba, Europe and Australia, she partnered with the legendary Alexander Godunov before joining Stanislavsky Ballet Theatre in Moscow, where she created several principal roles, the most notable being in Khatchaturian's Gayne. In 1973, Ms. Gaisina left Russia and, at the invitation of Sir Robert Helpmann and Dame Peggy van Praagh, joined The Australian Ballet where, amongst other roles, she danced Roland Petit's Carmen, Aurora in The Sleeping Beauty, Kitri in Nureyev's Don Quixote, Michelle in Gillian Lynne's Fool on the Hill and Valenciennes in Helpmann's magnificent The Merry Widow. The birth of her children also signaled the beginning of her teaching career which began at Victorian College of the Arts where Anne Woolliams was principal. In 1983, at the invitation of Dame Margaret Scott, Ms. Gaisina joined The Australian Ballet School where she taught for 10 years before joining The Australian Ballet once more — this time as guest teacher and coach, under the direction of Maina Gielgud and subsequently Ross Stretton and now David McAllister. Ms. Gaisina has, by invitation, taught at The Royal Danish Ballet, Houston Ballet and The Hong Kong Ballet. Outside a busy professional dance career, Ms. Gaisina is an accomplished painter. She is married to producer Andrew Guild and has a son, Tim.

DAVID BRISKIN

(Conductor, Giselle) Conductor David Briskin is widely recognized as one of contemporary ballet's most accomplished conductors, noted both for the range of his repertoire and the insightfulness and sensitivity of his interpretations. He served as Conductor with American Ballet Theatre for seven years, leading performances with the company at the Metropolitan Opera House, New York's
City Center and in major opera houses throughout the world. Before joining The National Ballet of Canada as Music Director and Principal Conductor in 2006, he worked regularly with New York City Ballet, conducting at the State Theater at Lincoln Center, and on tour in Europe and the US. In demand as a guest conductor, Mr. Briskin appears regularly at the Royal Opera House, Covent Garden with The Royal Ballet, most recently conducting the world premiere of A Winter's Tale by Christopher Wheeldon and Jody Talbot. Mr. Briskin also appears regularly with San Francisco Ballet and has conducted The Joffrey Ballet, Houston Ballet, Alberta Ballet and Les Grands Ballets Canadiens de Montréal, among others. He previously served as Music Director of Pittsburgh Ballet Theater, and as Conductor of The Juilliard School's Dance Division for 12 years. Equally at home with orchestral and operatic repertoire, Mr. Briskin has appeared with orchestras and opera companies throughout Europe, Asia and North America. He has conducted the Pittsburgh, Detroit, Baltimore, Indianapolis, Windsor and Shanghai Symphony Orchestras, among others, as well as such opera companies as Calgary Opera, Manitoba Opera, Opera Carolina, Lake George Opera and Sarasota Opera. Mr. Briskin joined the University of Toronto, Faculty of Music in 2008.

HOUSTON BALLET
ACKNOWLEDGEMENTS
United—the Official Airline of Houston Ballet
Houston Methodist Official Healthcare Provider For Houston Ballet
General Counsel: Vinson & Elkins, L.L.P.
Funded in part by Fayez Sarofim & Co. Touring Fund
Immigration Attorneys: Foster Quan, L.L.P.
Touring representation: Rena Shagan Associates Inc.
Houston Ballet is a member of Dance/USA
The dancers appearing in this performance are represented by the American Guild of Musical Artists AFL-CIO
Interview with Stanton Welch, Artistic Director of Houston Ballet

BY MICHAEL YASHINSKY

Michigan Opera Theatre audiences last saw the work of Australian choreographer Stanton Welch when the Joffrey Ballet performed his Son of Chamber Symphony (2012), to the music of John Adams, in its appearance on our stage in March of 2014. For that unconventional piece, Welch had said he sought to “show the seams” of movement that ballet tends to hide. Houston Ballet, of which Welch has been Artistic Director since 2003, will now stitch those seams back together in their Giselle, which flows as smoothly as the woodland lake that glints and glimmers in the second act. But under that ballet’s crystalline surface, there churn dark emotions, and around it glide sinister spirits. Such is the glory of the world of narrative dance—to quote Whitman, it “contains multitudes.” And so does Houston Ballet, as Welch proudly tells us.

Your parents, Garth Welch and Marilyn Jones, were both famed dancers. They even performed the lead roles in Giselle together at The Australian Ballet. Oh sure, many times.

When you embarked on a career in dance, what advice do you remember receiving from them? They taught me, so it was a constant stream of good advice. Both my brother and I went to their ballet school. My choreography, everything, initiated with them.

What is unique about Houston Ballet? We’re so adaptable to many different styles. That’s one of the things we take great pride in. We have the ability to transform into each type of ballet that we’re doing. The company also has a very strong acting tradition. The dancers are very good at telling a story, so Giselle is perfect for them.

And what is the appeal of that particular story? It’s just a very beautiful love story. Everyone can relate to being betrayed and everyone can relate to forgiving, and those are the two key elements of the story. And its very simply and clearly told, so its power comes across.

What message can the audience take away from it? The importance of forgiving. Giselle doesn’t need to forgive, but she does.

What advice do you have for someone experiencing Giselle for the first time? Just let it wash over you. There’s no correct or incorrect interpretation—you just have to allow it to affect you the way it does. That’s the glory of live performance: just come in and let it be.

So would you advise someone to read the synopsis beforehand? It’s very personal. I never do—I read it after. I like to take in the show and figure out what I saw, and then determine how right or wrong I was. That way, as you watch the ballet, you can react as you naturally would.

Any other thoughts on Giselle to relay to our audiences? Just come and see it! We’re all really looking forward to getting there. I’ve been trying to bring us to Detroit for ten years since I’ve been Director.
**Michigan Opera Theatre Orchestra — Elektra**

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* Principal
~ Acting Principal
+ Michigan Opera Theatre Core Orchestra

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

**Classical Music with Dave Wagner and Chris Felcyn**
Weekdays 6 am - 7 pm
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Community Programs

Touring Programs: Bringing Opera To the Communities! Last season, The MOT touring company conducted over 150 performances for students, seniors and adults throughout the state of Michigan, exposing over 25,000 individuals to opera. Performances are 30-45 minutes in length and include a Q&A session with the cast immediately following the performance. Our 14-15 touring season will feature a variety of performances including two new operas in the spring: A hilarious spoof of opera, La Pizza con Funghi (Pizza with Mushrooms), by Seymour Barab, and an English/Spanish opera for youth TBA. For more information about touring go to http://www.michiganopera.org/learning/touring-program/

Please consider sponsoring a Community Programs performance in a school of your choice. For further information contact pmoore@motopera.org or mvondrak@motopera.org.

Private Lessons: Teaching the Community! MOT offers private lessons and coaching sessions at the beginner, intermediate, and advanced levels. Performers at all levels are evaluated and placed into a private studio based on their needs. Whether you are interested in long-term lessons or preparing for an audition / performance we have a studio for you. For more information visit our website at: http://www.michiganopera.org/learning/opera-education

Dance Education

Dance Education

From the Stage to the Studio

Don't just be spectators! Learn from professional dancers when they come to Detroit to perform on the Detroit Opera House stage. Master classes are an excellent opportunity for dancers looking to learn from the professionals they see on stage. Come take a class for FREE by showing your ticket stub to the corresponding performance. If you do not have a ticket stub, the admission for each master class is $23. Master classes take place in the Ford Center for Arts and Learning at the Detroit Opera House. Pre-registration is required due to limited space. To register, please send your name and contact information to dance@motopera.org or call 313.237.3251.

Houston Ballet Master Class
Taught by former Principal Dancer, Barbara Bears-Gadbois
Intermediate/Advanced Ballet
Saturday, Nov. 1, 2014, 11:00 a.m. – 12:30p.m.

BalletMet Columbus Master Class
Beginner/Intermediate Ballet
Saturday, Nov. 29, 2014, 11:00 a.m.-12:30p.m.

Get Involved! Michigan Opera Theatre Volunteer Association Dance Council

Do you love dance and have a desire to support the arts by volunteering? Become a member of the MOTVA Dance Council. This is a group dedicated to sharing dance and building audiences at the Detroit Opera House. The Dance Council is in need of highly motivated dance lovers with new ideas willing to host gatherings, come up with new fundraising ideas and most of all enjoy dance in Detroit. For more information please contact Cheryl McIlhon at mcilhon@comcast.net.

Enjoy Dance Film, Refreshments, and Discussion!

Dance lovers from all over Detroit come together for dance films, popcorn, 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 this includes the film presentation, refreshments and beverages. No reservations are required. For more information, call 313.237.3251.

Tuesday, Nov. 18, 7:00 p.m.
DON QUIXOTE (complete)
Choreography: Carlos Acosta after Marius Petipa
Music: Ludwig Minkus
Kitri danced by Marianela Nuñez
Basilio danced by Carlos Acosta

DANCE SPONSORS:
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Michigan Opera Theatre Children's Chorus

The Michigan Opera Theatre Children's Chorus (MOTCC), led by Michigan Opera Theatre Chorus Master Suzanne Mallare Acton, is a permanent children's ensemble for metropolitan Detroit youth interested in vocal musical theatrical art. The Principal Chorus, ages 10-16, is directed by Assistant Director Dianna Hochella and the new Preparatory Chorus, ages 8-11, is directed by Annie Klark. The MOTCC performs as a separate ensemble, as well as with international opera stars in Michigan Opera Theatre main stage productions.

MOTCC presents an annual holiday concert at the Detroit Opera House in December and produces its own fully staged children's opera every spring. Past performances have included the Detroit premiere of Seymour Barab's The Maker of Illusions, the Detroit premiere of Cary John Franklin's The Very Last Green Thing, Malcolm Williamson's The Happy Prince and Gilbert and Sullivan's H.M.S. Pinafore. In 2014 the MOTCC presented Hans Krása's Brundibar with Ela Stein Weissberger, a Holocaust survivor and original cast member who participated in the production. All of the MOTCC opera performances include a student dress rehearsal during the weekday, making it possible for schools to attend, averaging more than 1500 students per dress rehearsal.

A WINTER FANTASY
Sunday, December 7, 2014
Ring in the season with beautiful holiday music sung by the Michigan Opera Theatre Children's Chorus.

Tickets include delicious desserts.
Silent auction and raffle begins at 3:00 p.m.
Doors open at 2:30 p.m.
Tickets are $30 for ages 18 and older, $50 for box seats, $15 for ages 5 and up, and free for ages 4 and younger.

MOTCC is available to perform at community and private events, music festivals, tree lighting ceremonies, schools and other performance opportunities.

For more information visit our website at www.motcc.org or email the chorus administrator at TNash@motopera.org

Metropolitan Opera Star Heidi Grant Murphy
Menahem Pressler, piano

Saturday, December 13, 8 PM
Seligman Performing Arts Center,
13 Mile and Lahser Roads, Beverly Hills, MI

Music by Mozart,
Schumann, Debussy
and Schubert

TICKETS: (248) 855-6070 or
www.ChamberMusicDetroit.org

CHAMBER MUSIC SOCIETY OF DETROIT

UPCOMING CONCERTS:

January 17
Gidon Kremer, violin
Danill Trifonov, piano

January 25
Jeremy Denk, piano

February 6, 7 & 8
Kalichstein-Laredo-Robinson Trio
Beethoven Festival Weekend
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Dear Friends of Michigan Opera Theatre,

Greetings from the MOT Volunteer Association (MOTVA) as we begin our 2014 Fall Season!

Opera as an art form and Michigan Opera Theatre are very important to me, and I know to all of you. We can be extremely proud of our world-class productions which showcase some of the most diverse opera and dance series in the country. These performances require the collaboration of many, especially those who help out behind the scenes. Volunteers are the lifeblood of our company.

If you are not yet a volunteer, please consider joining us! Volunteering is a great way to meet other interesting and involved people. Our key volunteer groups do everything from ushering and guiding tours, to hosting events and planning sold-out fundraisers.

Your tax-deductible MOTVA membership entitles you to participate in our individual volunteer groups. For membership information please visit the MOTVA webpage at www.michiganopera.org/support-us/volunteering/join-motva, or call Christina Wagner at (313) 237-3236. Christina would be very happy to discuss volunteer opportunities with you, and connect your interests with the appropriate volunteer group.

To those of you who currently support us through generous gifts of time and resources, I offer my sincere thanks.

I hope you enjoy the 2014-2015 season. We 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
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.

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Mrs. Shirley M. Flanagan
Ms. Doris J. Flint
Dr. Yvonne Friday & Mr.
Stephen Black
Ms. Carol Friend
Mr. & Mrs. Daniel E.
Frohardt-Lane
Ms. Sharielle F. Gage
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Family
Ms. Shirley M. Gray
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George Vetterakis
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Mr. & Mrs. William Kroger
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Grand Valley State University presents

**Fall Arts Celebration 2014**

Enriching the Arts and Humanities in West Michigan

**Music**

*Pioneers of American Musical Theatre: Music from the Lost Operettas of John Philip Sousa*

MONDAY, SEPTEMBER 15, 7:30 P.M.
LOUIS ARMSTRONG THEATRE
PERFORMING ARTS CENTER
ALLENDALE CAMPUS

**Art**

*Shared Passion: A Gift of the Stuart and Barbara Padnos Foundation Collection*

EXHIBITION RECEPTION
TUESDAY, SEPTEMBER 30, 5-7 P.M.
ART GALLERY, PERFORMING ARTS CENTER
ALLENDALE CAMPUS
EXHIBITION DATES:
AUGUST 22 – OCTOBER 31

**Lecture**

Scott Simon "Professional Journalism in a DIY Age"

MONDAY, OCTOBER 6, 7 P.M.
2ND FLOOR, LV. EBERHARD CENTER
ROBERT C. PEW GRAND RAPIDS CAMPUS

Grand Valley’s Fall Arts Celebration features distinguished writers, poets, musicians, artists, and scholars of our time.

Please join us this fall for inspiring entertainment that is the hallmark of our signature events.

**Poetry**

*An Evening of Poetry and Conversation with Mark Dotty and Dorianne Laux*

THURSDAY, OCTOBER 16, 7 P.M.
2ND FLOOR, LV. EBERHARD CENTER
ROBERT C. PEW GRAND RAPIDS CAMPUS

**Dance**

*Gallim Dance: Articulate Bodies, Visceral Language*

MONDAY, OCTOBER 27, 7:30 P.M.
LOUIS ARMSTRONG THEATRE
PERFORMING ARTS CENTER
ALLENDALE CAMPUS

**Holiday Celebration**

"The Many Moods of Christmas: Celebrating the Traditional Music of the Holidays"

MONDAY, DECEMBER 8, 7:30 P.M.
FOUNTAIN STREET CHURCH
24 FOUNTAIN STREET NE
GRAND RAPIDS, MI

Fall Arts events are free and open to the public. Seating is limited for these popular performances.

For more information, visit www.gvsu.edu/fallarts or scan this code.

Grand Valley State University thanks the following sponsors for their generous support of Fall Arts Celebration 2014:

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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 an 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 house manager at (313) 237-3252.

LATE SEATING
Latecomers may 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 28.4250(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. 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.

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) 237-3279, or visit www.MichiganOpera.org.

IMPORTANT CONTACT INFORMATION
Website.......................... www.MichiganOpera.org
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)
Theater Rental Information .. (313) 961-3500
Detroit Opera House Fax ... (313) 237-3412
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Additional Production Credits

SUPERNUMERARIES

Crystal Coleman - Torchbearer
Emilia Daguanno - Little Girl
Ashley Lyle - Torchbearer/Screamer
Charnique Simmons - Torchbearer/2nd Screamer
Courtney Soto - Torchbearer
Alaina Brown
Confidante of Clytemnestra

Soprano Alaina Brown has been praised for her fine musicianship and exquisite coloratura. Ms. Brown has performed on the Detroit Opera House stage as Inez in Il Trovatore, Lily and The Strawberry Woman in Porgy and Bess, and Marianne in Der Rosenkavalier. She has gained national and international recognition for her interpretation of Handel and Mozart, and most recently her dramatic performance as The Queen of the Night in The Magic Flute. The Cincinnati Post named her, “The Young Artist to Watch”, following her debut with the Cincinnati Opera as Frasquita in Carmen. Alaina made her European debut as Mary Stone in a new production of Douglas Moore’s The Devil and Daniel Webster, in Palermo, Italy, under the baton of Maestro Danilo Lambordini. She also released her first recording of rare oratorio works under the Bongiovanni label of Rome, Italy. Currently, Ms. Brown is a cast member of the international tour of Porgy and Bess and has performed the role of The Strawberry Woman in several opera houses across Europe. In 2011, Alaina made her main stage directing debut with the Michigan Opera Theatre Children’s Chorus’ production of The Maker of Illusions, currently serves as the Director of Michigan Opera Theatre’s Opera Workshop, and is dedicated to training young artists.

**ORCHESTRA PIT CHORUS**

Gregory Ashe  
Fred Buchalter  
Joseph Edmonds  
Michael Fowler  
Jerrold Lee  
Adrian Leskiw  
Bradley Miller  
Paolo Pacheco  
Justin Watson  

Brandy Adams  
Carol Ambrogio Wood  
Alexandria Clark  
Yvonne Friday  
Julia Hoffert  
Nicole Joseph  
Jessica Pistor  
Tami Snyder Knutson  
Lucy Thompson  
Tiffanie Waldron  
Tamara Whitty

**SUPERNUMERARIES**

Crystal Coleman - Torchbearer  
Emilia Daguanno - Little Girl  
Ashley Lyle - Torchbearer/Screamer  
Charnique Simmons - Torchbearer/2nd Screamer  
Courtney Soto - Torchbearer