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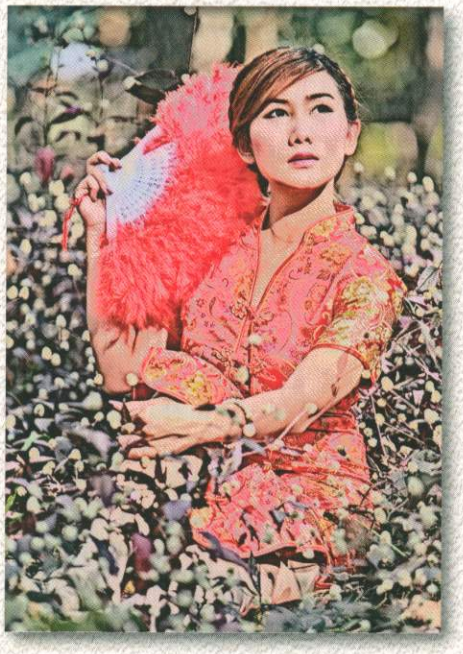
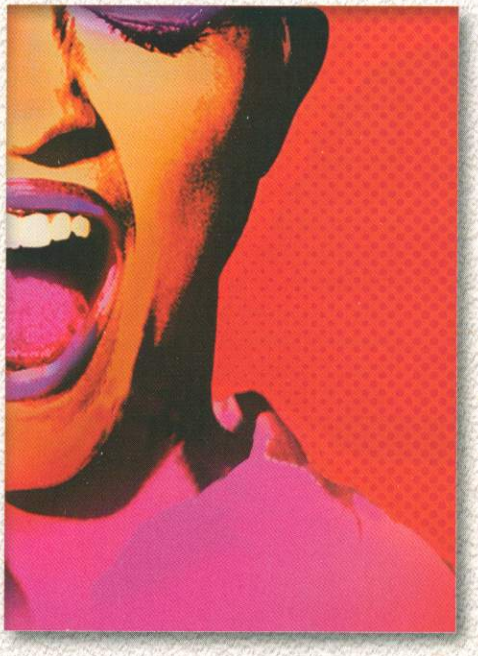
BRAVO

Fall 2014

AT THE DETROIT OPERA HOUSE





MADAME BUTTERFLY

November 15-23, 2014

THE NUTCRACKER

BalletMet Columbus
November 28-30, 2014

TOO HOT TO HANDEL

December 6, 2014

Ford

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

MICHIGAN OPERA THEATRE

LEAR CORPORATION

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

WELCOME

As we approach the end of 2014, on behalf of the MOT family, please accept our heartfelt thanks for your support – whether you are a season subscriber, single ticket buyer, donor, volunteer, or a member of the company. Through your efforts, you enable MOT to provide a breadth of programming options and engage the talented men and women who create and perform opera, dance and educational programs in our community.

We were pleased to launch a successful opening to the MOT's 44th season in October. Thanks to the inspired leadership of three dynamic co-chairs – Karen Williams, Gretchen Davidson, and Elanah Hunger – along with the support of their spouses Rick, Ethan and Rick, the Opening Weekend of the Michigan Opera was a grand slam! The three-day celebration attracted more than 3,000 attendees to the Detroit Opera House over a balmy weekend.

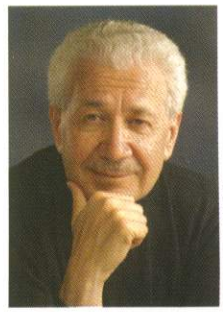
The festivities began on Day One with the Elektra Opera Ball featuring several levels of participation ranging from our loyal and consistent sponsorship patrons through the OPA! young professionals who attended in record numbers. Day Two served as the successful launch of the season with the MOT premiere of Richard Strauss' *Elektra* featuring Christine Goerke in the title role and a terrific supporting cast under long-term conductor favorite Steven Mercurio. This was followed by a first ever collaboration with Cabaret 313 in a sold-out performance by Carol Bufford in Boll Hall of the Detroit Opera House. Day Three was devoted to an Open House for families filled with behind-the-scenes activities, tours of the Opera House, and a fun-filled day to acquaint our guests with many of the elements that define MOT. Bravo to Ford Motor Company, our fall opera season sponsor and production sponsor for *Elektra*, along with all of the many supporters who helped to make our opening weekend a grand success!

We are delighted to welcome the Lear Corporation on its first season as the title sponsor of the Dance Season. In addition, we are pleased to acknowledge MASCO as the title sponsor for the annual family tradition of *The Nutcracker* at the Detroit Opera House. Bravo to everyone at Ford, Lear and MASCO for recognizing that our city's success depends in part on its breadth of arts and culture as a magnet for a talented workforce and a vibrant community.

In the early spring of 2015, we look forward to seeing you for what promises to be a wonderful second half of our opera season under the auspices of the General Motors Foundation, which will include Robert Rodriguez' *Frida*, Franz Lehar's *The Merry Widow*, and Charles Gounod's *Faust*. Similarly, the dance season will feature Eisenhower Dance and the exciting return of the Alvin Ailey American Dance Theater.

MOT seeks to continue to make a difference in the lives of our community and we wish to be worthy of your continued generosity and support. When contemplating your holiday gifts this year, please consider adding MOT to your list of those who make a difference in your life. Season's Greetings!

Wayne S. Brown
President & CEO



AMEEN HOWRANI

The richness and diversity of our operatic heritage is reflected in our fall season which continues with one of the world's most beloved operas, Giacomo Puccini's *Madame Butterfly*. When we consider that both *Elektra* and *Butterfly* were composed in the first decade of the 20th century, we realize how German and Italian opera continued on their own aesthetic trajectories.

Puccini focused most of his creative attention on giving musical expression to the emotions of his heroines – passion, sensuality, tenderness, pathos, and despair. He was a master in manipulating our emotions as his women live and die for love. This is our tenth production of *Madame Butterfly* in 44 years, and I am thrilled to present two sublime interpreters of Butterfly – Inna Los, the Moldavian soprano whose international career is very much identified with this role, and Donata D'Annunzio Lombardi, the Italian soprano who gave us a wonderful interpretation of Liù in last season's *Turandot*. Our conductor is Maestro Stephen Lord, who began his career with MOT in 1975 as a pianist and conductor and is currently music director for Opera Theatre of St. Louis and conducts opera worldwide. Our stage director, Bernard Uzan, also began his early opera directing career with us in 1982 and *Madame Butterfly* marks his 25th MOT production.

On Thanksgiving weekend we continue our dance season with our annual presentation of *The Nutcracker* with five performances featuring BalletMet Columbus and the Michigan Opera Theatre Orchestra. I never tire of this incredibly beautiful score by Tchaikovsky – so familiar and yet always so satisfying. It is a pleasure for all ages but especially for children, who can see and experience this story with lavish sets and costumes on stage and hear a live orchestra in the pit. Our matinees have everything a child would enjoy-live reindeer outside, and a Nutcracker and Santa to take pictures with inside. After the performance, children have the opportunity to join a parade on stage.

We round out our holiday celebrations with another annual event – *Too Hot To Handel*. This is a wonderful reinvention of Handel's *Messiah* that fuses two of the most distinctly Detroit music styles – jazz and gospel – while weaving in blues, swing and classical. This unique work is conducted by our very own Suzanne Mallare Acton, who is also the Artistic Director of the Rackham Symphony Choir, which is featured along with soloists Rodrick Dixon, Alfreda Burke, Karen Marie Richardson, and an all-star ensemble of Detroit jazz legends.

As we approach the end of another year, I want to take this opportunity to express my gratitude to all of you – sponsors, donors, subscribers and volunteers, for your wonderful support in making my dream of a world class opera house for opera and dance a reality.

Dr. David DiChiera
Founder & Artistic Director

BRAVO

The Official Magazine of Michigan Opera Theatre

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Music
Giacomo Puccini

Libretto
Giuseppe Giacosa
and Luigi Illica

In Italian with English
supertitle translations

Presented in two acts

Approximately three hours

Conductor
Stephen Lord

Director
Bernard Uzan

Assistant Director
Courtney Kalbacker

Chorus Master
Suzanne Mallare Acton

Set Design
Paul Shortt

Costume Design
Dean Brown

Lighting Design
Michael Baumgarten

Wig & Makeup Design
Cindy Ludwig

Stage Manager
Ken Saltzman

Supertitles
Dee Dorsey

Scenery and costumes
originally designed for the
Cincinnati Opera

MADAME BUTTERFLY

November 15-23, 2014

Ford

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

Cast

In order of vocal appearance

Pinkerton.....**Noah Stewart (15, 19, 22)**
Adam Luther (21, 23)*

Goro .....**Julius Ahn**

Suzuki.....**Kimberly Sogioka***

Sharpless.....**Michael Mayes**

Cio-Cio-San.....**Inna Los* (15, 19, 22)**
Donata D'Annunzio Lombardi (21, 23)

Imperial Commissioner.....**Zachary Coates†**

Registrar .....**Blake Bard†**

The Bonze.....**Jeff Byrnes†**

Prince Yamadori .....**Zachary Coates†**

Kate Pinkerton .....**Jenny Cook†**

Yakuside .....**Gregory Ashe**

Cousin .....**Alaina Brown**

Mother.....**Brandy Adams**

Aunt.....**Nicole Joseph**

Sorrow .....**Morgan Armstrong (15, 19, 22)**
Lily Renaud (21, 23)

* *Michigan Opera Theatre debut*
† *Barbara Gibson Young Artist Apprentice*

SYNOPSIS

ACT I

At the turn of the century, on the outskirts of the harbor town of Nagasaki, U.S. Navy Lieutenant Benjamin Franklin Pinkerton inspects the house which he has leased and is soon to occupy with his Japanese bride, Cio-Cio-San, known as Madama Butterfly. Goro, the marriage broker, has arranged both the match and the house with a 999-year contract cancelable at a month's notice. Presently, Sharpless, the United States Consul, arrives and Pinkerton shares with him his carefree philosophy of a sailor and the beautiful Japanese girl who has captivated him. Sharpless tries to persuade him that there is danger in this convenient arrangement; the girl may not regard her vows so lightly. The Lieutenant laughs at such apprehension and proposes a toast to America and the American girl who will someday be his "real" wife.

The hour for the wedding ceremony approaches. Butterfly, accompanied by her friends, arrives joyously singing of her wedding. She tells Pinkerton that since the death of her father she has had to earn her living as a geisha. Her relatives noisily bustle in, commenting on the bridegroom. In a quiet moment, Cio-Cio-San shows Pinkerton her few earthly treasures and tells him that she has secretly renounced her traditional faith in favor of Christianity. The Imperial Commissioner performs the brief ceremony, and the guests toast the couple when, suddenly Cio-Cio-San's uncle, the Bonze, bursts in shouting. A Buddhist priest, he curses her for renouncing her ancestor's religion. The relatives instantly turn on the young bride. When Pinkerton angrily orders all the guests away, Butterfly is left weeping. Pinkerton consoles her with tender words, and as night falls, the lovers share a moonlit duet.

ACT II, Scene 1

Three years later, with a gaze fixed upon the horizon, Cio-Cio-San patiently awaits her husband's return. Beside her, Suzuki prays to an image of Buddha, imploring the gods for aid. The money Pinkerton left is now almost gone. Butterfly bids her maid to have faith. One day, Pinkerton's ship will appear in the harbor and he will again embrace his beloved wife.

Soon Sharpless enters with a letter from the Lieutenant and tries several times unsuccessfully to explain the reason for his visit. The letter tells of Pinkerton's marriage to an American girl. But before he can break the news to Butterfly, Goro interrupts, bringing with him a noble suitor, the wealthy Prince Yamadori. Cio-Cio-San greets the prince with dignity but firmly refuses his offer of marriage, insisting that her American husband has not deserted her. Sharpless again attempts to read the letter and gently advises the girl to accept the prince. He asks her what she would do if Pinkerton never returned. Cio-Cio-San proudly carries forth her young son, "Sorrow." As soon as Pinkerton knows of his son, she insists, he will return to them, and that day, "Joy" will become the child's name. If her husband does not come back, she says she would rather die than return to her former life. Utterly defeated, but moved by Butterfly's devotion, Sharpless quickly exits.

A cannon roars from the harbor. Seizing a spyglass, Butterfly discovers that Pinkerton's ship, the Abraham Lincoln, is coming into port. Deliriously happy, she orders Suzuki to help her strew the house with blossoms. As evening falls, Cio-Cio-San dons her wedding gown and with her maid and her son, she prepares to keep vigil throughout the long night.

ACT II, Scene 2

The pale light of dawn finds Suzuki and the baby asleep. Butterfly still stands watching and waiting. Suzuki awakens with the sunshine and insists that Cio-Cio-San rest. Humming a lullaby, the young mother carries her boy to another room. Before long, Sharpless, Pinkerton and Kate, his new wife, approach the house. Suzuki almost at once realizes who the strange woman is. Overcome with despair, she reluctantly agrees to aid in breaking the news to her mistress. Pinkerton, now surrounded by evidence of his fragile Butterfly's unwavering faith and devotion, bids an anguished farewell to the scene of his former happiness. He then rushes away leaving the consul to arrange things as best he can. Cio-Cio-San hurries in expecting to find her husband, and instead finds Kate. She instantly guesses the truth and with touching dignity, Butterfly wishes "the real American wife" happiness. She asks Kate to tell Pinkerton that he may have his son if he will return for him in half an hour. Kate sadly departs with Sharpless.

Butterfly orders Suzuki and the child away. She pulls from its sheath the dagger with which her father committed suicide. She reads aloud its inscription, "To die with honor when one no longer can live with honor." As she raises the blade to her throat, Suzuki pushes the boy into the room. Cio-Cio-San drops the knife and embraces her child, passionately imploring him to look well upon his mother's face. After finally sending him off to play, she takes her father's dagger and stabs herself. As Butterfly dies, Pinkerton's voice is heard crying out her name.

Courtesy of Boston Lyric Opera.

Music That Floats like a Butterfly… and Stings like a Bee

By Michael Yashinsky

Love kills.

So sang Elektra ("Liebe tötet!"), the last *Diva* to be *Exposed* on our Detroit stage, shortly before she succumbed to that phenomenon. Besides being an apt summary of all tragic opera, we hear the exact phrase—in its negative form—uttered in the first act of *Madame Butterfly*. Alone together on the night of their wedding, Butterfly does not let herself tell Pinkerton she loves him, lest she die at hearing such joyful words, to which he, "L'amor non uccide" [Love does not kill]. He and Elektra could get into a fine debate about that one.

But so could he and Butterfly. She, like Elektra, and unlike the flippant Pinkerton, is aware of the high stakes of love and its opposite, which is perhaps not hate, but rather lack of love, love forgotten, cooled to such a state that it can be sensed no longer. Those giddy with infatuation so often promise themselves that love will not harm, that it will only revive—Pinkerton follows his denial of love's danger with "Ma dà vita" [Rather, it gives life]. But the clear-eyed and true of heart know something that the fickle bounders do not. That if love gives life, then surely the absence of love's reciprocation must take life away.

Butterfly believes this from the beginning. It gives tragic weight to her pronouncements, setting them off against the shallow fripperies of Pinkerton, who, between sips of whiskey, boasts about his second marriage before he has even begun the first. (Puccini realized the lack of balance in his principals' seriousness of sound and sentiment. As he wrote to a conductor friend while he was composing the opera in 1903, "There is a great part for the prima donna, not much for the tenor…")

And nowhere is her part greater than when she intones most powerfully this hope wedded to fear—this love-fire blown with the exhalations of potential demise—in her most famous piece, and one of the most beloved of all opera, "Un bel dì" [One beautiful day]. An aria arises in opera when the character's feeling is fed with such pleasure or pain that it cannot help but bloom, like a flower, and so Butterfly's music does, opening shyly at first, a huddled chrysanthemum, but exploding into a multi-dimensional, many-hued profusion by the end, all the instruments chorusing her cry.

In a cigar box label printed soon after the opera's première, Butterfly keeps vigil by the sea, watching for her husband's approach.

The aria is not of one color, of untouched hope for her husband's return after a three years' absence. Throughout, it is tinted with dread. Hear how the opening line, a musing on the fine day when she will see her love again, starts with a surge above the musical staff, a call over the ocean as she sees his ship approach. But the pitches drop lower and lower as the sentence unfolds, plummeting below the staff on the word "poi" [then], as if Butterfly fears what comes next. Hear the cornets calling coldly, as if from a distance, and the lone bang on the bass drum at "Romba il suo saluto" [Rumbles forth its call], literally just an evocation of the ship's cannon, but more than that, a startling prediction of the "colpo," the hard and heartless "blow" that Butterfly is told may await her later in the act. And most dramatically of all, hear how the same melody to which she sang of Pinkerton's approach she uses again in the aria's final third, beginning with the word "morire" [to die], as she announces her fear that the bliss of his return could end her. Here again is the dream of love darkened with the menace of death. To the very same tune, Butterfly sings of both, one the veiled handmaiden to the other.

That "morire," delivered with such terrible anguish, has the power to stun, and yet we understand it. Some of us have surely experienced it, a love so absolute that nothing can seem to contend with it, even life; or the worry that should we be left without it, we should have nothing at all, only the abyss to look forward to. This immortal "Un bel dì" is Butterfly's call over that abyss, over the ocean that separates continents, over the clash of cultures that would in 40 years wreak havoc on Butterfly's native Nagasaki and Pinkerton's America both. It is her shattering cry into the depths, her prayer for happiness, her prophecy of gloom.

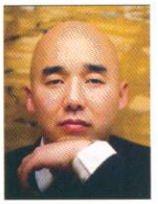
Let its petals caress your ears as it unfurls, let it remind you that the twin flowers of love and suffering grow in every generation, that you are not alone. Let it bond you to the most feeling parts of yourself and to your fellows in the audience—this is opera's magic power. "Senti" [Listen], as Butterfly implores before she begins the aria. She is speaking not only to her maid. She speaks to us all.

Suzanne Mallare Acton
Chorus Master

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. Opera conducting credits include *West Side Story, Il Barbiere di Siviglia, Music Man, Pirates of Penzance, The Mikado, Daughter of the Regiment, Carmen, La Traviata, Les Pêcheurs de Perles* and *Carmina Burana* with *The Medium* 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. She is also the Artistic and Music Director of Rackham Symphony Choir.

Julius Ahn
Goro

Versatile tenor Julius Ahn has been delighting audiences across the country with his unique interpretations, and returns after singing the role of Pang in MOT's spring production of *Turandot*. Of his signature role, Goro in *Madama Butterfly*, critics hail "As the marriage broker Goro, tenor Julius Ahn was in his element, delivering the wickedness of his character with gusto." Mr. Ahn recently performed the role in his debut at San Francisco Opera. In coming seasons, Mr. Ahn will appear as Goro in *Madama Butterfly* for his debuts with both the Canadian Opera Company and at the Royal Albert Hall in London, will sing Pang in *Turandot* in his debut with Cincinnati Opera, and will perform at Hawaii Opera Theatre and the Opera Company of Philadelphia. In recent seasons, Mr. Ahn has grabbed the attention of operagoers as he joined the roster of the Metropolitan Opera for performances of *The Nose*, and made his main stage debut as the Second Priest in *Die Zauberflöte*. He also performed the role of Pang in *Turandot* in his debut with Seattle Opera and later with Michigan Opera Theatre and Utah Symphony & Opera.



Michael Baumgarten
Lighting Designer

Michael Baumgarten has designed lighting for over 350 productions at regional and international opera companies, including Opera Carolina, Opera Lyric Ottawa, Arizona Opera, Santa Fe Opera, Lyric Opera Kansas City, Palm Beach Opera, Toledo Opera, Michigan Opera Theatre and Opera Columbus during his thirty-plus year design career. A graduate of the Yale School of Drama and member of United Scenic Artists-Local 829, he assisted on Broadway during the 1980's, working with such designers as Craig Miller, Tom Skelton, Beverly Emmons, Jim Ingalls, and Richard Nelson. Mr. Baumgarten has been the Director of Production and Resident Lighting Designer for Opera Carolina in Charlotte since 2005, and for Chautauqua Opera since 1999, and served on the professional staff at Amherst College for seventeen years as the Lighting Designer/Production Manager for both the Theater, and Dance and the Music Departments.

Dean Brown
Costume Designer

Dean Brown has designed more than 70 opera for various companies including Syracuse, Louisville, Cincinnati, Houston,

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featuring Dalibor Jenis, baritone (William Tell)
Angela Meade, soprano (Matilde)
John Osborn, tenor (Arnoldo)
Mirco Palazzi, bass (Gualtiero)
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Susan Platts, mezzo-soprano
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Stanford and Pittsburgh. Additionally, Mr. Brown has designed 11 national tours of musicals including *Can Can* (Chita Rivera), *Gigi* (Louis Jourdan), *Camelot* and *Meet Me In St.Louis*. He holds a BFA from Carnegie Tech (now Carnegie Mellon), and an MFA from New York University, and has taught for seven years for the State University of NY (Stonybrook and Onondaga). For 12 years, Mr. Brown has served on executive boards for United Scenic Artists.

Donata D'Annunzio Lombardi

Cio-Cio San (21, 23)

Italian soprano Donata D'Annunzio Lombardi made her American debut as Liù last season at MOT and is one of today's leading interpreters of Puccini heroines. Awarded the prestigious Albo d'Oro Puccini by the Festival Puccini in Torre del Lago in recognition of her portrayals of Mimì, Cio-Cio San, Liù, and Magda, she has performed at Teatro alla Scala, Teatro Regio di Torino, Teatro Massimo di Palermo, Arena di Verona, Teatro Regio di Parma, Teatro Comunale di Firenze, San Carlo di Napoli, Zurich Opera, Théatre des Champs Elysées, Théatre du Chatelet, Staatstheater of Stuttgart, and Tel Aviv Opera. In 2013 she received another prestigious award, the Gigli D'Oro, for her high level of artistry and achievement in her versatile career, and in 2012 "Singer of the Year" at the Festival Donizetti di Bergamo for her dual debut roles of Maria Stuarda and Antonina. Recent engagements include Liù, directed by Zeffirelli, and conducted by Domingo at the Royal Opera House Muscat-Oman and role debuts of Desdemona and Suor Angelica at the Teatro Carlo Felice di Genova. Upcoming engagements include her role debuts of Adriana Lecouvreur and *Aida* directed by Zeffirelli.

Stephen Lord

Conductor

Stephen Lord was chosen by *Opera News* as one of the "25 Most Powerful Names in U.S. Opera." His 2014-15 season currently includes a gala opera arias concert for Hawaii Symphony Orchestra. Recently he led *Un ballo in maschera* for Canadian Opera Company and concert versions of *Rigoletto* and *La traviata* for the Seoul Arts Center (Korea). He returned to Lyric Opera of Chicago for *Don Pasquale* and *L'elisir d'amore*, to Santa Fe Opera for Rossini's *La donna del lago*, and to COC for *Lucia di Lammermoor*. Mr. Lord debuted with English National Opera conducting *Rigoletto*, returning for *Tosca* and *La bohème*, and with Lyric Opera of Chicago conducting *Tosca*. He conducted *La bohème* for Wolf Trap Opera and *Macbeth* for L'Opéra de Montréal. Critical successes include *L'elisir d'amore* and *Salome* for Opera Theatre of Saint Louis, among many others. Stephen is currently music director for Opera Theatre of Saint Louis.

Inna Los

Cio-Cio San (15, 19, 22)

Inna Los makes her Michigan Opera Theatre debut as Cio-Cio-San in *Madama Butterfly* in the 2014-15 season in addition to returning to the Metropolitan Opera roster for its production of *Pagliacci*. Recent performances include the title role of *Rusalka* (Opéra national de Lorraine); the title role of *Iolanta* (Trondheim Opera, Odense Sympfoniorkester); previous performances of Cio-Cio-San in *Madama Butterfly* (Savonlinna Festival, Opera Birmingham, Opera New Jersey, PORT Opera), the title role of *Suor Angelica* and Nedda in *Pagliacci* (Opera Birmingham) ; Liu in *Turandot* (Deutsche Oper Berlin, Savonlinna Festival, Tiroler Landestheater); Lisa in *Pique Dame* (Theater St. Gallen); Mimi in *La bohème* and Micaela in *Carmen* (Aalto Theater Essen); and Alice Ford in *Falstaff* (São Paolo State Symphony Orchestra). A former member of the ensemble at the Wiener Staatsoper, her performances included *Otello*, *Carmen*, *Così fan tutte*, and *Bastien et Bastienne*. Ms. Los has joined the Metropolitan Opera for its productions of *La bohème*, *Otello*, and *Faust*.

Cindy Ludwig

Wig & Makeup Designer

Cindy Ludwig most recently designed wigs and makeup for MOT's spring 2014 production of *A View from the Bridge*, having previously been with MOT for 13 seasons through 2000, and returning for 2011'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.

Adam Luther

Pinkerton (21, 23)

Debuting Canadian tenor Adam Luther will be heard as Pinkerton in *Madama Butterfly* in four different productions this season including those of Michigan Opera Theatre, Pacific Opera Victoria, Saskatoon Opera and in Montreal. The Newfoundland native is also heard this season as Tamino in *Die Zauberflöte* for Edmonton Opera, Froh in *Das Rheingold* for Pacific Opera Victoria, and for the Ottawa Choral Society in Verdi's *Requiem*. Praised for his 'eloquently beautiful solos' as Steuermann in Christopher Alden's staging of *Der fliegende Holländer* for the Canadian Opera Company, further credits include *Junger Seemann* in Peter Sellars' *Tristan und Isolde* (COC), Rodolfo in *La bohème* for Against the Grain Theatre, Lysander in *A Midsummer Night's Dream* (COC), Essex in Britten's *Gloriana* for VOICEBOX: Opera in Concert and Anatol in *Vanessa* for Pacific Opera Victoria. Mr. Luther's repertoire includes *Das Lied von der Erde*, *Messiah* and Dvorak's *Requiem* with orchestras and choral societies across Canada. He received his Bachelor of Music degree from Wilfrid Laurier University, a Diploma in Opera from both Wilfrid Laurier University and the University of Toronto and is an alumnus of the Canadian Opera Company's Ensemble Studio.

Michael Mayes

Sharpless

Known for his consummate portrayals of iconic characters in the operatic repertoire, baritone Michael Mayes has performed with opera companies throughout the United States. The 2013-2014 season brought his role debut as *Rigoletto* with Boston Lyric Opera and his debut with Gotham Chamber Opera in *Baden-Baden 1925*, as well as reprisals of his Joseph De Rocher in *Dead Man Walking* with both Madison Opera and Central City Opera, and the premiere of *The Canticle of the Black Madonna*. Mr. Mayes received critical acclaim for his recent return to

Fort Worth Opera as Elder Thompson in *Glory Denied*. Future engagements for the 2014-2015 season and beyond include Charlie in Jake Heggie's *Three Decembers* with UrbanArias, a reprisal of his acclaimed Joseph De Rocher with Opera Parallèle in San Francisco, and the premiere of Jake Heggie's *Great Scott!* with Dallas Opera.

Paul Shortt

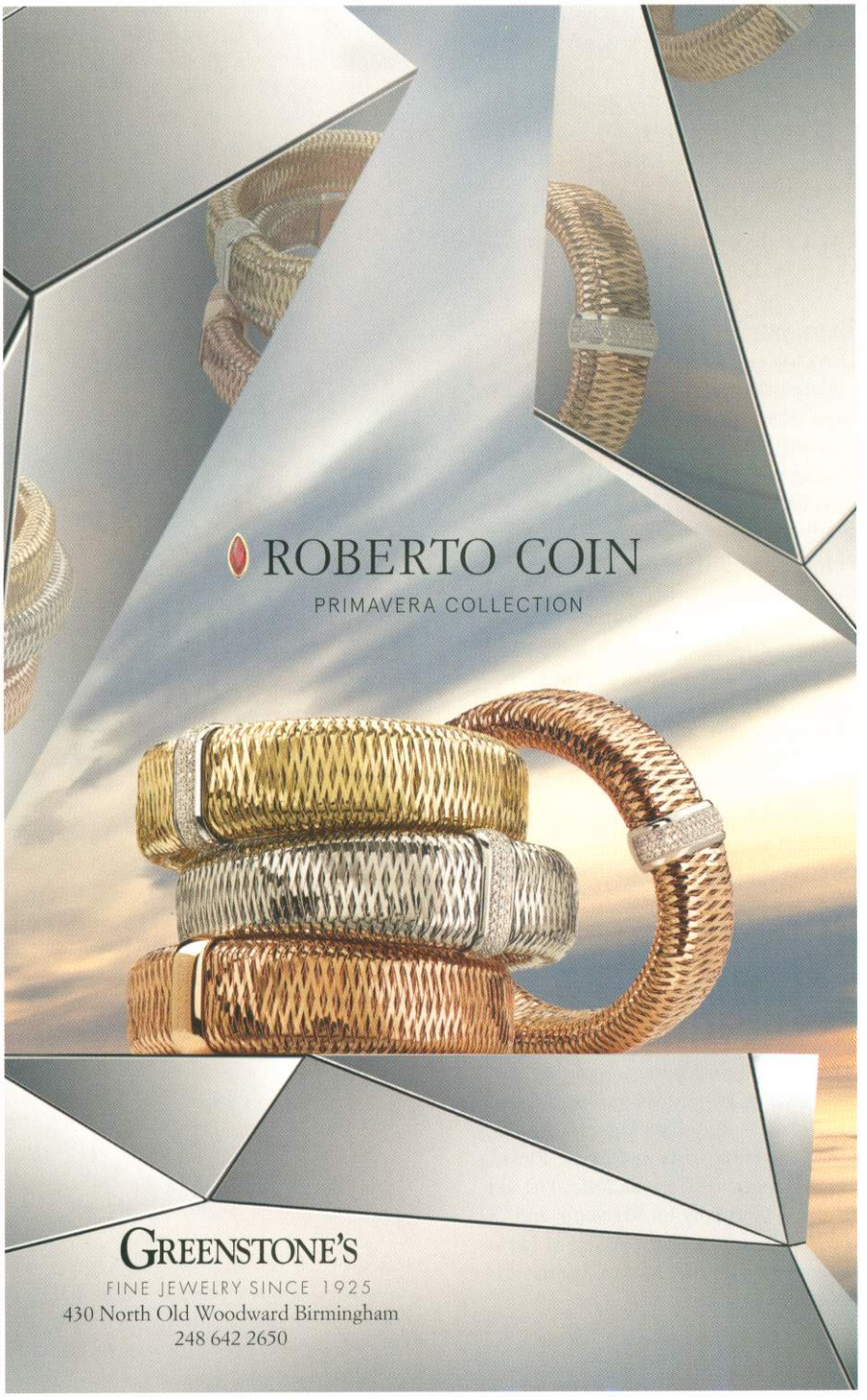
Set Designer

Recently, Mr. Shortt's *Carmen* was seen in Omaha and *Madama Butterfly* in Cincinnati. This spring, his *Vanya and Sonia and Masha and Spike* will be seen at Opera St. Louis and Cincinnati Opera. His designs for Cincinnati Opera include *Carmen, La traviata, Madama Butterfly, Fidelio, Susannah,* and *South Pacific*. At New York City Opera: *Cavalleria Rusticana* and *Pagliaccia*, and *Carmen*. He's designed several productions for the Philadelphia Opera, plus companies in Virginia, Syracuse, Louisville, Omaha, and Indianapolis. His productions have traveled from Hawaii to New Orleans to Boston. Paul was designer/co-founder of the Opera Theatre- Music Festival of Lucca (Italy), and designed 40+ productions for the Cincinnati Playhouse and several for the St. Louis Rep. A founding member of Opera/Musical Theater/Drama/Design and Production at the College-Conservatory of Music, University of Cincinnati, he designed 150+ productions and is professor emeritus. An architectural designer and consultant, Mr. Shortt has had projects of theater, theme park, cruise ship, and residential and landscape design in California, Cincinnati, Richmond, London, Toronto, Sydney, Dubai and Abu Dhabi. Married to graphic designer Marcia, the couple resides in Cincinnati and Northern California. Paul is a graduate of the Yale School of Drama and the University of Michigan.

Kimberly Sogioka

Suzuki

Young mezzo-soprano Kimberly Sogioka was praised by Opera (UK) as "...the most opulent female sound on the stage..." and is drawing much attention as an exciting artist on the operatic and concert stage, and is making her MOT debut. Ms. Sogioka's 2014-15 engagements include Carmen in scenes from *Carmen* with the Metropolitan Opera Guild, and workshops of Bruce Wolosoff's *The Great Good Thing* and Sarah Mattox's *Heart Mountain*. Other recent performances include Mercedes and the title role in Bizet's *Carmen* with the Crested Butte Music Festival as a member of the Marcello Giordani Young Artist Program, Susanna in Corigliano's *The Ghosts of Versailles* with the Aspen Opera Theatre Center, Nerone in *Agrippina* with Operamission, Dulcinée in Massanet's rarely performed *Don Quichotte* with Utopia Opera, and Angelina in *La Cenerentola* with Dicapo Opera. A frequent collaborator with composers in new music projects, Ms. Sogioka created the role of Nurse 3 in the Metropolitan Opera and English National Opera workshop of Michael Torke's *Senna*, and was a mezzo soloist in the Metropolitan Opera workshop of Scott Wheeler's *The Sorrows of Frederick*. Kimberly has collaborated with Clint Borzoni in his operas *Margot Alone in the Light* and *Antinous and Hadrian*, as well as with Stephen Andrew Taylor in scenes from his opera *Paradises Lost* with Operamission.



Noah Stewart

Pinkerton (15, 19, 22)

American tenor Noah Stewart last appeared with MOT in 2012 as Nadir in *Les pêcheurs de perles*. He has established himself as one of the world's fastest-rising young tenors, making debuts in Atlanta, Bregenz, Johannesburg, Lisbon, London, Madrid, Paris, Perm, New York, Chicago and Detroit in repertoire including Cavaradossi in *Tosca*, Don José in *Carmen*, and Faust. He attended the Juilliard School on a full scholarship, the Academy of Vocal Arts, and was an Adler Fellow at the San Francisco Opera. Upcoming engagements include Pinkerton in *Madama Butterfly* for the Royal Opera Covent Garden and Don Perdo in *The Indian Queen* at English National Opera. In 2012, Noah Stewart's debut CD for DECCA Records topped the classical charts in the United Kingdom.

Bernard Uzan

Director

Bernard Uzan has enjoyed a longstanding relationship with Michigan Opera Theatre, directing over 25 productions, including the world-premiere of David DiChiera's *Cyrano*, for which he wrote the libretto. Uzan's extensive background in the Performing Arts includes great achievement as a General Director, Artistic Director, Stage Director, Artist Manager, Set Designer, Librettist, Educator, Actor, and most recently, published Novelist and Internet Journalist. As a stage director and producer, his 390 productions have appeared on the stages of more than 100 opera companies throughout the world. In the last few seasons alone, he has created and directed critically acclaimed new productions of a modern day take on *Faust*, *Der fliegende Holländer*, *Les pêcheurs de perles*, *Madama Butterfly*, *Nabucco*, and *Carmen* (which won Theatre Erfurt's Audience Favorite award for "Best Production of the Year"). This season, he returns to Opera Carolina for *Nabucco*; Michigan Opera Theatre for *Madama Butterfly* and *Faust*; Florida Grand Opera for *Così fan tutte*; Theater Erfurt in Germany for *Rigoletto*; and directs a new joint production of *Lucia di Lammermoor* for Opera Carolina and Toledo Opera.

Barbara Gibson Young Artist Apprentice Program

Blake Bard

Registrar

Tenor Blake Bard, from Ulman, MO, made his Michigan Opera Theatre debut as the Young Servant in *Elektra*. 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 bohéme* with Toledo Opera, Danilo in *The Merry Widow* and Le Chevalier in *Dialogues des Carmelites* with Bowling Green State University, Prunier in *La Rondine* 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 *Giasone* 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.

Jeff Byrnes

Joyce Cohn Young Artist

The Bonze

Baritone Jeff Byrnes is a native of Arlington, TX, and made his company debut in the fall's *Elektra*. 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

DeRoy Testamentary Foundation Young Artist

Prince Yamadori, Commissioner

Baritone Zachary Coates made his debut with MOT in *Elektra*. 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 *Cosi 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 Nathan & Rose Korn Young Artist Program Endowment Fund

Kate Pinkerton

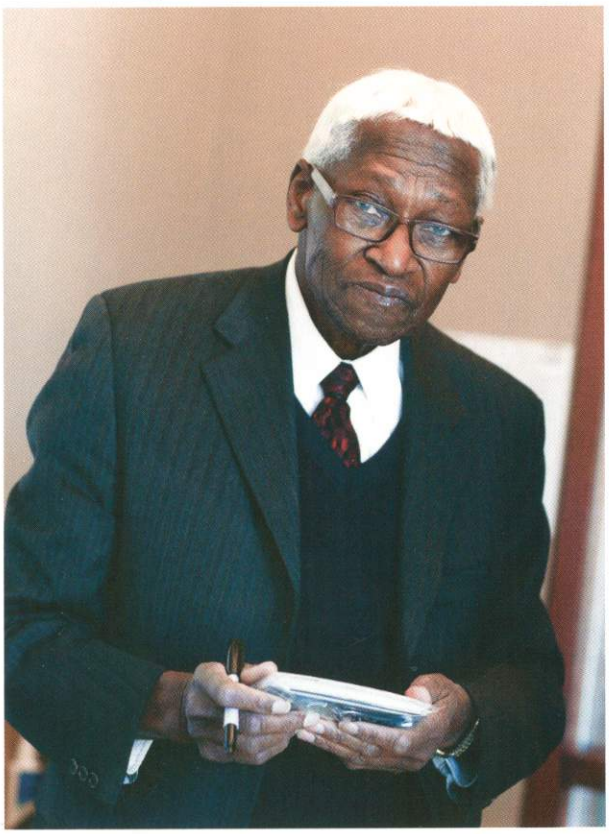
Soprano Jenny Cook made her operatic debut as Donna Elvira in *Don Giovanni* with the New York Lyric Opera. She also sang the role of Contessa Almaviva in *Le nozze di Figaro* at Symphony Space with the same company. Last year, she was the soprano soloist for the Midland Symphony Orchestra's performance 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*.

Unsung Heroes: The Valuable Volunteers of MOT

By Michael Yashinsky

Every Thursday, John Fleming puts on a pristine suit and tie and walks from his apartment to the Detroit Opera House, where he spends the morning organizing files and making calls for the Patron Services Department. Now 93 years old ("Make sure you get that in there!" he urged in his fine fluid drawl, born of his upbringing in Louisiana), this is his 29th year volunteering for Michigan Opera Theatre.

Mr. Fleming, who served in the South Pacific in WWII and as a teacher at River Rouge elementary schools for 38 years, is also the ideal of an opera devotee: worldly, kind, in love with the art form, and committed to doing his bit to ensure its survival and continued popularity. Every Christmas, he would play Menotti's Bethlehem-set opera *Amahl and the Night Visitors* for his students, and he remembers taking them to a performance of that composer's operetta *Help, Help, the Globolinks!* produced at the Detroit Institute of Arts by Overture to Opera, the predecessor to MOT also led by Dr. DiChiera. The retired teacher volunteers, he said recently in a brief break from his work at the MOT offices, to do what he "can to make life easier and more beautiful for others."



John Fleming

Opera has certainly made life beautiful for him. He was first turned on to the music when his parents bought him a Victrola for his birthday, together with the Enrico Caruso record that came with the player. At nine years old, Mr. Fleming recalls, "I was enthralled by his voice." He would go on to sing in the chorus of opera productions while studying education at Xavier University in New Orleans (*Cavalleria Rusticana* remains a favorite, "because that was the one I made my début in"), and made bi-annual pilgrimages to the Metropolitan Opera for decades, typically taking in a performance there every night for the week of his trip. For 70 years, he has missed nary a one of that company's famous Saturday radio broadcasts.

Nancy Krolikowski of Sterling Heights, another longtime MOT volunteer, shares Fleming's preference for the Italian composers. The works of Rossini and Verdi are among her favorites. "I love the music, I love the voices, I love the stories," enthused Mrs. Krolikowski, adding, "And I'm very, very proud of our Opera House." It shows. She has served devotedly with MOT's Production Department ever since an *Aïda* 31 years ago, when she was asked to enlist Detroiters willing to donate for a chance to appear as supernumeraries in the opera's "Triumphal March."

She now assists the department in putting together welcome bags for the visiting artists, filled with gifts and information on places to go in the area; with the Michigan Opera Theatre Volunteer Association's "Divas and Divos" group, arranging the meet-and-greets for each production's cast and staff (her husband Arthur always makes the corned beef for the gatherings); and staffing chorus and orchestra auditions, so that the musicians are met with a friendly face, "not just a table with a bunch of papers on it."

Like Mr. Fleming, Mrs. Krolikowski believes staunchly in opera, and in its potential appeal to all generations. Said she, "A lot of people think that opera is stuffy, that it's only for the wealthy. That's not true at all. Opera is for everyone." And it *can* be for everyone, thanks in large part to all the work done by these and our other dedicated volunteers in organizing and ushering our productions, promoting them to our audiences, and making the performers feel at home.

But it's not just MOT that is so blessed to merit these men and women's generous service. Mr. Fleming also volunteers at a hospital and for literacy programs. Mrs. Krolikowski returned our call to chat for this article as soon as she came home from her church, where she and her husband had been frying 400 doughnuts for the parish's Fellowship Sunday.

If the treats were only half as sweet as these volunteers are, then it must have been a very fine feast indeed.

ARTISTIC DIRECTOR
Edwaard Liang

EXECUTIVE DIRECTOR
Cheri Mitchell

BALLET MISTRESS
Susan Dromisky

BALLET MASTER
Hisham Omardien

THE NUTCRACKER

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**
Children's Choreography staged by
Daryl Kamer, Dmitri Suslov
Narrated by **Roger Moore**
Accompanied by the
Michigan Opera Theatre Orchestra
Conducted by **Peter Stafford Wilson**

COMPANY DANCERS:
Adrienne Benz, Attila Bongar, Jessica Brown, Olivia Clark, Caitlin Valentine Ellis, Christopher Ellis, Andres Estevez, Emily Gotschall, Kristie Latham, Bethany Lee, Samantha Lewis, Kathryn Meeusen, Courtney Muscroft, Jimmy Orrante, Alexandra Pera, Jarrett Reimers, Martin Roosaare, Jackson Prescott Sarver, Michael Sayre, Gabriel Gaffney Smith, Adam Still, David Ward, Ashley Wegmann, Carrie West, Karen Wing

GUEST DANCER:
Austin Finley

BALLETMET 2 DANCERS:
Megan Dillon, Arielle Friedman, Jonathan Harris, Blane Mader, Joe Seaton, Goldie Walberg

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THE NUTCRACKER

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This presentation is supported by the Arts Midwest Touring Fund, a program of Arts Midwest that is funded by the National Endowment for the Arts, with additional contributions from the Michigan Councils for Arts and Cultural Affairs and General Mills Foundation.

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.

ABOUT THE COMPANY

BalletMet Columbus, renowned for its versatility and innovative repertory, ranks among the nation's largest dance companies and its Dance Academy is one of the largest professional dance-training centers in the country. Since its inception in 1978, BalletMet has made the commission and performance of new works a core organizational priority, with more than 150 World Premieres and hundreds of Company Premieres presented. BalletMet also developed DanceReach, a series of educational and outreach programs that serve 30,000 people annually. The program also offers scholarships to talented underserved youth.

WHO'S WHO

Gerard Charles *(Choreographer)* was born in Folkestone, England, trained at the Royal Ballet School in London and danced professionally 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. In 2001 he was named BalletMet Artistic Director, a position he held until joining the Joffrey Ballet in Chicago in July 2012.

Edwaard Liang (Artistic Director) joined BalletMet as artistic director in July 2013. A former dancer with New York City Ballet and Nederlands Dans Theater, Mr. Liang has built an international reputation as a choreographer. Over the last decade, he has created work for the Bolshoi Ballet, Houston Ballet, Joffrey Ballet, Kirov Ballet, New York City Ballet, Pacific Northwest Ballet, San Francisco Ballet, Shanghai Ballet, Singapore Dance Theatre and Washington Ballet.

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.

Peter Stafford Wilson *(Conductor)* joined the Columbus Symphony in 1990 and has served as Associate Conductor since 1993. Mr. Wilson also serves as Music Director for the Springfield Symphony Orchestra and the Westerville Symphony at Otterbein University and Principal Conductor for the Tulsa Ballet. Mr. Wilson's guest conducting invitations have come from the orchestras of Charlotte, Dallas, Detroit, Phoenix, Seattle and Syracuse among others.

Robert Post 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. Mr. Moore has voiced several animated characters in films and has appeared in London's West End and on Broadway.

Susan Dromisky *(Ballet Mistress)* was a full-time Artistic Faculty member with the National Ballet School of Canada before coming to BalletMet in 1998. She was named BalletMet Mistress in 2014 and was previously the director of the Trainee Program and the Senior Performance Ensemble. She began her

professional dance career shortly after graduating from the National Ballet School of Canada.

Hisham Omardien *(Ballet Master)* danced with BalletMet for eight years and is in his seventh 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. Omardien also received the 2004 Violetta Boft 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)* serves as Costume Shop Manager for the Department of Film, Television and Theatre at Notre Dame University. Ms. Holbrook served as Assistant Costumer at Wright State University and for eight seasons as BalletMet's Costume Shop Manager.

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.

Dan Gray *(Scenic Designer)* is the Resident Scenic Designer, Associate Professor and Head of the Design/Tech program at The Ohio State University Department of Theatre. He has worked as a theatre professional for 20 years. He designs productions for many Central Ohio companies including BalletMet, Opera Columbus, The Columbus Symphony and the Columbus Zoo.

Peter Horne *(Scenic Designer)* served as Assistant Designer at Stratford Shakespearean Festival, The Shaw Festival, Seattle Repertory Theatre, On and Off Broadway and more. He taught at Montreal's National Theatre School, and served as Technical Direction and Production Director with Houston Grand Opera, Canadian Opera Company, Glyndebourne Festival and Touring Opera.

Adrienne Benz *(Dancer)*, a New Jersey native, is in her twelth season with BalletMet. She has studied with the American Ballet Theatre in addition to performing in numerous festivals internationally. Ms. Benz was a recipient of a Princess Grace Award (2006) and the Violetta Boft Award (2009). She was also named one of Dance Magazine's Top 25 to Watch in 2010.

Attila Bongar *(Dancer)*, is in his third season with BalletMet. He received his training with the Hungarian Dance Academy. He has danced for the Hungarian National Ballet and the Carolina Ballet and also attended the Eurovision Ballet Competition in France. Mr. Bongar has received numerous grants from prestigious arts institutions.

Jessica Brown *(Dancer)*, from Kansas City, is returning for her tenth season with BalletMet. Ms. Brown trained at American Dance Center and the University of Missouri Kansas City. She was also given opportunities to study with Boston Ballet and Milwaukee Ballet. In 2010, she enjoyed performing at the Moscow International Contemporary Dance Festival with BalletMet.

Olivia Clark *(Dancer)*, Bellville, Ohio native, received her training with BalletMet and is now in her 17th season with the company. She has danced with Festival Ballet of Rhode Island, Nashville Ballet and has also toured internationally. In 2010, Ms. Clark was a recipient of the Violetta Boft Award. She is married to Ballet Master, Hisham Omardien.

Caitlin Valentine Ellis *(Dancer)*, is in her first year with BalletMet. She previously danced with Orlando Ballet and Colorado Ballet as a soloist. She received a bronze medal at the New York International Ballet Competition (2003), was named Dance Magazine's "Top 25 to Watch" (2005) and was a finalist and the Jury Award recipient at the USA International Ballet Competition (2006).

Christopher Ellis *(Dancer)*, is in his first year with BalletMet. He began training at the Metropolitan Ballet Theatre in Atlanta, Georgia and joined Orlando Ballet at age 18. He has also danced with Colorado Ballet.

Andres Estevez *(Dancer)*, began his training in Havana, Cuba, and later joined Ballet Nacional de Cuba. He has also danced with Ballet Clasico de la Havana, Miami City Ballet, and Orlando Ballet. He was named a recipient of the 2010 Violetta Boft Award. Mr. Estevez has been with BalletMet since 2009.

Austin Finley *(Dancer)*, returns to BalletMet this year as a guest artist. He received his training from the Jacqueline Kennedy Onassis School at American Ballet Theatre.

Emily Gotschall *(Dancer)*, is returning to BalletMet for her tenth season. A native of Columbus, she received her training at the BalletMet Dance Academy in the Pre Professional Program. She has also danced for the Dayton Ballet and the Terpsicorps Theatre of Dance in Asheville, NC.

Kristie Latham *(Dancer)*, first joined BalletMet as a trainee in 2010, and has since danced with Ballet Memphis and as a soloist with Ballet Next. Ms. Latham joined BalletMet as a company member in 2013.

Bethany Lee *(Dancer)*, from Charlotte, N.C., returns to BalletMet for her 10th season. She trained at the Houston Ballet where she became a part of Houston Ballet II. Ms. Lee has enjoyed working with choreographers Stanton Welch and Claudio Munoz. In 2010, she toured with BalletMet to Russia to perform at the Moscow International Contemporary Dance Festival.

Samantha Lewis *(Dancer)*, joins BalletMet for her seventh season. A Columbus native, Ms. Lewis began her training at BalletMet. As a student, she was a recipient of the Daryl Kamer, Lucy Porter and Nancy Strause scholarships. Ms. Lewis has studied with the American Ballet Theatre and the Chautauqua Ballet.

Kathryn Meeusen *(Dancer)*, is in her first year with BalletMet and has previously danced with Ballet San Jose and Ballet West. She trained on scholarship at the Joffrey Ballet School in New York City and The Rock School in Philadelphia. She also attended, on scholarship, summer programs at Jacob's Pillow, Pacific Northwest Ballet, Miami City Ballet and Canada's Royal Winnipeg Ballet.

Courtney Muscroft *(Dancer)*, Columbus, OH native, is in her 6th season with BalletMet. She has trained with Columbus Youth Ballet, Canada's National Ballet School, Pacific Northwest Ballet, Miami City Ballet, and School of American Ballet. Ms. Muscroft has also danced with New York City Ballet. She was named one of Dance Magazine's "25 to Watch" in 2012.

Alexandra Pera *(Dancer)* received her professional training at the Quinte Ballet School of Canada and Charlotte Ballet. She spent summers at American Ballet Theatre in New York, Chautauqua Institution and the National Ballet of Canada. Ms. Pera previously danced with the Washington Ballet and with the Alberta Ballet before joining BalletMet this season.

Jimmy Orrante *(Dancer)*, from Los Angeles, is in his 20th season with BalletMet. He received the 2005 Princess Grace Choreography Award as well as the 2011 Special Project Award. In 2009, he choreographed his first full length ballet, *The Great Gatsby*. He has performed with Memphis Ballet, Nevada Dance Theatre, Los Angeles Chamber Ballet, Dance Kaleidoscope, and Northern Ballet Theatre and Dance St. Louis.

Jarrett Reimers *(Dancer)*, is in his first year with BalletMet and previously danced with the Sacramento Ballet. He trained at The Donna Lee Studio of Dance and with Mariana Alvarez at the Thomas Armour Youth Ballet.

Martin Roosaare *(Dancer)*, is in his first year as a Company member after joining BalletMet as a guest artist last season. He trained with Miami Valley Ballet Theatre, Virginia School of the Arts, De La Arts as well as University of Cincinati College Conservatory of Music.

Jackson Prescott Sarver *(Dancer)*, is in his 11th season with BalletMet. His training began at Nan Klinger's Excellence in Dance while he was also performing with the Cuyahoga Valley Youth Ballet. Mr. Sarver studied at the University of North Carolina School of the Arts and graduated with a BFA in 2008.

Michael Sayre *(Dancer)* Originally from South Bend, Indiana, Mr. Sayre has been featured twice in *Pointe Magazine*. Mr. Sayre trained with San Francisco Ballet School and the Joffrey Trainee program before joining BalletMet in 2013.

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. Mr. Smith has also performed with River North Jazz Company in Chicago and Hisatomi Yoshiko Ballet in Japan. This is his sixth season with BalletMet.

Adam Still *(Dancer)*, is in his first year with BalletMet and was previously a soloist with the Colorado Ballet. He trained at the Harid Conservatory and Pacific Northwest Ballet, American Ballet Theatre and Jacob's Pillow summer programs. He won the silver medal in the USA International Youth Ballet Competition (2004) and received the Rudolph Nureyev Education Fellowship (2005).

David Ward *(Dancer)*, born in Lewisham, England, joins BalletMet for his fifth season. Mr. Ward trained at the English National Ballet School, and danced with Northern Ballet Theatre. Mr. Ward has toured across mainland China, Hong Kong, Macao and Thailand, and has also danced for Prince Edward.

Ashley Wegmann *(Dancer)*, New Jersey native, received her training from the National Ballet of New Jersey and the Princeton Ballet School. She joined the Pittsburgh Ballet Theatre in 2007. Ms. Wegmann has received Merit Scholarships from Audre Estey and Dodie Petit as well as the National Foundation for Advancement in the Arts recognition. This is her third season with BalletMet.

Carrie West *(Dancer)*, from California, received her training with the Sacramento Ballet, San Francisco Ballet School, School of American Ballet, and Houston Ballet Academy. She danced with the Sacramento Ballet before joining BalletMet in 1998. Ms. West holds a BA from Capital University and was the recipient of the 2004 Violetta Boft Award.

Karen Wing *(Dancer)*, trained at Petaluma School of Ballet and is in her first year with BalletMet. She attended several of Regional Dance America's annual festivals and was awarded merit scholarships to summer intensives at both Central Pennsylvania Youth Ballet and Sacramento Ballet.

BalletMet Columbus Production Staff

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Vernie Ward*

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Matt Schreiter*

Head Flyman
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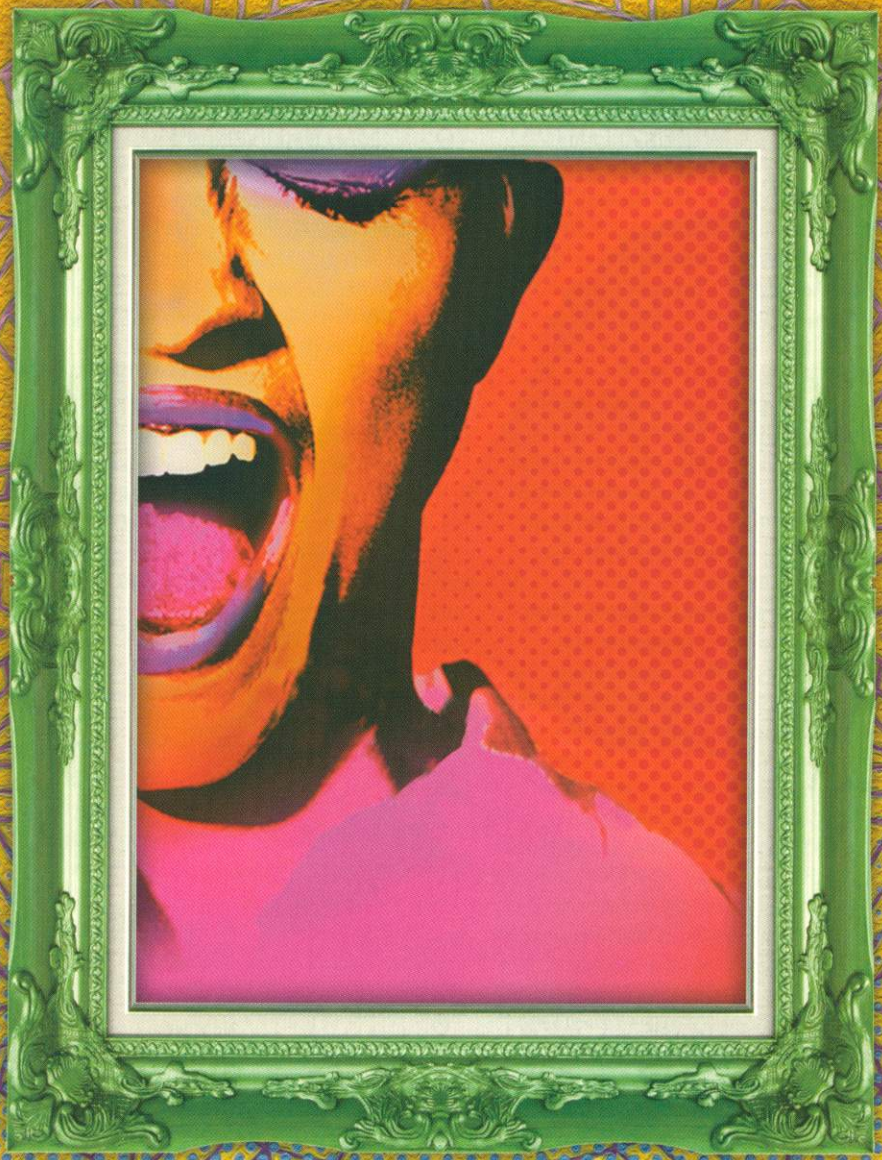

TOO HOT TO HANDEL

THE JAZZ GOSPEL MESSIAH

DECEMBER 6, 2014
7:30 p.m.

DRESS REHEARSAL
DECEMBER 5, 2014
11:00 a.m.

Suzanne Mallare Acton, Conductor

FEATURING
Alfreda Burke, soprano
Rodrick Dixon, tenor
Karen Marie Richardson, alto

Rackham Symphony Choir
Too Hot To Handel Orchestra
with the Too Hot Trio:
Marion Hayden,
Dave Taylor and Alvin Waddles

Lighting Design: Kendall Smith
Stage Manager: Ellen Peck

Original Concept by Marin Alsop
Co-arranged and orchestrated by
Bob Christianson and Gary Anderson

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

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

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Rackham Symphony Choir

Rackham Symphony Choir (RSC) is committed to the highest standards of musical excellence. Suzanne Mallare Acton, RSC Artistic and Music Director, sets the tone. Her inspired vision brings together unique blends of composers, instrumentalists, soloists and choristers from local, national and international circles, creating unforgettable concerts. Founded in 1949, Rackham Symphony Choir is Detroit's oldest choir, and the only ensemble of its kind in the city. In nearly six decades of existence, RSC has continually adapted, reinvented and transformed itself, energizing audiences of all ages with its exciting choral productions. An all-volunteer choir, RSC is a powerhouse of sound with nearly 80 members.

Later this season RSC will be appearing in An Evening with Alvin Waddles and Friends IV, performing the rarely performed Beethoven Choral Fantasy in March at Renaissance High School in Detroit, and will present Voices of Tomorrow: The High School Vocal Intern Showcase in May at the First Presbyterian Church of Royal Oak. For more information visit us at www.rackhamchoir.org.

Rackham Symphony Choir is supported in part by grants from the Kresge Foundation, the Michigan Council for Arts and Cultural Affairs and the National Endowment for the Arts, as well as numerous individual donors and corporate sponsors.

Suzanne Mallare Acton

From 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, Il Barbiere di Siviglia, The Music Man, The Pirates of Penzance, The Mikado, La Bohème, Die Fledermaus, La Traviata, A Little Night Music, The Daughter of the Regiment, Carmina Burana* with members of the Cirque du Soleil, *The Medium,* and *Les Pêcheurs de Perles.*

Additional opera credits include *My Fair Lady* and *La Traviata* for Dayton Opera, *The Merry Widow* and *Madama Butterfly* for Artpark, *La Traviata, Gianni Schicchi* and *L'Elisir D'Amore* for Verdi Opera Theatre, *Il Barbiere di Siviglia, La Traviata,* and *Carmen* for the Wharton Center, and *Tosca* for Augusta Opera. Symphonic concerts include the Detroit Chamber Winds and Strings, the Birmingham-Bloomfield Symphony Orchestra, The Lexington Bach Festival, and the Saginaw Bay Symphony Orchestra.

In 1996, Ms. Acton was appointed Artistic and Music Director of Rackham Symphony Choir. Under her leadership, the Rackham Symphony Choir was awarded the 2008 Governor's Award for Arts & Culture.

ALVIN B. WADDLES

A native of Detroit, Alvin Waddles studied at Interlochen Arts Academy and the University of Michigan School of Music. He has worked in the Fine Arts Departments of the Detroit and Ann Arbor Public School systems. Since 1994, he has served as Director of Music for Hope United Methodist Church in Southfield, MI. In addition to regular appearances at local venues and events such as the Dirty Dog Jazz Café, the Detroit Festival of the Arts, the Michigan Jazz Festival and the Detroit International Jazz Festival, he has traveled across the country and abroad both as a solo artist and as musical director for Cook, Dixon and Young, formerly of the Three Mo' Tenors.

KAREN MARIE RICHARDSON

Karen Marie is bringing her charismatic and compelling vocals back to the stage of the Detroit Opera House for her fifth year in THTH. She currently appears as Stella Sinclair in Punchdrunk's Off-Broadway sensation *Sleep No More.* There, she has had the opportunity to sing duets with P!nk and John Legend. Other credits include the title role in Duke Ellington's rare yet prized jazz opera, *Queenie Pie,* for Long Beach Opera and Chicago Opera Theater. The *LA Times* sighted Karen Marie as "a domineering, funny and moving Queenie." She will soon make her television debut in a Martin Scorsese pilot. A multi-faceted woman, Karen Marie's eloquent speaking voice was used to assist visually impaired voters in Chicago's 2009 elections. Karen Marie holds a BFA in Musical Theatre from Millikin University. She is also crafting her next music project, which will provide elaboration on her multidimensional sound. Videos of her duets and her viral video of the theme song to "Ducktales" can be found on YouTube. Her current EP, "Overcoming," is available on iTunes and karenmarieis.bandcamp.com.

RODRICK DIXON

In 2014, Rodrick Dixon made his Carnegie Hall debut as Moses in the oratorio *The Ordering of Moses* and returned to the Cincinnati May festival to sing the *Beethoven 9th Symphony, Mahler 8th Symphony* and Tchaikovsky's *Ode to Joy* conducted by James Conlon. Mr. Dixon made his Choral Arts Society debut as the Celebrant in *Bernstein's Mass* at the Kennedy Center and filmed the PBS Special *Vernon Jordan* for the History Makers in New York. His films include *Der Zwerg* with LA Opera, PBS Special *Hallelujah Broadway* and *The Miss World Pageant* viewed by 180 million in over 120 countries. His discography includes *Home for the Holiday's* with the Cincinnati Pops and *The Praise and Worship Experience* with Marvin L. Winans. Rodrick Dixon made his Michigan Opera Theatre debut as Tonio in *The Daughter of the Regiment* and annually performs *Too Hot to Handel* at the Detroit Opera House. Mr. Dixon and Mrs. Burke are touring their new show *Songs of a Dream*, co-produced with the Auditorium Theatre (Chicago).

ALFREDA BURKE

Alfreda Burke's vocal artistry has been described as *"voluptuous, creamy and luxuriant."* She has appeared in concert throughout North America and in Europe. Ms. Burke made her Carnegie and Orchestra Hall debuts in Strauss' *Elektra* with the Chicago Symphony Orchestra under Daniel Barenboim. Highlighted performances include Chicago Symphony at Ravinia, Cincinnati Pops Symphony Orchestra, Detroit Opera House, DSO, Rackham Symphony Choir, Prague Philharmonic, Umbria Music Festival (Italy), TodiMusicFest (USA), Miss

World (China), Holders Season Gala (Barbados), Corrales Cultural Arts Council (New Mexico), Lancaster Festival, Grant Park Music Festival, Millennium Park Gala, Milwaukee Symphony Orchestra, Kennedy Center, Auditorium Theatre, Chicago Opera Theater, Chorus Angelorum, Chicagoland Pops Orchestra, Siamsa na nGael, NATO Chicago Summit, City Lights Orchestra/Office of Immigrant Affairs, Francis Cardinal George. Ms. Burke filmed 2010 Prague PBS special, *Hallelujah Broadway*, recorded on EMI/Manhattan label. Other recordings include solo CD, *From the Heart* (2002); Chicago Olympic 2016 Bid Anthem, *I Will Stand* (2008).She received Master and Bachelor of Music degrees from Roosevelt University; serves on the RU CCPA Advisory Board. Visit *www.sopranoalfredaburke.com, www.theHistoryMakers.com, www.songsofadream.com* and FaceBook.

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Joseph Dluzniewski
Jeff Fritz
Donald Gay
Ryan Hurley **
Chris Jones
Jeff Krueger *
Jim Moore
Bill Steiner
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Fran Bachmann
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Emily Eichenhorn
Louise Fisher *
Susan A. Fox
Yvonne Friday
Anna Giammarco
Kimberly Henderson
Victoria Isabell
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Wendy Keebler
Maria Lord
Anne Maters
Andrea Mills
Patricia Minnick
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Sarah Piper
Patricia Stewart
Linda Van Buren
Lori Weatherwax

BASS
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*Section leader
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TOO HOT TO HANDEL ORCHESTRA

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Beth Kaufman
Emily Barkakati

VIOLIN II
Victoria Haltom
Daniel Stachyra
Henrik Karapetyan
Anna Bittar-Weller
Kevin Filewych

VIOLA
Scott Stefanko
James Greer
Kathleen Grimes
Julianne Zinn

CELLO
Nadine Deleury
Daniel Thomas
Diane Bredesen
Andrea Yun

BASS
Clark Suttle

REEDS
Chris Collins
Russ Mallare
Russ Miller
Jose Mallare
James Hughes

HORN
Andrew Pelletier
Susan Mutter
David Denniston

TRUMPETS
David Ammer
Gordon Simmons
Walter White

TROMBONE
Michael Dease
Greg Near
Gary Hellick

TIMPANI
Alison Chang

PERCUSSION
John Dorsey

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David Taylor

PIANO
Alvin Waddles

ORGAN
Fred R. Hughes, Jr.

BASS
Marion Hayden

ELECTRIC GUITAR
Alan Ayoub

ELECTRIC BASS
James Simonson

OPERA OF OUR TIME

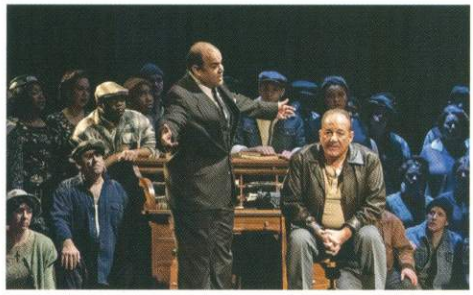
Today, many composers are creating new works which reflect our times in exciting and theatrical ways, and these operas are being produced by most of the important opera companies worldwide. MOT should not be left behind. To this end, MOT has launched a three-year program — OPERA OF OUR TIME. First in the series was our production of *A View From the Bridge* in the 2014 spring season, a powerful operatic treatment of Arthur Miller's dramatic play set to music by one of today's preeminent composers, William Bolcom. This spring, we are producing an exciting opera, *Frida*, about the artist Frida Kahlo whose life and work intertwined with that of her husband Diego Rivera. It is both shocking and fascinating. The third piece is still in the planning stages but promises to be controversial and exciting.

New and contemporary works are vital to the future of the opera genre and to MOT's growth.

Funds from the three-year OPERA OF OUR TIME campaign will continue to specifically support opera productions that reflect present-day themes. MOT would like to acknowledge all of the donors who helped raise more than $500,000 in the first year of the campaign, with special thanks to Maxine and Stuart Frankel who made the extremely generous lead gift.

Jean Schneider and Catalina Cuervo

David DiChiera and Catalina Cuervo



Ricardo Lugo and Kim Josephson in MOT's A View from the Bridge

Catalina Cuervo will sing the role of Frida Kahlo in MOT's Frida *this spring in March 2015.*

MICHIGAN OPERA THEATRE

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OPERA OF OUR TIME FUND

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Michigan Opera Theatre Orchestra — Madame Butterfly

Violin I
Laura Leigh Roelofs
Acting Concertmaster+
Andrew Wu+
Acting Asst. Concertmaster
Velda Kelly+
Bryan Johnston+
Charlotte Merkerson+
Beth Kaufman+
Molly Hughes+
Emily Barkakati+
Bethany Moses

Violin II
Victoria Haltom*+
Daniel Stachyra+
Henrik Karapetyan+
Anna Weller+
Kevin Filewych+
Tracy Dunlop
Judith Teasdle
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John Madison*+
Scott Stefanko+
Kathleen Grimes+
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James Greer

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Nadine Deleury*+
Diane Bredesen+
Stefan Koch
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Andrea Yun
Eugene Zenzen

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Derek Weller*+
Clark Suttle+
Robert Stiles
Jean Marie Posekany

Flute
Amanda Sparfeld*+
Dennis Carter

Flute/Piccolo
Laura Larson+

Oboe
Nermis Mieses*+
Stephanie Shapiro

English Horn
Sally Heffelfinger-Pituch+

Clarinet
Brian Bowman*+
Doug Cornelsen

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J. William King+

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Trombone
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Bass Trombone
Bryan Pokorney

Tuba
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Timpani
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Percussion
John Dorsey*+
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Harp
Patricia Terry-Ross*+

* Principal
~ Acting Principal
+ Michigan Opera Theatre Core Orchestra

Detroit Federation of Musicians Local #5 American Federation of Musicians

Michigan Opera Theatre Orchestra — The Nutcracker

Violin I
Andrew Wu
Acting Concertmaster+
Bryan Johnston
Acting Asst. Concertmaster+
Velda Kelly+
Charlotte Merkerson+
Molly Hughes+
Beth Kaufman+
Jenny Wan
Tracy Dunlop

Violin II
Victoria Haltom*+
Daniel Stachyra+
Henrik Karapetyan+
Anna Weller+
Emily Barkakati+
Kevin Filewych+

Viola
Scott Sefanko~+
Barbara Zmich-McClellan+
James Greer
Julianne Zinn

Cello
Nadine Deleury*+
Diane Bredesen+
Stefan Koch
Daniel Thomas

Bass
Derek Weller*+
Clark Suttle+

Flute
Amanda Sparfeld*+
Laura Larson+

Oboe
Nermis Mieses*+
Sally Heffelfinger-Pituch+

Clarinet
Brian Bowman*+
J. William King+

Bassoon
Pawel Wnuk*+

Horn
Andrew Pelletier*+
Carrie Banfield+
Tamara Kosinski

Trumpet
David Ammer*+
Gordon Simmons+

Trombone
Greg Near~+

Timpani
Alison Chang*+

Percussion
John Dorsey*+

Harp
Patricia Terry-Ross*+

Celeste
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* Principal
~ Acting Principal
+ Michigan Opera Theatre Core Orchestra

Detroit Federation of Musicians Local #5 American Federation of Musicians

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Carol Ambrogio Wood
Gregory Ashe
Heidi Bowen Zook
Alaina Brown
Fred Buchalter
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Alexandria Clark
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Yamadori Servants
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Domingo Guzmān
Muhammad Bilal

Suzuki Servants
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Alexander Trice

EDUCATION

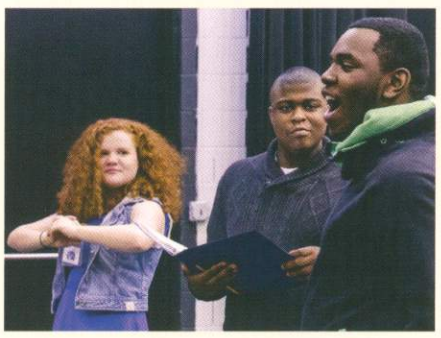
Michigan Opera Theatre Department of Community Programs offers a variety of educational programs for students and young professionals. To learn more about any of these programs go to www.MichiganOpera.org and click on Learning.

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. For more information about touring go to 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 or performance we have a studio for you. For more information visit our website at: http://www.michiganopera.org/learning/opera-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 $25. 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.

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

Eisenhower Dance Master Class
Intermediate/Advanced Level
Saturday, Jan. 31, 2015, 11:00 a.m. - 12:30 p.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:
Judie R. Goodman - Master Class Sponsor
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Michigan Opera Theatre Children's Chorus

Michigan Opera Theatre Children's Chorus (MOTCC) is a ground breaking ensemble and first of its kind for Metro Detroit children. Founded in 2007, the MOTCC with children ranging from 8-16 years old has charmed audiences of all ages, embracing diverse cultures and traditions in an extensive range of genres from folk songs to opera.

Come see the MOTCC perform!

BALLETMET'S *THE NUTCRACKER*
Detroit Opera House
November 29, 2:30 p.m.

A WINTER FANTASY: HOLIDAY CONCERT & FUNDRAISER
Sunday, December 7 at 3:00 p.m.
Ring in the season with beautiful choral music sung by the MOTCC. Doors open at 2:30 p.m. to register for silent auction at 3:00 p.m. Tickets are $30 for adults 18 and older, $50 for box seats, $15 for ages 5 and older, and free for children 4 and younger. Tickets include entrance to the concert, silent auction, and a variety of delectable desserts.

CONCERT IN BATTLE CREEK, MICHIGAN
First Congregational Church, Battle Creek
January 11, 2015 at 4:00 p.m.

THE VERY LAST GREEN THING
Detroit Opera House
Saturday, April 25 at 2:30 p.m.
Student Dress Rehearsal, Friday, April 24 at 11:00 a.m.

This is an opera for young people, by young people. Set in 2192, a classroom of students venture outside for a rare field trip and discover a time capsule containing something quite unusual—a small, withering plant. A timeless environmental message of hope makes The Very Last Green Thing a must-see for all audiences. Prior to the opera, the Michigan Science Center will present a pre-opera presentation about the environment.

CONCERT IN GAYLORD, MICHIGAN
Gaylord High School
May 17, 3:00 p.m.

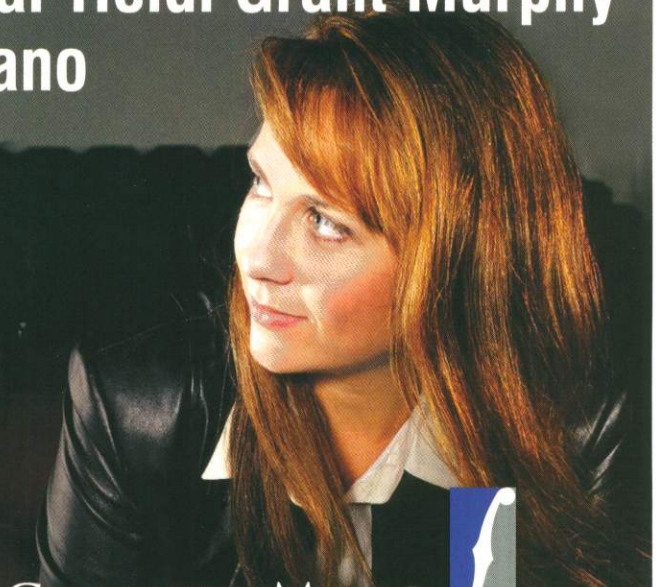
For more information about the MOTCC and to order tickets visit www.motcc.org or contact MOTCC Chorus Administrator, Twannette Nash at tnash@motopera.org.

MOTCC Staff
Suzanne Mallare Acton, *Director*
Dianna Hochella, *Assistant Director, Principal Chorus Conductor*
Annie Klark, *Preparatory Chorus Conductor*
Twannette Nash, *Chorus Administrator*
Joseph Jackson, *Principal Chorus Accompanist*
John Pavik, *Preparatory Chorus Accompanist*

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
Daniil Trifonov, piano

January 25
Jeremy Denk, piano

February 6, 7 & 8
Kalichstein-Laredo-Robinson Trio
Beethoven Festival Weekend

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Volunteers

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 view 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

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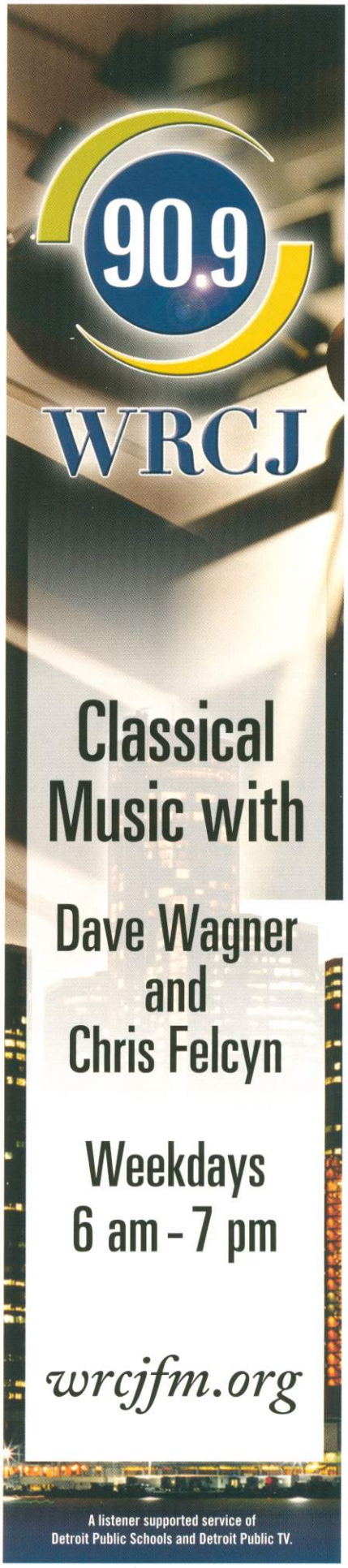

Ensuring the Future

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.

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Michigan Opera Theatre gratefully acknowledges the generous donors who made major general operating support and restricted gifts of $25,000 and above between July 1, 2013 and June 30, 2014. Their support plays an integral part in the company's financial stability which is necessary for producing quality grand opera, dance and award-winning educational activities.

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IN TRIBUTE
February 1, 2014 to October 1, 2014

In Memory of Mr. Doug Allison
Barbara Frankel

In Memory of The Hon. Edward Avadenka
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In Honor of Floy and Lee Barthel
Filomena & David Ponzi

In Memory of Mr. Ara Berberian
Virginia Berberian

In Memory of Mr. Mark D. Flint
Doris Jeanne Flint

In Honor of Mr. Carl Fontana's Birthday
Margaret Talburtt & James F. Peggs

In Appreciation of Heather Hamilton
Ruth Rattner

In Honor of Mr. Michael Hauser
Renée & Kurt Darrow

In Memory of Mrs. Mary Hauser
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In Memory of Mr. Harold Landis
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Patricia Rodzik

In Memory of Dr. Mohamed Moiin, late father of Dr. Ali Moiin
Barbara Frankel & Ron Michalak
Heather Hamilton
Elanah Nachman Hunger & Rick Hunger

In Honor of Dr. Ali Moiin's Birthday
Elizabeth Kupsky
Dr. Mohammad Zarka

In Memory of Mrs. Sally Lou Nosanchuk
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In Memory of Mrs. Josephine Pettinato
Barbara Frankel & Ron Michalak

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Grand Valley State University presents

FALL Arts CELEBRATION 2014

Enriching the Arts and Humanities in West Michigan

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.

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, L.V. EBERHARD CENTER
ROBERT C. PEW GRAND RAPIDS CAMPUS

Poetry

"An Evening of Poetry and Conversation with Mark Doty and Dorianne Laux"
THURSDAY, OCTOBER 16, 7 P.M.
2ND FLOOR, L.V. 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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Lee A. Somerville

In Memory of Mr. Jerome Sonenklar
Heather Hamilton

In Honor of Mr. William Stone's 90th Birthday
Joyce & Dr. George Blum

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 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 28.425o(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. 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

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Michigan Opera Theatre ..... (313) 961-3500
General Information ..... (313) 961-3500
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Ticket Office .....(313) 237-SING (7464)
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MICHIGAN OPERA THEATRE

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November 28-30, 2014

ACT I

HERR DROSSELMEYER: Gabriel Gaffney Smith (11/28 m, 11/29), Jimmy Orrante (11/28 e, 11/30 m)
YOUNG CLARA: Lauren Jasen
FRITZ: Kelan Huffman
HERR STAHLBAUM: Attila Bongar (11/28 m, 11/29), Andres Estevez (11/28 e, 11/30 m)
FRAU STAHLBAUM: Ashely Wegmann (11/28 m, 11/29 m), Karen Wing (11/28 e, 11/30 m), Courtney Muscroft (11/29 e)
GRANDMA STAHLBAUM: Jessica Brown (11/28 m, 11/29 e), Emily Gotschall (11/28 e, 11/29 m, 11/30 m)
GUESTS AT THE PARTY: Artists of BalletMet Columbus
PARTY CHILDREN: *Cameryn Faux, Kathryn Wenske, Tyler Jaworski, Alyssa Hernandez, Destiny Taylor, Kaitlynn McKenna, Gabriel Zieman, Luke Koski, Julian Townsend*
Lanee Dickens, Mia Craparotta, Lila Bierman, Daija Dennis, Tyler Jaworski, Aniya Anderson, Gabriel Zieman, Luke Koski, Julian Townsend
SPANISH DOLL: Kristie Lathan (11/28 m, 11/29 m), Samantha Lewis (11/28 e, 11/29 e, 11/30 m)
CHINESE DOLL: Christopher Ellis (11/28 m, 11/29 e), Adam Still (11/28 e, 11/29 m, 11/30 m)
MOUSE KING: Jimmy Orante (11/28 m, 11/29), Austin Finley (11/28 e, 11/30 m)
NUTCRACKER PRINCE: Austin Finley (11/28 m, 11/29 e), Jackson Prescott Sarver (11/28 e, 11/30m), Michael Sayre (11/29 m)
SOLDIERS: *Erika Ranck, Elizabeth Ranck, Charlene Smale, Camryn Eaglin, Mary Grace O'Shea, Emma Kull, Carmen Rossi, Julia Starr, Mareea Beasley, Amanda Kelley, Elle Catalano, Angela Kattula, Bailey Jacks, Alyssa Grabinski*
Erika Ranck, Elizabeth Ranck, Charlene Smale, Mackenzie Driscoll, Madeline Boynton, Alexandra Bahm, Sara Moring-Hilt, Lillian Mack, Allison Crawford, Claire Richert, Kassie Trudeau, Julianna Leonard, Lilly Menendez, Madison Price-Yancy
MICE: *Shannon Edmonds, Shelby LaForest, Ana Sanchez-Montalvo, Serenity Poole, Kennedy Marshall, Madison Essebaggers, Kathryn Wenske, Cameryn Faux, Gabriel Zieman, Luke Koski, Allison Crawford, Lauren Roebuck*
Briana Roberts, Rianna Dorsey, Niya Hearn, SteFannie Savoy, Lauren Roebuck, Madeline Gupta, Mia Craparotta, Tyler Jaworski, Gabriel Zieman, Luke Koski, Mareea Beasely, Shelby LaForest
BIG MICE: Martin Roosaare, Jarrett Reimers (11/28 m, 11/29 m, 11/30 m), Michael Sayre (11/28 e, 11/29 e)
GROWN UP CLARA: Emily Gotschall (11/28 m, 11/29e), Jessica Brown (11/28 e, 11/30 m), Samantha Lewis (11/29 m)
SNOWFLAKES: Artists of BalletMet Columbus

INTERMISSION

ACT II

SUGAR PLUM FAIRY: Ashely Wegmann (11/28 m, 11/29 m), Adrienne Benz (11/28 e, 11/30 m), Caitlin Valentine Ellis (11/29 e)
HER CAVALIER: Attila Bongar (11/28 m, 11/29 m), David Ward (11/28 e, 11/30 m), Andres Estevez (11/29 e)
COURTIER 1: David Ward (11/28 m, 11/29), Andres Estevez (11/28 e, 11/30 m)
COURTIER 2: Michael Sayre (11/28 m, 11/30 m), Martin Roosaare (11/28 e, 11/29e), David Ward (11/29 m)
ANGELS: *Erika Ranck, Elizabeth Ranck, Camryn Eaglin, Charlene Smale, Anna Cafagna, Heather Kroesche, Hanna Cislo, Patricia Kubota, Victoria Brey, Lily Chrzanowski*
Lilly Menendez, Madeline Boynton, Julianna Leonard, Sara Moring-Hilt, Caroline da Rocha, Simone McIntosh, Kennedy Waller, Erin Brady, Shelby Fugitt, Maggie Favier

Nov. 28 m, 29 e, 30 m
Nov. 28 e, 29 m
'm' denotes matinee
'e' denotes evening

PAGE LEADER: Karen Wing
PAGES: *Alyson Kirkum, Amanda Chizuk, Sydney Fong, Jayla Williams, Emilia Daguanno, Isabella Putti*
Hailee Wilson, Isabella Busch, Lauren Koski, Hannah Hogan, Jenna Wenzel, Brianna Smale
DRAGON: Artists of BalletMet Columbus
ARABIAN: Alexandra Pera & Jackson Prescott Sarver (11/28 m, 11/29m),
Courtney Muscroft & Attila Bongar (11/28 e, 11/29 e, 11/30 m)
TREPAK: Adam Still, Martin Roosaare, Michael Sayre, Christopher Ellis
FLOWERS: Artists of BalletMet Columbus
MOTHER GINGER: Jarrett Reimers (11/28 m, 11/29 e, 11/30 m), Austin Finley (11/28 e, 11/29 m)
HER CHILDREN: *Tyler Jaworski, Destiny Taylor, Aniya Anderson, Jasmyn LaGreair, Brianna Soulliere, Daija Dennis, Devin Maples*
Tyler Jaworski, Mia Craparotta, Rachel Davis, Lanee Dickens, Sydney Smith, Lila Bierman, Kaniya Jackson
GYMNASTS: Shelby LaForest (all performances), *Angela Kattula,* **Lauren Roebuck**

Children's Rehearsal Directors: Jo Ann Cusmano, Judith Molina
Featured choirs:

Friday, Nov. 28, 2:30 p.m.
Rochester High School
Jolene Plotzke, Director
Rochester Hills, Mich.

Friday, Nov. 28, 7:30 p.m.
Rochester High School
Jolene Plotzke, Director
Rochester Hills, Mich.

Saturday, Nov. 29, 2:30 p.m.
Michigan Opera Theatre Children's Chorus
Suzanne Acton, Director
Detroit, Mich.

Saturday, Nov. 29, 7:30 p.m.
Saline High School
Sarah Price, Director
Saline, Mich.

Sunday, Nov. 30, 2:30 p.m.
Rochester Adams High School
Tom Blue, Director
Rochester Hills, Mich.

Students from the following local dance studios appear in this production:

Adagio
American Dance Academy
Angie Hahn Dance Academy
Barbara Hatch School of Dance
Big City Dance Center
Ballet Renaissance
Broadway Dance Company
Creative Dance Center
Dance Academy of Bloomfield Hills
Dance Dynamics Performing Arts Center
Dance Motion Xplosion
Dancing Feats Dance Center
Deborah Chase School of Dance
Detroit Windsor Dance Academy
Eisenhower Dance Ensemble Center
Encore Dance Center
Gayle's Dance Phase
Gotta Dance
Great Lakes Academy of Dance
Grosse Pointe Dance Center
Inner City Dance Scope
Institute of Music and Dance at Marygrove College
Julianna's Academy of Dance
LaFave Danse
Lashelle's School of Dance
Living Arts
Main Stage Center for the Arts
Metropolitan Dance Center
Michelle's Academy of Dance
Milligan School of Ballet
Modern Messages Dance Company
Motor City Dance Factory
Performers Edge Dance Company
Planet Dance
Pointe Academy Dance Center
Randazzo Dance Studio
Russian Academy of Classical Ballet
Rhythm Dance Crew
Spotlight Dance Works
Starz Performing Arts
Suzette's Masters of Dance
The Art of Dance
The Dance Academy
The Dance Connection
The Dance Place
The Dance Shoppe
The Zone Dance Center

Too Hot To Handel

ADDITIONAL PRODUCTION CREDITS

Viola	**Trumpet**	**Trombone**
Catherine Franklin	Derek Lockhart	Michael Steiger

Please join **Rackham Symphony Choir** for our upcoming events during our 65th season "Raising Voices."

An Affair to Remember 2015
Mardi Gras – The Annual Fundraising Gala
February 7, 2015
Regency Manor, Southfield

Raise a glass and celebrate Mardi Gras. Make your reservations for an unforgettable evening of entertainment, dining, dancing, silent auction, and music with the Rackham Ensemble Singers and the sounds of Detroit Metro's Premiere Party Band, Even Exchange.

An Evening with Alvin Waddles and Friends IV
March 14, 2015

Raise the roof with Alvin Waddles and Friends including Rodrick Dixon, Thornetta Davis and Kimwana Doner. The evening will feature the rarely performed Beethoven Choral Fantasy for piano, chorus and orchestra featuring the Rackham Symphony Choir, under the direction of Suzanne Mallare Acton.

2015 High School Vocal Intern Annual Showcase
Voices of Tomorrow
May 1, 2015
First Presbyterian Church of Royal Oak

For more information visit our website at www.rackhamchoir.org
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RACKHAM SYMPHONY CHOIR
Suzanne Mallare Acton, Artistic Director

DETROIT OPERA HOUSE