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Fall 2009

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OCTOBER 17-24, 2009

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NIGHT MUSIC**
NOVEMBER 14-22, 2009

**TOO HOT
TO HANDEL**
DECEMBER 12, 2009



PILOBOLUS
OCTOBER 31 - NOVEMBER 1, 2009

The Cincinnati Ballet
THE NUTCRACKER
DECEMBER 3-6, 2009

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The Official Magazine
of the Detroit Opera House

BRAVO is a Michigan Opera Theatre
publication.

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Royal Oak, Michigan
www.echopublications.com
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CONTENTS

Fall 2009

WELCOME

LETTER FROM DAVID DiCHIERA..... 4

ON STAGE

NABUCCO 6

CAPTIVE ISRAELITES, A MAD KING, AND A VENGEFUL

PRINCESS INSPIRE VERDI'S FIRST GREAT OPERA

BY: DAVID WALLACE 8

PILOBOLUS 10

A LITTLE NIGHT MUSIC..... 14

SEND IN THE FOOLS: THE MEANING BEHIND THE LYRICS

BY: FRED LOVE 17

THE CINCINNATI BALLET: *THE NUTCRACKER* 18

TOO HOT TO HANDEL 22

MICHIGAN OPERA THEATRE

Artist Profiles..... 26

Education at the Detroit Opera House: Community
Programs and Learning at the Opera House, Dance Education 30

Board of Directors and Trustees 32

Administration and Staff..... 33

Family Album 34

Chorus and Orchestra 35

CONTRIBUTORS

Avanti Society..... 36

Campaign to Restore the Detroit Opera House 37

Michigan Opera Theatre Contributors 39

Endow Your Gift & Build the MOT Endowment Fund..... 46

Volunteer Information 45

General Information 47

Welcome to the Detroit Opera House as Michigan Opera Theatre opens its 39th season.

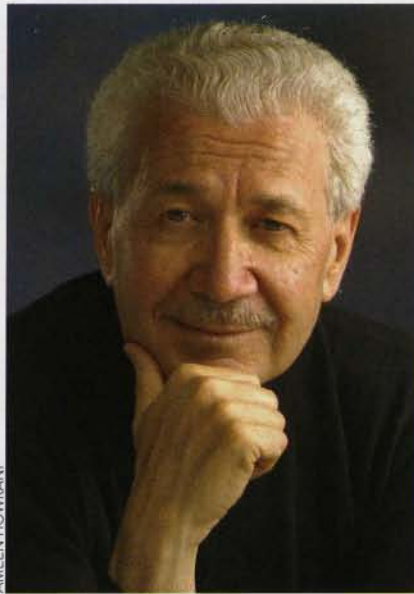
As the curtain rises on Michigan Opera Theatre's 2009-10 season, aptly titled "Loves and Lies," we feature the works of master composers and choreographers at very opposite ends of the artistic spectrum. I know you will be intrigued and enthralled as we explore themes of forbidden love, hidden identity and heart-wrenching betrayal.

Our season opens with *Nabucco*, the "claim to fame" that launched the career of Giuseppe Verdi, one of the greatest Italian composers of the 19th century. *Nabucco's* far-reaching and profound political impact inspired the Italian people to seek their freedom from foreign domination and establish the nation of Italy. To this day, the chorus of the Hebrew slaves, "Va, pensiero," resonates as a universal anthem of freedom. Michigan Opera Theatre's fall 2009 run of *Nabucco* will mark the first time the opera has been performed in Michigan in nearly 50 years – since the Metropolitan Opera tour to Detroit in 1961.

Appropriately, our production of *Nabucco* features some of Italy's brightest young opera stars. The role of Nabucco will be performed by baritone Marco Di Felice and the role of Abigaille, considered one of the most difficult in the entire repertoire, will be sung by Francesca Patanè.

From ancient Israel, we travel a great distance to early 1900s Sweden for Stephen Sondheim's Tony Award-winning musical, *A Little Night Music*, which features the beloved aria of regret, "Send in the Clowns." This romantic musical documents the ever-changing liaisons between high-society husbands, wives, mistresses and lovers. MOT has a long history of introducing Sondheim works to American opera houses, and we were the first major American opera company to present *A Little Night Music* in 1983. We were also among the first to present *Follies* (1988) and *Sweeney Todd* (1985). We are fortunate to have an illustrious cast of Broadway veterans, including three-time Emmy Award nominee and *Guiding Light* actor Ron Raines as Fredrik and Tony and Emmy Award-winning actress and singer Leslie Uggams in the role of Desiree.

As the home of dance in Detroit, the 14th season of dance at the Detroit Opera House highlights a repertory favorite and a company Detroit Opera House premiere.



AMEEN HOWRANI

Opening the 2009 fall dance season is the Detroit Opera House debut of Pilobolus, a company that has won over dance critics and audiences alike with their innovative artistry, antic humor, and eye-popping feats.

The Nutcracker comes home to the Detroit Opera House in December with the Cincinnati Ballet. A beloved Detroit holiday ritual, the ballet classic is a family tradition at the Opera House, and we are pleased and delighted to see it here again. Another holiday favorite returning this year is *Too Hot to Handel* with the Rackham Symphony Choir. In our seventh year of partnering with the choir,

we are elated that this unique soulful jazz-gospel version of Handel's well-known *Messiah* returns to the Opera House to lift spirits during a year when we need it most.

As you know, Michigan Opera Theatre, along with most arts organizations in our state, is certainly not immune from the economic difficulties our nation and state are facing. We are challenged with raising funds, cutting costs, sharing resources, and fundamentally changing the way we operate. During these times, we are especially grateful for you, our community of donors, who have proved to be an indomitable force during this tidal wave of cutbacks and regional turmoil. Only with your support can we continue the fight to keep opera and dance alive in our community.

In these difficult times, we especially appreciate the continued and unwavering support of our fall opera season sponsor, Ford Motor Company. I would also like to thank individual donors who continue to aid us in ways large and small. The generosity of our corporate sponsors and individual donors is paramount to our survival and enables us to continue to bring artists of the highest caliber to the Detroit Opera House stage.

We hope you will join us for many more exciting programs and events at the Detroit Opera House. As always, thank you for visiting us, and enjoy the show!



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NABUCCO

OCTOBER 17-24, 2009

Music by GIUSEPPE VERDI
Libretto by TEMISTOCLE SOLERA

Opera in four acts

World Premiere in Milan, Italy, March 9, 1842

• Sung in Italian with English supertitle translations

Running time: 2 hours, 40 minutes

There will be 2 intermissions



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THE CAST

In order of vocal appearance

Nabucco	Marco di Felice
Abigaille	Francesca Patanè*
Zaccaria	Burak Bilgili
Ismaele	Noah Stewart*
Fenena	Carla Dirlikov*
High Priest of Baal	Andrew Gray*+
Abdallo	Benjamin Robinson*+
Anna	Alexa Lokensgard*+
Banda	Detroit Symphony Civic Wind Symphony

*Michigan Opera Theatre debut

+Barbara Gibson Young Artist Apprentice

Alex Gray, Joyce H. Cohn Young Artist

Alexa Lokensgard, DeRoy Young Artist

Nabucco is a Michigan Opera Theatre premiere

Detroit Symphony Civic Wind Symphony

Reflecting the Detroit Symphony Orchestra's commitment to developing the next generation of musicians and music supporters, the Civic Youth Ensembles (CYE), comprised of 10 ensembles, have established themselves as Michigan's most comprehensive pre-professional training program for orchestra, chamber, wind and jazz musicians, serving as a model for similar programs throughout the nation. The more than 500 members of CYE benefit from training by DSO musicians and guest artists including Itzhak Pearlman, Midori, Herbie Hancock and Branford Marsalis.

Founded in 2006, the CYE's Detroit Symphony Civic Wind Symphony was created due to vast interest in wind band opportunities in metro Detroit. The ensemble provides top-notch training for advanced woodwind, brass and percussion students through sectionals coached by DSO musicians and sophisticated repertoire which encourages swift development of large ensemble skills. The ensemble can be heard in a series of three concerts each season in Orchestra Hall. The Civic Wind Symphony is conducted by the Wayne State University Director of Bands, Douglas Bianchi.

A Nabucco Synopsis: Making Sense of Verdi's Italian Masterpiece

By Dr. Wallace Peace

ACT I

Act one begins in the Temple in ancient Jerusalem during the reign of Nabucco, King of Babylon. He is about to conquer the city and the Israelites, led by their High Priest Zaccaria, are panicking and in despair. They have captured the lyric soprano Fenena, daughter of Nabucco, and she will be a great bargaining tool. Zaccaria asks Ismaele, nephew of the King of Jerusalem, to guard the princess well. An *Aida*-like plot begins. Fenena and Ismaele know each other and are in love as a result of his service as the Israelite ambassador to Babylon. He promises to free her although it is treasonous. A large Amazonian General in full uniform (with the loudest voice you've ever heard) enters, proclaiming that Nabucco has won and conquered the city. The general is Abigaille, the daughter of Nabucco, and Princess of Babylon. And she is also in love with Ismaele.

Princess Abigaille then leads in a trio, urging Ismaele to renounce her sister and marry her instead. In return, she will save his people from their doom. He says no. She vows revenge.

Nabucco enters the Temple on horseback. A grand ensemble emerges with Abigaille swearing vengeance and singing low notes in triple forte in her anger. She vows doom and destruction on all the Hebrews and thinks she may be able to solve her problems by having her sister executed.

—intermission—

ACT II

The next act is all Abigaille. She has returned to Babylon's royal palace, singing one of Verdi's most magnificent pieces. She, like Lady MacBeth in Verdi's later opera *Macbeth*, is reading a document. She is horrified to discover she is not a born princess but the daughter of a slave. Telling herself that no one must ever know, she rises to the high C and drops down quickly two octaves to a forte low C, and is interrupted by the High Priest of Baal stating that Nabucco has died and she must take his throne. She agrees to take her father's throne, proclaiming her vengeance.

We learn that Fenena, in love with the enemy, has converted to Judaism, which prompts the Jews to accept Ismaele back into the city, and King Nabucco has appointed Fenena Regent of Jerusalem.

Abdallo, an old soldier of Babylon tearfully announces that Nabucco is dead and the people want Abigaille as queen. She relishes the task and snatches the crown off of Fenena's head. But the King is actually alive, and he snatches the crown off Abigaille's head and proclaims his power. There's a great ensemble and Nabucco destroys the statue of the Babylonian God Baal, denounces the Hebrew God, and proclaims that he, Nabucco, is god. Jehovah and Baal have had just enough of this whole thing and they (probably off stage) form an alliance and hurl lightning bolts at Nabucco who falls down and wakes up insane. Abigaille then takes the crown and crowns herself Queen.

ACT III

In the magnificent throne room at the beginning of the third act, the mad Nabucco enters, and in a marvelous duet with Abigaille, begs her to spare Fenena from the death Abigaille has decreed for the Israelites. She refuses. Nabucco is carried out lost and in despair as Abigaille has tricked him into signing a decree ordering the destruction of the remaining Hebrews, including Fenena and Ismaele as victims. Abigaille's victory is complete. Nabucco is returned to his asylum.

—intermission—

Meanwhile back in Judea, the Hebrews are lamenting the death of their kingdom and the destruction of their temple. In the famous chorus, "Va, pensiero," they lament the end of Zion and ask God to help. But all is not yet lost. Zaccaria has received word from the Lord that Nabucco will fall. The Hebrew slaves exult.

ACT IV

Meanwhile back in Babylon, Nabucco sees Fenena in chains going to be executed. He becomes overwhelmed at the sight and regains his sanity, wins over his army and charges forth to the throne room to take his throne from the evil Abigaille. Meanwhile, Fenena is in chains awaiting death with Ismaele and the other Israelites and, having converted to Judaism, she prays to Jehovah that He receive her into heaven.

But HARK! Is that Nabucco I hear? It is indeed. He comes and announces that he is back in command. He forgives the Hebrews and orders them to return to their land, and promises that he will finance the rebuilding of the destroyed Temple in Jerusalem. He blesses the marriage of his beloved Fenena and Ismaele and leads the Hebrews in prayer. He has converted to Judaism, you know. Then he destroys the newly rebuilt statue of Baal and the opera ends. Or so you would think. As an afterthought, Verdi brings back Abigaille. She comes in supported by two soldiers. She took poison out of guilt for all her sins. She collapses on stage, begs forgiveness from Fenena and Ismaele and from the Hebrews. She joins the final prayer to Jehovah stating that she too has converted to Judaism and prays to God for forgiveness and for entry into Heaven.

Dr. Wallace Peace has been the featured lecturer for MOT's Opera Talks before each opera performance since 1995.

Captive Israelites, a Mad King, and a Vengeful Princess Inspire Verdi's First Great Opera

By David Wallace

Many opera fans consider Giuseppe Verdi the greatest of all opera composers. *Nabucco*, the third opera written by the future composer of such immortal works as *La Traviata*, *Il Trovatore*, *Aida* and *Rigoletto*, is the first that revealed that greatness.

From the very beginning the public loved *Nabucco* (or, as it was first called, *Nabucodonosor*, for the sixth century B.C. Babylonian king Nebuchadnezzar II). In fact, during the year following its premiere at Milan's La Scala opera house March 9, 1842, *Nabucco* received 75 performances, three or four times the usual.

What was it that so captured the opera fan's imagination? For one thing, the opera's story of the Jews oppressed by the Babylonians resonated deeply in an Italy caught up, like much of the rest of Europe, in revolution that would explode six years later, unify, and free the country from foreign occupation. It was perceived as a new age and Verdi's music was also new. No more the sighing languors of Bellini, the glittering ensembles of Rossini, or the occasionally shallow (but always delightful) musical abandon of Donizetti. *Nabucco's* music caught the emotions of the time perfectly. It was loud, heroically and emotionally patriotic, and hummily tuneful. That Verdi's opera – and many to follow – was often raw and rumbustious was also in its favor... these were not subtle times.

In addition, one of *Nabucco's* highlights instantly caught the passion of the times and remains among the most famous pieces of music Verdi ever wrote – the great chorus of the Jewish exiles huddled in chains by the banks of the Euphrates and dreaming of their homeland: "Va, pensiero sull' ali dorate" (Go, thought, on golden wings). Inspired by Psalm 137 ("By the rivers of Babylon..."), it became an anthem of Italian liberation as well as a sort of national ceremonial hymn; it was sung by tens of thousands of mourners at Verdi's state funeral in 1901, at that of his great champion, the conductor Arturo Toscanini, in 1957, and at the reopening of La Scala after its near destruction during World War II. (It's also been recently used for a number of commercials).

But it all came close to never happening. "Bringing triumph out of tragedy" is, of course, a timeworn literary cliché, but it exactly describes the effect *Nabucco* had on Verdi's career, his life and the history of Italian opera. The story is familiar to many opera fans.

Baltimore Opera Company's production of *Nabucco*.



Giuseppe Verdi



In 1836 Verdi, then a 22-year-old musician in provincial Busseto (near Parma in northern Italy) married his childhood sweetheart Margherita Barezzi and fathered two children while composing his first two operas, *Oberto* and *Un Giorno di Regno* (King for a Day). The latter, his only comedy until he wrote his last opera, *Falstaff*, two generations later, was a disaster, hissed and booed at its premiere September 5, 1840, at Milan's La Scala opera house. Added to this humiliation was tragedy: during the two years preceding the opera's opening, both of Verdi's children died (probably of bronchial pneumonia) and just three months before the premiere, his wife succumbed to encephalitis.



Giuseppina Strepponi

Verdi was devastated and resolved never to write another note of music. Then, Bartolomeo Merelli, manager of La Scala (who despite the failure of *Un Giorno di Regno*, believed in the young composer's talent), attempted to convince him to try again by literally forcing the libretto of *Nabucco* (by Temistocle Solera, like Verdi an Italian patriot) on him. There are two versions of what happened next. The more operatic one has Verdi taking the libretto home, flinging it down on a table where it opened to the words of the *Va, Pensiero* chorus. Verdi, who enjoyed reading

the Bible, was immediately captivated, put his personal tragedies in the back of his mind, and sat down and composed the opera that would relaunch his career. Another, more likely story since it has its roots closer to the event, claims that he took the libretto home and, after glancing through it, threw it in a corner where it remained for several months while Verdi filled his time

reading escapist novels. Eventually he again looked at the libretto and the *Va, Pensiero* lyrics worked their magic ("That night, I couldn't sleep," the composer later recalled. "...by morning I knew the whole Solera libretto by heart"). He immediately started composing music for the opera, starting with the final scene. Either way it happened, *Nabucco* was composed in three months.

Actually there was far more to it than this, at least from the personal standpoint of the grief stricken composer. The soprano who sang Abigaille at the opening was the 26-year-old Giuseppina Strepponi (she was also Merelli's mistress) and the pair struck up a friendship. Five years later they ran into each other in Paris when Verdi conducted the premiere of his opera *I Masnadieri* (The Brigands), and began a fifty-year relationship that endured until her death in 1897. (When Verdi died three years later, they were entombed together at the musicians' retirement home Verdi founded in Milan). Although Strepponi virtually gave up singing after they began living together, it wasn't just to further her man's career (which she did vigorously). By the time of *Nabucco*, her voice was showing serious wear, and although she didn't immediately stop singing, the excruciatingly difficult role of Abigaille with its taxing vocal leaps effectively spelled the end of her career (as it did in the 1970s for Elena Suliotis).

Although the couple didn't marry until 1859, throughout all those decades, "Peppina" was Verdi's constant supporter, defender, and a patient and witty companion (she needed the wit; as he aged, Verdi developed a cantankerous streak that often made him extremely difficult to deal with). The only thing that fate denied them was children.

Eventually the couple adopted Filomena Verdi, the composer's second cousin; her descendents still reside in the Villa Sant'Agata, the Verdis' home near Busseto.

Back to *Nabucco*. Beside its success at La Scala, the opera became a calling card for Verdi's talent across Europe, itself caught up in the same Risorgimento fervor that inflamed Italian audiences. But that can't account for the opera's enduring popularity... the reason is Verdi's music. Here the composer first demonstrated his love for writing show-stopping baritone arias with the king's last act prayer *Dio di Giuda!* (God of Judah!). And here, in the previous act's encounter between *Nabucco* and Abigaille beginning with *Donna chi sei?* (Woman, who are you?), Verdi also wrote the first of the big dramatic duets for baritone and soprano that became a trademark in his later operas.

Also in *Nabucco*, Verdi both raised 17th century Monteverdian recitative to its ultimate, dramatic impact (the introduction to Abigaille's aria opening Act II), and continued refining the traditional, aria-capping cabaletta which he eventually discarded as a hackneyed applause-getting device about the time of *Aida*.

Who of us have not wished that we had a time machine so we could visit events that resonate in our own lives? For music lovers it might be joining the audience when Mozart played one of his own piano concertos, or when Caruso sang at the Met. A performance of *Nabucco* provides a similar kind of time travel experience. It allows us, albeit vicariously, to join that long-ago audience present at the birth when operatic lightning struck. Even better, like the equally evanescent dream of revisiting our own youth with the knowledge of what was to come, we also know the operatic gold that Verdi was yet to mine.

Enjoy.

David Wallace has published six highly acclaimed popular histories of Hollywood's golden age in the last seven years. His has also written scores of features on his not-so-secret passion, opera, for the *Los Angeles Times* and the *Seattle* and *Los Angeles Opera* companies.

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PILOBOLUS

Pilobolus began in 1971 as an outsider dance company, and quickly became renowned the world over for its imaginative and athletic exploration of creative collaboration.

Nearly 40 years later, it has evolved into a pioneering American arts organization of the 21st century. The company now revolves around three nuclei of activity: PILOBOLUS DANCE THEATRE, the umbrella for a series of radically innovative and globally acclaimed concert dance companies; THE PILOBOLUS INSTITUTE, unique educational programming for schools, colleges, and public arts organizations as well as a series of classes and leadership workshops for corporate executives, employees, and business schools; and PILOBOLUS CREATIVE SERVICES, a division specializing in a wide range of movement services for film, advertising, publishing, commercial clients, and corporate events.

Pilobolus is based in Washington Depot, Connecticut and performs for stage and television audiences all over the world. Pilobolus works appear in the repertoires of major dance companies - the Joffrey, Feld, Ohio, Arizona, and Aspen/Santa Fe Ballets in the U.S., the Ballet National de Nancy et de Lorraine and the Ballet du Rhin in France, and Italy's Verona Ballet - and the company has also worked on major creative collaborations, with artists such as writer and illustrator, Maurice Sendak; the Israeli choreographic team, Inbal Pinto and Avshalom Pollak; the remarkable American puppeteer, Basil Twist; and a shadow work with Steven

Banks, head writer for *SpongeBob SquarePants*.

Pilobolus has received a number of prestigious honors, including the Berlin Critic's Prize, the Brandeis Award, the New England Theatre Conference Prize, and a Primetime Emmy Award for outstanding achievement in cultural programming. In June 2000 Pilobolus received the Samuel H. Scripps American Dance Festival Award for lifetime achievement in choreography and in 2004 the company was featured on CBS "60 Minutes." In 2007 Robby Barnett, Michael Tracy and Jonathan Wolken received the Kenneth and Harle Montgomery Endowment Fellowship from Dartmouth College.

The physical vocabularies of Pilobolus works are not drawn from traditions of codified dance movement but are invented — emerging from intense periods of improvisation and creative play. This process has been the source of much interest, in response to which the company inaugurated the Pilobolus Institute, an educational outreach program using the art of choreography as a model for creative thinking in any field. The Institute offers sustained programs for both children and adults around the country, as well as a series of Leadership Workshops for corporations and business schools. Recent work includes programs at the Wharton School of the University of Pennsylvania, Dartmouth College's Tuck School of Business, and the Babcock School at Wake Forest University. The Institute also maintains an ongoing residency in the Theater Studies Program at Yale University.

The third arm of the company's



Robert Whitman

activity is Pilobolus Creative Services, a choreographic and performance collective providing movement design and production for commercial applications in business and advertising. PCS has made television spots for Mobil, Ford, Toyota, Opel, and Hyundai, created live events for IBM, McKinsey, United Technologies, Dupont, and Merck, and has presented gala performances for Joe Boxer, Marithe Girbaud, MAC Cosmetics and Krizia. In 2007, the company created and presented 6 acclaimed performances during the 79th Annual Academy Awards, as well producing a series of original segments for the "Oprah Winfrey Show" and "Late Night with Conan O'Brien." PCS has also produced two books for national distribution, *Twisted Yoga* and *The Human Alphabet*, and releases an annual calendar of dance photography in collaboration with a number of noted American photographers. In spring 2009, a spot that Pilobolus Creative Services created for the NFL Network was nominated for an Emmy Award in Sports, and the company's website was nominated for a Webby Award in Best Photography.

The 2009 season marks the middle of Pilobolus' 39th year. The company has continued to grow, expanding and refining its unusual collaborative methods to produce a body of over 100 choreographic works, and while it has become a stable and influential force in the world of dance, Pilobolus remains as protean and surprising as ever.

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Pilobolus is a tax-exempt, not-for-profit corporation, supported in part by funds from the Connecticut Commission on Culture and Tourism, by an award from the National Endowment for the Arts which believes that a great nation deserves great art, and by grants from The American Dance Festival, The Anna Fitch Ardenghi Charitable Trust, Darcy and Treacy Beyer, The Diebold Foundation, The Dyson Foundation, The Ensworth Foundation, The Fisher Foundation, The Greater Hartford Arts Foundation, The Harkness Foundation for Dance, The Hartford Foundation for Public Giving, Jean and Julien Levy Foundation for the Arts, Inc., The George and Grace Long Foundation, MetLife Foundation, Newman's Own Foundation, The Edward C. and Ann T. Roberts Foundation, The Shubert Foundation, The Silver Mountain Foundation, United Technologies, and Xerox Foundation. If you wish to contribute to Pilobolus, please call or write us.

WHO'S WHO IN THE COMPANY

ROBBY BARNETT, Artistic Director, was born and raised in the Adirondacks and graduated from Dartmouth College in 1972. In addition to his work with Pilobolus, he has been variously employed as a technical metal worker, an instructor for Outward Bound, Inc., a garden and landscape designer, and has taught skiing and high school art. Mr. Barnett lives in northwestern Connecticut with his wife and two children.

MICHAEL TRACY, Artistic Director, born in Florence and raised in New England, met the other Pilobolus founders at Dartmouth in 1969, becoming an Artistic Director after graduating magna cum laude in 1973. He toured with Pilobolus for 14 years – for 8 as the only touring Director – and continues to choreograph and direct. He has set his work on the Joffrey, Ohio, Hartford, Nancy and Verona Ballets and choreographed a production of Mozart's *Magic Flute* with John Eliot Gardiner, the Monteverdi Choir and the English Baroque Soloists, and a national tour production for the National Theater of the Deaf. Mr. Tracy teaches at Yale University and lives with his wife and two sons in northwestern Connecticut.

JONATHAN WOLKEN, Artistic Director, co-founded Pilobolus in 1971. He is proud to have become acquainted with Pilobolus, the fungus, while researching its photoreceptor mechanism in his father's biophysics laboratory. Mr. Wolken graduated from Dartmouth College with a degree in Philosophy. He has choreographed for the Glyndebourne Festival Opera's production of Maurice Sendak's "Where the Wild Things Are", and created "Oneiric" featured in a jointly produced Danish Television feature for members of the Royal Danish Ballet. To find symmetry and mystery in his work, since 1991 Jonathan has led a secret second life as Pilobolus' Development Director. He lives with his wife, JoAnne, and their four daughters in Washington, CT.

ITAMAR KUBOVY, Executive Director, has been producing, writing and directing since 1985. After graduating from Yale in 1988, he moved to Europe where he taught, directed and ran theaters in Germany and Sweden. Since returning to the US in 1998, Kubovy directed several new works by John Guare, co-directed the 2002 season finale of the WEST WING, and made a film, UPHEAVAL, starring Frances McDormand. He joined Pilobolus at the beginning of 2004 as the company's first Executive Director, overseeing the many moving parts that make up this great company.

RENÉE JAWORSKI, Rehearsal Director/Artistic Associate, originally from Long Island, NY received her BFA in Modern Dance from the University of the Arts in Philadelphia. Upon graduating she fell directly into the hands of Moses Pendleton, performing and teaching throughout the world with Momix. In 1997, she took a brief hiatus to give life to her daughter, Anastasia Winter. Returning to her career she created and performed her own work in Philadelphia while working for Group Motion and touring part time with Momix. 1998 brought Renee to NYC where she soon began working with Carolyn Dorfman. She has been working with Pilobolus since the year 2000 and has had many exciting adventures with them over the past 8 years, performing, creating, teaching, directing, associating and, most recently, coordinating residencies for the Pilobolus Institute. She dedicates all she does to her family, Mark and Anastasia. Thank you for keeping my vision clear.

WINSTON DYNAMITE BROWN, Dancer, a native of Kansas City, Missouri, started dancing at Smith Sisters Dance Studio. He continued his training at the Missouri State Ballet, the University of Missouri Kansas City, where he received his BFA, and The Center Dance under the mentorship of Tyrone Aiken. Mr. Brown has participated in numerous intensive programs - Kansas City Ballet, Alonzo King's pre-professional program, Ailey summer intensive as three time fellowship recipient and the Ballet and Modern programs at Jacobs Pillow as the inaugural recipient of the Lorna Strassler Award. Mr. Brown has worked with the Wylliams/Henry Danse

Theatre, Deeply Rooted Productions, Albany Berkshire Ballet, Metropolitan Opera and Taylor 2. Mr. Brown is currently a freelance artist working with TU Dance, CorbinDances, Sean Curran Company and Ben Munisteri dance projects and joins Pilobolus' touring company in August 2009.

MATT DEL ROSARIO, Dancer, was born and raised in Hawaii. He began formal dance training at age 20 under the guidance of Paul Maley, who inspired him to get a BFA in Contemporary Dance at the North Carolina School of the Arts. In his free time, Matt loves to surf, spear dive and play the ukulele. He is excited, ready and willing to begin his Pilobolus adventure. Thanks to his Ohana (family) for their love and support.

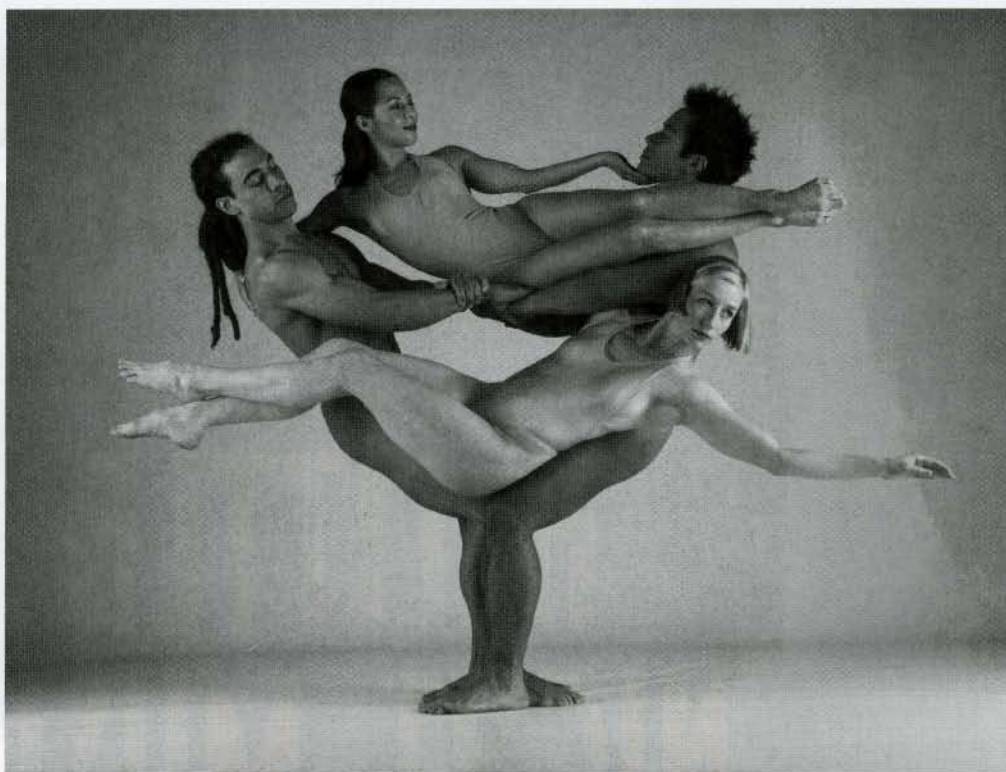
ERIKO JIMBO, Dancer, was born in Japan, raised all over the States, and earned her BFA in dance from NC School of the Arts. Since then she has been dancing professionally and broadening her dancing through aerial work, wushu, capoeira, hip hop, waacking, vogue, bboying, African, house, acrobatics and more. Also a NYC househead, she performs often and engages in events of the underground house and hip hop culture, reppin for two crews: MAWU and FMinit. Jimbo has traveled throughout the US, Japan, and Greece to perform and teach, and aspires to continue traveling all over the globe to share her passion. She officially joined Pilobolus in August 2009.

JUN KURIBAYASHI, Dancer, was born in Japan then raised in the US since age 5. His background includes competitive swimming, break dancing and Capoeira. At age 22 he began learning dance technique at the University of Kansas where he eventually earned his BFA. He debuted professionally with Momix in 2004 and is now thrilled to be a part of the Pilobolus family. He gives special thanks to the dance faculty at KU, friends and families (Kuribayashi & Jones) who supported his decision to follow a once distant dream of dancing and ESPECIALLY to his wonderful supportive wife, Casey Miranda! Jun joined Pilobolus in August 2004.

NILE H. RUSSELL, *Dancer*, is originally from Baltimore, MD. He received a B.A. in Dance from Connecticut College in 2004, where he was fortunate enough to have the guidance of wonderful dancers and teachers such as Dan Wagoner, Lan Lan Wang, and Jeremy Nelson. Since moving to New York in 2004, Nile has danced with Silver-Brown Dance, LeeSaar The Company, Luis Lara Malvacias, Stefanie Nelson Dance Group, and Naganuma Dance. He will forever thank his friends, family, and mother, Sharon, for their love and support. He joins the Pilobolus touring company in August 2009.

ANNIKA SHEAFF, *Dancer*, born and raised outside Chicago began dancing at The Academy of Movement and Music at age three. She continued her training at The Chicago Academy for the Arts and The Juilliard School, where she received her BFA in dance performance in 2006. She has performed works by Jose Limon, Paul Taylor, Ohad Naharin, Ron Brown and Lucas Crandell. Her choreography has been presented at The Duncan YMCA in Chicago, and the Peter J. Sharp and Clarke Studio Theaters in NY. She received the Juilliard Interarts Award for her arts education outreach work in NY, FL, and South Africa. She's absolutely thrilled to be dancing with Pilobolus. She thanks her family and friends for their endless support; and Luke for his ability to light up her life.

CHRISTOPHER WHITNEY, *Dancer*, is ecstatic to be a new member of Pilobolus. He recently earned his BFA in Dance Choreography and Performance from the Honors Tutorial College at Ohio University. He began his dance training at 18 as an intern with Inlet Dance Theatre in Cleveland, Ohio, under the guidance of Bill Wade. Since then, he has studied movement at Jacob's Pillow, and the Si Ping City Shaolin Martial Arts Academy in Jilin Province, China. He would like to



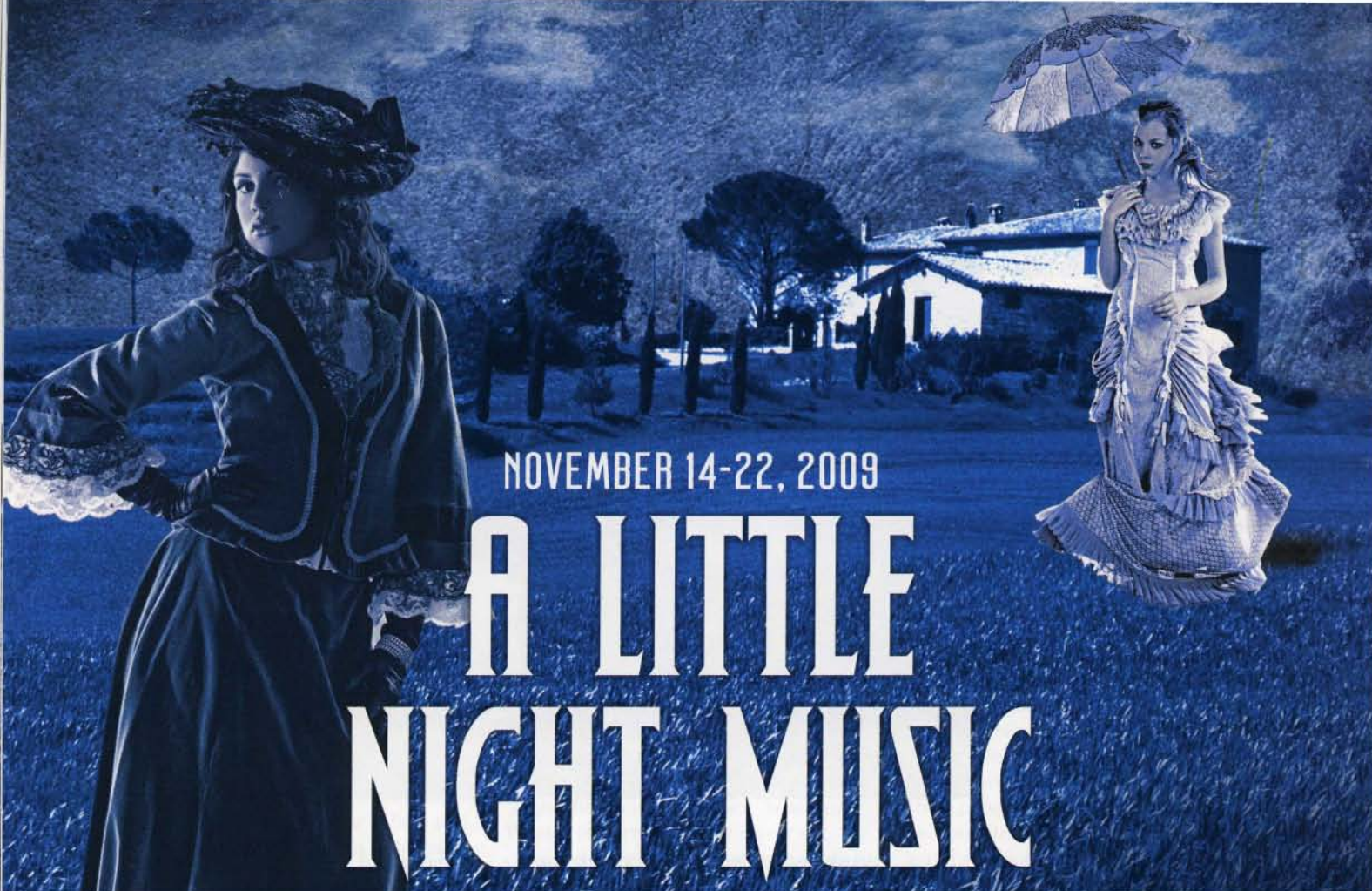
thank his family for their ever-growing appreciation of his art, and his perfect wife, Meredith, for her unflinching love and understanding. He and Meredith moved to Torrington, Connecticut from southern Ohio so that he could begin this new adventure.

ELIZABETH WILLS, *Director of Production*, was born and raised in Lockport, NY. She attended SUNY Brockport where she earned a dual degree in Modern Dance and Technical Theatre. While attending graduate school in CT, she began working with Pilobolus as their one and only production intern on the weekends. From that point on she was hooked. For her first four years with Pilobolus, she worked and traveled as the Production Stage Manger. She is thrilled now to become Director of Production and thanks Pilobolus for allowing her to evolve with them as they grow. She would like to thank her greatest fans — her family, without them, none of this would be possible.

KRISTIN HELFRICH, *Production Stage Manager*, is happy to be joining Pilobolus for the first time this season. She has spent the last three years working as the Production Stage

Manager and Lighting Supervisor for Deeply Rooted Dance Theatre in Chicago, Illinois. Recent work also includes, Production Stage Management, Ballet Chicago; Master Electrician, American Dance Festival 2007; and Assistant Lighting Designer, National Playwright's Festival in Waterford, CT where she designed lights for *The K of D* and *Antebellum*. Kristin holds a Bachelor's of Arts in Lighting Design and Photography from Columbia College in Chicago, Illinois. She thanks her family and her eclectic gang of friends for the constant love and support. She is also pleased to say that for the first time in seven years she is spending her days off in her hometown of Pittsburgh, PA.

SHANE MONGAR, *Lighting Supervisor*, is originally from Chattanooga Tennessee. A graduate of Western Kentucky University, Shane has worked on countless regional, off -broadway and dance productions. In his spare time he enjoys reading, music and spending time with family and friends. Shane would like to thank everyone who has helped him on his journey and is excited to be working with Pilobolus!



NOVEMBER 14-22, 2009

A LITTLE NIGHT MUSIC

Music and Lyrics by STEPHEN SONDHEIM
Book by HUGH WHEELER

Suggested by a Film by Ingmar Bergman
Originally Produced and Directed on Broadway by Harold Prince

A LITTLE NIGHT MUSIC is presented in two acts
World Premiere in New York, U.S.A., February 25, 1973
Running time: 2 hours, 30 minutes
There will be one intermission

CONDUCTOR:
SUZANNE MALLARE ACTON

DIRECTOR:
DONA VAUGHN

CHOREOGRAPHER:
JEFFREY REBUDAL

SCENERY DESIGNER:
LINDA HACKER

LIGHTING DESIGNER:
KENDALL SMITH

HAIR AND MAKEUP DESIGNER:
SARAH HATTEN

ASSISTANT DIRECTOR:
RICHARD GAMMON

STAGE MANAGER:
KEN SALTZMAN

Scenery originally designed and built for Pittsburgh Civic Light Opera.

A Little Night Music is presented through special arrangement with Music Theatre International (MTI).
All authorized performance materials are also supplied by MTI.
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The 2009 Fall Season is made possible by Ford Motor Company

DTE Energy Foundation



Opening Night Sponsor

THE CAST

In order of vocal appearance

Mr. Lindquist	Andrew Gray+
Mrs. Nordstrom	Juliet Petrus
Mrs. Segstrom	Alexa Lokensgard+
Mr. Erlanson	Benjamin Robinson+
Mrs. Anderssen	Alta Marie Girouard*
Fredrika Armfeldt	Maggie Malaney*
Madame Armfeldt	Bobbie Steinbach*
Frid, Her Butler	Brian Thibault*
Henrik Egerman	Kevin Thomas Campbell*
Anne Egerman	Jennifer Giudice*
Fredrik Egerman	Ron Raines
Petra, Their Maid	Lindsay Rider*
Desiree Armfeldt	Leslie Uggams*
Count Carl-Magnus Malcolm	Edward Watts*
Countess Charlotte Malcolm	Lisa Vroman*

*Michigan Opera Theatre debut

+Barbara Gibson Young Artist Apprentice

Alex Gray, Joyce H. Cohn Young Artist

Alexa Lokensgard, DeRoy Young Artist

The last Michigan Opera Theatre performance of *A Little Night Music* was November 18-December 3, 1983

SYNOPSIS

ACT I

One by one, a quartet gathers in front of the piano, blending their voices in song (OVERTURE). As the scene starts, elegantly dressed couples dance through a sylvan setting (NIGHT WALTZ), presenting the romantic flirtations and frustrations to come.

The waltzers exit, and the aging Madame, a woman who has numbered kings among her lovers, alerts her granddaughter Fredrika to watch for the summer night to smile. 'it smiles three times,' she says, 'first, for the young, who know nothing; second, for the fools, who know too little; and, third, for the old, who know too much.' Attention shifts to the home of Fredrik Egerman, a widowed lawyer who has recently married Anne, a young girl of 15. Fredrik's son by a previous marriage, Henrik is a somber 20-year-old divinity student who plays the cello in moments of stress. Fredrik arrives with tickets for the theater: he is taking Anne (still a virgin after 11 months of marriage) to see 'the one and only' Desiree Armfeldt. As he prepares for his afternoon nap, and Anne chatters away, Fredrik muses on some of the problems encountered in his new marriage (NOW). In the parlor, son Henrik is being flirted with by the less-than-virginal maid, Petra. He clumsily tries to unbutton her blouse. Petra, merely amused, tells him, as she leaves the room, 'Later. You'll soon get the knack of it.' Frustrated, as usual, Henrik grabs his cello (LATER).

Back in the bedroom, Anne now promises Fredrik to

become his bride in deed (SOON). Henrik continues complaining (LATER). Fredrik, still asleep and obviously enjoying some vivid dream (NOW), utters a heartfelt 'Desiree.' Anne stares at him, startled.

Desiree Armfeldt, the beguiling actress who was once Fredrik's mistress, enters her dressing room at the theater, ironically extolling the joys of life on the road (THE GLAMOROUS LIFE), with comments by the Quintet and her disapproving mother, Madame Armfeldt.

Fredrik and Anne arrive at the theater that evening, Anne clearly suspicious after Fredrik's nap time slip of the tongue. Desiree makes her entrance, and spots Fredrik immediately. The Quintet comments on romantic recollections (REMEMBER?).

Desiree plays directly to Fredrik, upsetting Anne so much she rushes out of the theater. Fredrik takes his wife home and puts her to bed, while he goes out for a breath of fresh air. Naturally, his stroll takes him directly to Desiree's room, to meet her for the first time in 14 years. Desiree welcomes him warmly and lends a not-quite-sympathetic ear to Fredrik's praise of Anne (YOU MUST MEET MY WIFE). He tries to revive their relationship, and Desiree happily accepts with, 'Of course, darling, what are old friends for?' Madame Armfeldt, the grande dame of a more refined era, who has been 'tidy enough to acquire a sizable mansion,' emerges from the theatrical shadows to lament the current lack of delicacy in the art of love (LIAISONS).

Fredrik and Desiree are disturbed by the unexpected arrival of Desiree's current lover, a dragoon named Count Carl-Magnus Malcolm. Fredrik and Desiree quickly concoct a feeble story about legal papers and falling into a hip bath, to convince the Count that the situation is quite innocent. The Count sends Fredrik on his way in his nightshirt, and tries to assess the situation (IN PRAISE OF WOMEN).

In the morning, the Count returns to his long-suffering wife, Charlotte, suggesting that she might enlighten Anne about her husband's late-night activities. Charlotte promptly goes to inform Anne of Fredrik's infidelity and to commiserate with her about their mutual matrimonial problems (EVERY DAY A LITTLE DEATH).

Desiree goes to the country to visit her mother and daughter, and to arrange for her mother to invite lawyer Egerman and his family out for the weekend, hoping to snare Fredrik back to herself. The invitation is sent, and Anne, after consulting with Charlotte, decides to accept. The Count, hearing of the weekend, decides that he and Charlotte should also make an uninvited appearance (A WEEKEND IN THE COUNTRY).

ACT II

When all the guests, invited and uninvited, have arrived at Madame Armfeldt's splendid chateau, the Quintet announces the end of the day (NIGHT WALTZ I - THE SUN WON'T SET), then sets the tone for the magical white night (NIGHT WALTZ II - THE SUN SITS LOW), and Fredrik and the Count contemplate how things might have turned out differently with Desiree (IT WOULD HAVE BEEN WONDERFUL).

As the guests assemble for the candlelight feast in the formal dining room, the Quintet drifts in and out (PERPETUAL ANTICIPATION). The dinner turns into a witty, jealous sparring session, and ends with a furiously upset Henrik smashing his goblet in disgust and running from the room. The other guests scatter throughout the estate. Fredrik makes his way to Desiree's bedroom, where she reveals her

true reason for inviting him - her hope that they might be able to revive their love permanently. But Fredrik, unable to give up his child bride, walks out, leaving Desiree alone (SEND IN THE CLOWNS).

Meanwhile, Anne and Fredrika scour the grounds for Henrik. Anne finally finds him as he is suicidally rigging up a noose. Henrik confesses his love for Anne who reciprocates and decides to run off with him.

Petra, the maid, having made love with Madame Armfeldt's butler, Frid, expresses her sense of romance in terms of the practical and real (THE MILLER'S SON).

Fredrik finds himself being consoled by Charlotte about the loss of his son and wife. The Count spots Fredrik and Charlotte embracing. He storms out of the house to challenge Fredrik to a game of Russian roulette. They go off to the summer pavilion, a shot is heard, and the Count returns with Fredrik slung over his shoulder. Fredrik has 'merely grazed his ear.' The Count orders Charlotte to pack their bags. At last, Desiree and Fredrik realize that they are meant to be together (reprise of SEND IN THE CLOWNS). The comedy ended, Madame Armfeldt tells her granddaughter that the night has already smiled twice, once for the young and once for the fools. 'The smile for the fools was particularly broad tonight.' To the accompaniment of the Night Waltz, the lovers dance through the silver birches as the night smiles down for the third and final time (FINALE).

Courtesy of North Shore Music Theater

Stephen Sondheim

Stephen Sondheim, one of the most influential and accomplished composer/lyricists in Broadway history, was born in New York City and raised in New York and Pennsylvania. As a teenager he met Oscar Hammerstein II, who became Sondheim's mentor. Sondheim graduated from Williams College, where he received the Hutchinson Prize for Music Composition. After graduation he studied music theory and composition with Milton Babbitt. He worked for a short time in the 1950s as a writer for the television show *Topper*; his first professional musical theatre job was as the songwriter for the unproduced musical *Saturday Night*. He wrote the lyrics for *West Side Story* (1957), *Gypsy* (1959) and *Do I Hear A Waltz?* (1965),

as well as additional lyrics for *Candide* (1973). Musicals for which he has written both music and lyrics include *A Funny Thing Happened On The Way To The Forum* (1962), *Anyone Can Whistle* (1964), *Company* (1970 - 1971 Tony Award Music and Best Lyrics), *Follies* (1971 - 1972 Tony Award Score and New York Drama Critics Circle Award; revised in London, 1987), *A Little Night Music* (1973 - Tony Award Score), *The Frogs* (1974), *Pacific Overtures* (1976 - New York Drama Critics' Circle Award), *Sweeney Todd* (1979 - Tony Award Score), *Merrily We Roll Along* (1981), *Sunday In The Park With George* (1984 - New York Drama Critics Circle Award; 1985 Pulitzer Prize for Drama), *Into The Woods* (1987 - Tony Award Score), *Assassins* (1991) and *Passion* (1994 - Tony Award Score). He composed the songs for the television production *Evening Primrose* (1966), co-authored the film *The Last of Sheila* (1973) and provided incidental music for *The Girls of Summer* (1956), *Invitation to a March* (1961) and *Twigs* (1971). *Side By Side By Sondheim* (1976), *Marry Me A Little* (1981), *You're Gonna Love Tomorrow* (1983; originally presented as *A Stephen Sondheim Evening*) and *Putting It Together* (1993) are anthologies of his work. He has written scores for the films *Stavisky* (1974) and *Reds* (1981), and composed songs for the film *Dick Tracy* (1990 - Academy Award for Best Song). He is on the Council of the Dramatist Guild, the national association of playwrights, composers and lyricists, having served as its president from 1973 until 1981, and in 1983 was elected to the American Academy of Arts and Letters. In 1990 he was appointed the first Visiting Professor of Contemporary Theatre at Oxford University. He was also recipient of a Kennedy Center Honor in 1993.

Shows by Stephen Sondheim

Anyone Can Whistle
Assassins
Candide (1973)
Candide (1999)
Company
Follies
Funny Thing Happened On The Way To The Forum, A
Into The Woods
Into The Woods Junior
Marry Me A Little
Little Night Music, A
Merrily We Roll Along

Pacific Overtures
Passion
Putting It Together
Saturday Night
Side By Side By Sondheim
Sunday In The Park...
Sweeney Todd
West Side Story
You're Gonna Love Tomorrow
Frogs, The
Sweeney Todd School Edition

Hugh Wheeler

Hugh Wheeler was a novelist, playwright and screen writer. He wrote more than thirty mystery novels under the pseudonyms Q. Patrick and Patrick Quentin, and four of his novels were transformed into films: *Black Widow*, *Man in the Net*, *The Green-Eyed Monster* and *The Man with Two Wives*. For films he wrote the screenplays for *Travels with My Aunt*, *Something for Everyone*, *A Little Night Music* and *Nijinsky*. His plays include *Big Fish*, *Little Fish* (1961), *Look: We've Come Through* (1961) and *We Have Always Lived in the Castle* (1966, adapted from the Shirley Jackson novel), he co-authored with Joseph Stein the book for a new production of the 1919 musical *Irene* (1973), wrote the books for *A Little Night Music* (1973), a new production of *Candide* (1973), *Sweeney Todd*, the *Demon Barber of Fleet Street* (1979, based on a version of the play by Christopher Bond), and *Meet Me in St. Louis* (adapted from the 1949 M-G-M musical), contributed additional material for the musical *Pacific Overtures* (1976), and wrote a new adaptation of the Kurt Weill opera *Silverlake*, which was directed by Harold Prince at the New York Opera. He received Tony and Drama Desk Awards for *A Little Night Music*, *Candide* and *Sweeney Todd*. Prior to his death in 1987 Mr. Wheeler was working on two new musicals, *Bodo* and *Fu Manchu*, and a new adaptation of *The Merry Widow*.

Send in the Fools

The Meaning Behind the Lyrics of *A Little Night Music*.

By Fred Love

In 1975 I was a fourteen-year-old-glasses-wearing-classical-music nerd struggling to “get” the rock music blasting on the radio in my parents’ fire-red orange Ford Gran Torino. (Thank you *Starsky and Hutch*. Remember them?)

In fact, my 45-rpm collection included only two rock “tunes”: “Bohemian Rhapsody” by the British rock band Queen and “Aquarius/Let the Sunshine In” from the musical *Hair* and released as a single in 1969 by The 5th Dimension. (Thirty years later, I played husband Steve Baker opposite an original 5th Dimension band member, Marilyn McCoo, in Hal Prince’s Broadway production of *Show Boat*.)

Back then, the hauntingly beautiful “Send in the Clowns” floated across the airwaves, sung by the equally beautiful Judy Collins. The song remained on

imagery, as Sondheim explained in a 1990 interview:

“I get a lot of letters over the years asking what the title means and what the song’s about; I never thought it would be in any way esoteric. I wanted to use theatrical imagery in the song, because she’s an actress, but it’s not supposed to be a ‘circus’.... [I]t’s a theater reference meaning ‘if the show isn’t going well, let’s send in the clowns’; in other words, ‘let’s do the jokes.’” [1]

In a 2008 interview, Sondheim further clarified the meaning: “As I think of it now, the song could have been called “Send in the Fools.” I knew

I was writing a song in which Desirée is saying, “aren’t we foolish,” or “aren’t we fools?” Sondheim felt “Send in the Fools” lacked the same ring.

When we finally hear this song in context, we realize it is even more satisfying and heart-breaking. When Desirée sings to Frederik, her one true love, we see the great tragedy of their relationship. When he

desired her, she was too busy; now that she wants him, he is married. Throughout the song, all of her questions (i.e., “Isn’t it rich? Are we a pair?”) are rhetorical. Desirée is not asking for answers to these questions; they are based on theatrical imagery.

In Act One, Fredrik takes Anne, his bride, to see *Woman of the World* starring Desirée Armfeldt. Her role, that of a woman who steals the hearts of married men, is one she reenacts after the curtain falls. The remainder of the play demonstrates that the world is a stage, but these players must perform unscripted and unrehearsed. In “Send in the Clowns,” Desirée realizes her life



Ron Raines and Cleo Laine in Michigan Opera Theatre’s 1983 *A Little Night Music*.

has been spent performing the wrong role, opposite the wrong leading man.

So why did Sondheim choose circus images? Desirée is first and foremost an actress. Her use of show business metaphors in the lyric is simply an indication of how she sees her life; as one extravagant farce. Also, clowns are a distraction, sent in when a trapeze artist falls while “losing” their “timing.” It is then time to send in the clowns, to distract everyone from the gruesome scene. [2]

After a spectacular trapeze move, Desirée has missed hands with her catcher (“you in mid-air”) and fallen to the ground to her metaphoric death. So when she sings “Quick, send in the clowns,” it is to conceal her fall. At the end, she sings, “Don’t bother -- they’re here,” knowing that she and Frederik are themselves the clowns, or *the fools*, after all, referring back to Madame Armfeldt’s musings on the three smiles of the summer night:

“The first smile smiles at the young, who know nothing.

The second, at the fools who know too little. . .

And the third at the old who know too much.”

Fred Love is a Professor of Musical Theatre at Oakland University.

[1] *Academy of Achievement* (2005-07-05). “An Interview with Stephen Sondheim” (Video Interview).

[2] Miller, Scott. “Sondheim the Dramatist,” *Putting it Together Since 1994*. (Web resource).



The cast of MOT’s 1983 *A Little Night Music*.

the Billboard Hot 100 for 11 weeks in 1975, and in 1977, for 16 weeks. In 1976, Ms. Collins picked up a Grammy for “Send in the Clowns,” which was named ‘Song of the Year.’

As I listened to this song for the first time, I thought the lyrics alluded to those outrageously colorful performers at the circus with red, bulbous noses and over-sized, floppy shoes. I wondered: Shouldn’t it be an up-tempo bouncy little number? Shouldn’t I feel giddy inside? Nonetheless, I had to have it and, with the savings from my \$10-a-week allowance, I did.

As I was to learn much later, the “clowns” in the title are theatrical

DECEMBER 3-6, 2009

CINCINNATI
Ballet



THE
NUTCRACKER

A Ballet in Two Acts

Music Peter Ilyich Tchaikovsky

Choreography Val Caniparoli

Scenic and Costume Design Alain Vaës

Lighting Design Trad A Burns

Repetiteurs Devon Carney and Johanna Bernstein Wilt

Children's Repetiteur Coach Melinda Bower

Children's Rehearsal Coaches Joanne Cusmano and Judith Molina

Music Director Carmon DeLeone



This presentation is supported by the Performing Arts Fund, a program of Arts Midwest funded by the National Endowment for the Arts, with additional contributions from the Michigan Council for Arts and Cultural Affairs, General Mills Foundation, and Land O'Lakes Foundation.



Premiere:

The first *Nutcracker* was performed by the Kirov Ballet at the Maryinsky Theater in St. Petersburg, Russia on December 17, 1892. *The Nutcracker* was introduced into the United States by The San Francisco Ballet December 24, 1944. Cincinnati Ballet first performed *The Nutcracker* on December 26, 1974, and it became a holiday tradition. There have been five different versions since its introduction, and the current version had its world premiere in Cincinnati on December 14, 2001.

SYNOPSIS**Act I: Scene I,****Drosselmeier's Workshop**

The story begins on Christmas Eve. A mysterious toy maker, named Herr Drosselmeier, is getting ready for a party. He puts the finishing touches on the magical toys for his godchildren, Marie and Fritz. One of the toys was not really a toy at all but a magical wooden Nutcracker.

Scene II, The Party

The Stahlbaum home is festive with an amazing Christmas tree. Suddenly, Herr Drosselmeier bursts into the room carrying huge presents. Fritz is presented with a very mischievous gift, which is later taken away because he is so naughty. Drosselmeier unwraps two more gifts, an unusual wooden Nutcracker, which Marie immediately falls in love with, and an especially curious doll that looks just like Marie. Drosselmeier works his magic – the Nutcracker and the doll grow and appear to come alive before everyone's eyes. After the doll and Nutcracker dance, the Nutcracker is restored to its original size and is presented back to Marie. After the party, Marie is very tired and takes her new Nutcracker off to bed. She quickly falls asleep and slips into a fantastic dream...

Scene III, The Battle

Marie hears the chimes of the big grandfather clock downstairs striking midnight. She finds herself in the drawing room and is startled by the sound of scampering little feet and the flickering of many tiny eyes. The mice steal away her beloved Nutcracker.



PETER MUELLER



PETER MUELLER

DANCERS: JILL MARLOW, EMILY ELLIS

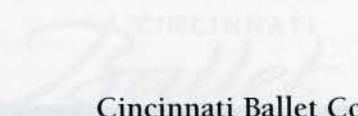
A terrible battle ensues between the mice and the toys. The Nutcracker, having escaped the clutches of the mice, challenges the Mouse King to a duel. With Marie's help, the Nutcracker is able to fatally wound his enemy. Magically, the Nutcracker is transformed into a handsome prince, who invites her to the Kingdom of Toys and Sweets. Marie begins the journey on her sleigh bed through the swirling snowstorm.

Act II, The Land of Toys and Sweets

Much to Marie's surprise, Herr Drosselmeier greets them on their

arrival at the enchanted Kingdom. Delightful toys from foreign lands, such as Spain, Arabia, France, China and Russia are crowded in the courtyard. Drosselmeier brings them all to life to perform in a royal festival honoring his special guests. The Nutcracker invites Marie to dance with him in the grandest pas de deux of all. Marie is enchanted; it is all so perfect. Now, tired from the festivities, Marie imagines she is floating away, high above the kingdom and over the mountains. When she opens her eyes, she is home, in bed, her beloved Nutcracker beside her.

DECEMBER 3-6, 2009



Cincinnati Ballet Company Professional Dancers

Cincinnati Ballet 2009-10

Artistic Director & CEO
Victoria Morgan

ARTISTIC

Music Director
Carmon DeLeone

Associate Artistic Director
Devon Carney

Principal Ballet Mistress
Johanna Bernstein Wilt

Artistic Manager
Annie Wadman

Company Rehearsal Pianist
James Hart

PRODUCTION

Director of Production
Dan Feith

Production Stage Manager/
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Susan Jacob

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Diana Vandergriff Adams

Assistant Wardrobe Mistress
Laura Hofmann

Resident Lighting Designer
Trad A Burns

Master Carpenter
Art Berkley

Master Electrician
EJ Mechley

Assistant Electrician
Bill Roberson

Property Master
Kim Hoerst

Photographic Historian
Jeff Corcoran

PRINCIPALS

CERVILIO MIGUEL AMADOR
Camaguey, Cuba

ANTHONY KRUTZKAMP
Alexandria, Kentucky

OGULCAN BOROVA
Ankara, Turkey

JANESSA TOUCHET
New Orleans, Louisiana

KRISTI CAPPS
Charlotte, North Carolina

SENIOR SOLOISTS

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Dallas, Texas

SARAH HAIRSTON
Columbia, South Carolina

SOLOISTS

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Boston, Massachusetts

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Pinar del Rio, Cuba

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Rochester, New York

KARA GENEVIEVE COOPER
Severna Park, MD

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Liaoning Province, China

SELAHATTIN ERKAN
Izmir, Turkey

NEW DANCERS

STEPHEN JACOBSEN
San Francisco, California

KELLY YANKLE
Canton, Ohio

MAIZYALET VELÁZQUEZ
Ceiba, Puerto Rico

APPRENTICES

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Colorado Springs, Colorado

JACQUELINE DAMICO
Carlisle, Pennsylvania

TRAINEES

SONJA DAVENPORT

DAVID ODENWELDER

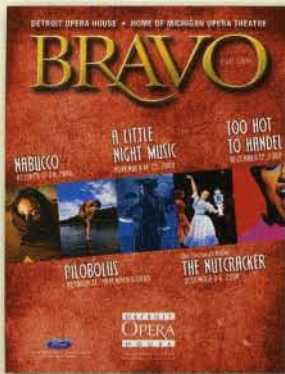
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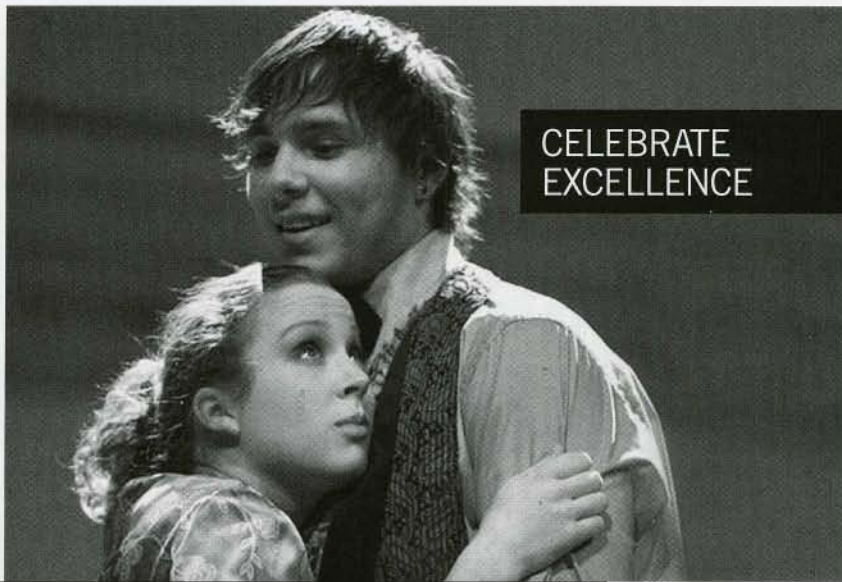
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TOO HOT to HANDEL

SATURDAY, DECEMBER 12, 2009

Sponsored by Mack Avenue Records

Pre-Concert Chat with Artists
7:00 PM

Learn about the piece
from the artists themselves.



TOO HOT TO HANDEL

The Jazz Gospel Messiah

Featuring

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

Rackham Symphony Choir

Suzanne Mallare Acton, Conductor

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

Original concept by Marin Alsop

Co-arranged and orchestrated by Bob Christianson & Gary Anderson

Lighting Design by Kendall Smith

Ellen Peck, Stage Manager

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

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TOO HOT TO HANDEL

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

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

PART I

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

Intermission

PART II

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

** with David Vaughn, bass baritone

RACKHAM SYMPHONY CHOIR

Now entering its 60th year, Rackham Symphony Choir (RSC) is considered one of Michigan's major choral organizations. RSC has enjoyed a rich musical heritage of performing with many of the world's most celebrated artists ranging from conductors Thomas Schippers and Antal Dorati to singers Luciano Pavarotti and Joan Sutherland. Under the visionary leadership of Artistic and Music Director Suzanne Mallare Acton, the choir has distinguished itself with a repertoire of groundbreaking works with timely themes, multi-media experiences and innovative programs. Recognized for its artistic contributions to the community, RSC was awarded Michigan's 2008 Governor's Arts Award.

To learn more about the non profit membership organization and its current schedule, visit www.rackhamchoir.org

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Phillip & Maureen Abele
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 Richard & Susan Bingham
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 Tom Deuel & Beth Smith
 Kathryn Finkbeiner
 Susan Fox
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 Patricia & Patrick Minnick
 Ali Moiin & William Kupsky
 Roger & Nancy Nelson
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 Pat Clampitt
 Marcia Closson
 Sharla Danner
 Kathleen Diggs
 Kathleen Duffy
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 Theresa Fiorani
 Dali Giese
 Judith Hoher
 Carol Howell
 William & J. Meighen
 Jackson
 Susan Joslin
 Robert & Judith Lord

James Leyerle
 Ray & Carol Litt
 Douglas MacPherson
 Scott Maggart
 Mildred Matis
 Julie McFarland
 Clifton & Kimberly Montague
 Marcia Noland
 Ellen Schneiter
 Marc Kenneth Shaye
 Clark B. Smith
 Archie & Patricia Stewart
 Stephen Stewart
 Diane Taylor
 Sylvia Vukmirovich
 Anne Weekley
 Hyla Williams

In Kind

Leo Dovel
 Dennis & Marg Glaza
 Don Jensen
 Roger & Nancy Nelson
 Reaver Diamond Company

In Memory of Janet Oakes

Philip & Maureen Abele
 Elizabeth Caladiao
 Edith & Charles Faires
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ARTIST PROFILES

Suzanne Mallare Acton

From opera to Handel's Messiah to contemporary jazz, conductor Suzanne Mallare Acton is recognized for her



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

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

Alfreda Burke

Soprano Alfreda Burke's vocal artistry has been described as "voluptuous, creamy and luxuriant" (Howard Reich, *Chicago Tribune*).



She has appeared in concert throughout North America and in Europe. Ms. Burke made her Carnegie and Orchestra Hall debut in Strauss' *Elektra* with

the Chicago Symphony Orchestra led by Daniel Barenboim. Highlighted performances include the Chicago Symphony at Ravinia, Detroit Opera House, Rackham Symphony Choir under the baton of Suzanne Acton, Milwaukee Symphony

Orchestra, Umbria Music Festival (Italy), TodiMusicFest (USA), Lancaster Festival, Grant Park Music Festival, Millennium Park, Kennedy Center, Chicago Opera Theater, Auditorium Theatre (*Too Hot to Handel*), Chorus Angelorum and Chicagoland Pops Orchestra, among others. Ms. Burke's engagements include oratorio, concert/recital, opera, musical theater, television, radio and recordings. Ms. Burke has performed in the National Tour of Jerome Kern's *Show Boat* at the Kennedy Center and Auditorium Theatre directed by Harold Prince. Her recordings include her solo CD, *From the Heart* (2002); and *Rodrick Dixon Live in Concert featuring Soprano Alfreda Burke* (2008). Ms. Burke and Mr. Dixon recorded and performed the Chicago Olympic 2016 Bid Anthem, "I Will Stand" (2008). She received Master and Bachelor of Music degrees from Roosevelt University. Upcoming projects include international concert tour and PBS special taped in Prague. Visit www.sopranoalfredaburke.com

Rodrick Dixon

Tenor Rodrick Dixon's dramatic stage presence and stunning vocal qualities have established him as one of the



rising stars in opera, contemporary opera, oratorio, concert/recital, musical theater and television. His recent appearances include Los Angeles Opera, Michigan

Opera Theatre, LA Philharmonic, Philadelphia Symphony, Cincinnati Symphony and Cleveland Symphony. He has performed recitals and concerts with Soprano Alfreda Burke at the Umbria festival in Italy.

Mr. Dixon's recordings include a CD recording of "Of Truth and Vision" for the Black Center for Music Research, (Sony/BMG) PBS Great Performances *Cook, Dixon & Young Volume One*, *Follow That Star* Christmas CD (T.D. Jakes EMI), Liam Lawton's *Sacred Land* (GIA) *Rodrick Dixon Live in Concert*, Chicago Olympic Bid Anthem "I Will Stand" with soprano Alfreda Burke for the 2016 Games and The Olympic Hall of Fame induction ceremonies filmed for NBC. Mr. Dixon is honored to perform with The Rackham Symphony Choir under Maestro Acton's baton at the Detroit Opera House and Auditorium Theater in Chicago. This is his 24th performance of "Too Hot to Handel."

KAREN MARIE RICHARDSON

Alto Karen Marie Richardson has been singing for over 20 years and received a BFA at Millikin University



in musical theatre. Some of her favorite roles in musicals include Nell Carter in *Ain't Misbehavin'* (Timberlake Playhouse) Paulette in *Respect: A Musical*

Journey of Women (Cullo Centre For the Arts) and Lulu White in *The Mistress Cycle* (Auditorium Theatre). She has also performed her original works throughout Chicago. She is currently working on her first solo project. Ms. Richardson was also the runner up on *Showtime At the Apollo On Tour*. She would like to thank the Lord, her parents, the Auditorium Theatre for the opportunity, Rod Dixon and Alfreda Burke for believing in her, KRM for Love, and Music for its constant friendship.

UPCOMING RACKHAM SYMPHONY CHOIR EVENTS

Too Hot To Handel
Auditorium Theatre, Chicago
January 16 & 17, 2010

An Affair To Remember — Evening of dining, silent auction and serenade.
Andiamo Italia, Warren
February 13, 2010

Voices for the Homeless:
A Concert for Hope and Help featuring *The Beatitude Mass* by Henry Mollicone
Cathedral of the Blessed Sacrament
March 14, 2010

An Evening of Theatre Favorites – Opera to Broadway
First Presbyterian Church of Royal Oak
April 30, 2010

For more info
www.rackhamchoir.org

RACKHAM SYMPHONY CHOIR

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RACKHAM SYMPHONY CHOIR

SOPRANO

Emmanuelle Baker
Victoria Bigelow *
Kathy Boettcher
Joan Crawford
Edith Faires
Emily Gay
Avital Granot
Conda Green
Katherine Kujala-Davis
Denise Kurowski
Mijung Lee
Jennifer Pasha
Christine Noel Pelot
Connie Randall
Ruth Seranian
Janice Simon
Beth Smith
Judi Szeft
Nina Waller
Deborah Webb

Julie Withrow

Kim Witten
Anamaria Ylitalituri

ALTO

Maureen Abele
Beth Adams
Fran Bachmann
Katherine Carr
Karshibia Davidson
Kathleen Duffy
Emily Eichenhorn
Louise Fisher *
DeAnn Forbes-Ervin
Susan A. Fox
Yvonne Friday
Johnna Gray
Laura Gubala
Kimberly Henderson
Victoria Isabell
Mary JohnsonSusan Joslin
Amy Kucera
Suzanne Labadie
Anne Maters
Milly Matis
Andrea Mills
Patricia Minnick
Nancy Nelson
Deborah Nero
Sarah Piper
Regina Steiger
Patricia Stewart
Kelly Thorp
Linda Van Buren
Barbara Wilson

TENOR

Philip Abele
Michael Boettcher
Fred Buchalter
Patrick ClampittNate Clements
Michael Covert
Joseph Druzniowski
Eddie Dunn
Jeff Fritz
Donald Gay
Chris Jones
Clarence Jones
Jeff Krueger *
Jim Moore
Clifton Shaw
Stephen Stewart
Brett Thompson
Harry Williams, Jr.

BASS

Tim Cholyway
Douglas Cox
Tim Doty *
Gary Hasley
Tim HiglJoseph Leppek **
Gary Lindell
Ray Litt
Scott Maggart
Homer Matthews
Jesus Murillo **
Steven P. Pejuan
Laverne Schenk
Alan Sebastian
Lawrence Stepney
Bud Uhl
Dean Unick
David Vaughn
Will Yeats

*Section leader

** Recipient of 2009-10
Rackham Symphony
Choir High School
Vocal Internship

TOO HOT TO HANDEL ORCHESTRA

VIOLIN I

Andrew Wu,
concertmaster
Bryan Johnston
Beth Kirton
Molly Hughes
Janet Sullins

VIOLIN II

Victoria Haltom
Brooke Hoplamazian
Daniel Stachyra
Henrik Karapetyan
Anna Weller

VIOLA

John Madison
Scott Stefanko
Kathleen Grimes
Anna Weller

CELLO

Nadine Deleury
Diane Bredesen
Robert Reed

BASS

Derek Weller

SAXOPHONE

Chris Collins
Russell Mallare
George Benson
Jose Mallare
Carl Cafagna

HORN

Carrie Banfield
Susan Mutter
Katherine Widlar

TRUMPET

David Ammer
Gordon Simmons
Maurice Davis

TROMBONE

Edward Gooch
Maury Okun
Greg Near

TIMPANI

John Dorsey

PERCUSSION

Donnie Lewis

DRUM SET

David Taylor

PIANO

Alvin Waddles

ORGAN

Fred R. Hughes, Jr.

BASS

Marion Hayden

ELECTRIC GUITAR

Robert Tye

ELECTRIC BASS
GUITAR

James Simonson

MUSIC

CONTRACTOR
Diane Bredesen

Artist Profiles

SUZANNE MALLARE ACTON

Chorus Master, *Nabucco*; Conductor, *A Little Night Music*

From opera to Handel's *Messiah* to contemporary jazz, conductor Suzanne Mallare Acton is recognized for her versatility and dynamic style. For Michigan



Opera Theatre, Ms. Acton's conducting credits include: *West Side Story*, *The Barber of Seville*, *Music Man*, *The Pirates of Penzance*, *The Mikado*, *Die Fledermaus*, *La*

Traviata, *The Daughter of the Regiment*, *La Bohème*, *El Capitan*, and *The Tender Land*. Additional conducting credits include *My Fair Lady* and *La Traviata* for Dayton Opera, *The Merry Widow* and *Madame Butterfly* for Artpark, and *Tosca* for Augusta Opera. Ms. Acton has served as guest conductor for The Detroit Chamber Winds and Strings, Birmingham-Bloomfield Symphony Orchestra, Lake St. Clair Symphony Orchestra, the Lexington Bach Festival, and the Saginaw Bay Symphony Orchestra.

BURAK BILGILI

Zaccaria, *Nabucco*

Turkish bass Burak Bilgili returns to Michigan Opera Theatre to perform the role of Zaccaria in *Nabucco*, after



his recent performances at MOT as Dulcamara in *The Elixir of Love*. From the time of his professional operatic debut at the Teatro alla Scala in the 2002-03 season

as Don Alfonso in *Lucrezia Borgia*, Mr. Bilgili has enjoyed a busy international schedule of engagements. He opened the 2008-09 season in Palermo as Giorgio in *I Puritani* and last season saw him as the Villains in *Les Contes d'Hoffmann* at the Virginia Opera, followed by his debut at the Maggio Musicale Fiorentino as Padre Guardiano in *Forza* under Mo. Zubin Mehta. Highlights of upcoming seasons include Leporello in Geneva, Ferrando with the San Francisco Opera, Boccanegra in Montreal, and his Bayerische Staatsoper debut as Don Basilio in 2010-11.

KEVIN THOMAS CAMPBELL

Henrik Eggerman, *A Little Night Music*

Kevin Thomas Campbell makes his Michigan Opera debut in *A Little Night Music*. Performing since the age of 12, Kevin debuted professionally with the Metropolitan Opera and Virginia Opera in 1998, and continued to sing with both houses



several years later until becoming a tenor. He sang with the Virginia Opera chorus in over 10 productions before studying voice at the University of North Carolina at Chapel Hill, then at Manhattan School of Music. Mr. Campbell has performed in over 20 productions including *Die Zauberflöte*, *Tosca*, *Tannhäuser*, and *Lohengrin*, and has collaborated with several world-class artists, including conductors James Levine, Edo DeWaart, Peter Mark, soprano Barbara Bonney, and tenor Frank Lopardo, among many others.

MARIO CORRADI

Stage Director, *Nabucco*

Italian stage director Mario Corradi returns to Michigan Opera Theatre to stage *Nabucco*, his nineteenth production with the company. Mr. Corradi made his



Michigan Opera Theatre debut with *Carmen* in 1996, and has returned to Detroit annually to direct, among others, *Werther*, *A Masked Ball*, *Rigoletto* and *Faust*.

Most recently, he directed the company's production of *Madame Butterfly* in the fall of 2008. Mr. Corradi has directed productions in many of the world's great opera houses, including Teatro Regio in Parma, the National Opera of Ukraine, and many theaters throughout the U.S. Having previously been an assistant to the acclaimed Jean-Pierre Ponnelle, he made his professional directorial debut in 1982.

MARCO DI FELICE

Nabucco, *Nabucco*

Italian baritone Marco Di Felice made his Michigan Opera Theatre debut as Germont in *La Traviata* in 2008 and returns in the title role of *Nabucco* in fall 2009. In September 2008 he debuted in *Rigoletto* at Opéra de Toulon and in the following October in *Puritani* at Teatro Massimo



in Palermo. Mr. Di Felice's recent debuts include *I Due Foscari* at Palacio Euskalduna in Bilbao, *Andrea Chenier* at Opéra de Montecarlo, and *I Due Foscari* at La Scala in Milano. A winner of several national and international competitions, he was recently awarded the Ettore Bastianini prize in the 35th anniversary of the foundation.

CARLA DIRLIKOV

Fenena, *Nabucco*

Soprano Carla Dirlikov, a Michigan native, makes her MOT debut as Fenena



in *Nabucco*. She was recently described by Opera Magazine as having "the most compelling voice of the evening, one that grabbed the heartstrings with its dramatic force

and musicality." Recent performances include her European opera debut as Principessa Eboli in *Don Carlo* with the Opera Royal de Wallonie in Belgium, and her European concert debut in Rossini's *Stabat Mater* at the Spoleto Festival in Italy. Upcoming engagements include Beethoven's Ninth Symphony at Avery Fisher Hall, a concert tour in Spain, and a return to Opera Royal de Wallonie as Preziosilla in *La Forza del Destino*.

ALTA MARIE GIROUARD

Mrs. Anderssen, *A Little Night Music*

Mezzo-soprano Alta Marie Girouard is a young singer praised by audiences and critics for her "perfect comic timing"



(Cleveland Plain Dealer) and "juicy voice" (Charlotte Observer). Last season in New York, she appeared at Avery Fisher Hall at Lincoln Center

in Victor Herbert's *Babes in Toyland* and at Carnegie Hall as the alto soloist in *The Creation* by Haydn with Maestro Helmuth Rilling. Recently, she appeared with Opera Carolina as Ruth in their production of *The Pirates of Penzance*, and with the Ohio Light Opera as Prince Orlofsky in *Die Fledermaus*. In both 2005 and 2007 she was a District winner and Regional Finalist in the world-renowned Metropolitan Opera National Council Auditions.

JENNIFER GIUDICE

Anne, *A Little Night Music*

American soprano Jennifer Giudice makes her Michigan Opera Theatre debut in the role of Anne Egerman in *A Little Night Music*. Ms. Giudice's credits include *La Bohème* (Musetta), *Les Contes d'Hoffmann* (Olympia), *The Magic Flute* (Queen of the Night), and *Bastien and Bastienne* (Bastienne), with scene work from *Rigoletto* (Gilda), *The Ballad of Baby Doe* (Baby Doe), and *The Marriage of Figaro* (Susanna), among others. She has performed and covered roles with DuPage Opera Theater, Capitol City Opera, and the National Opera Association Convention. Ms. Giudice holds an MM in Vocal Performance from Georgia State University in the studio of Magdalena Moulson.



Ms. Giudice's credits include *La Bohème* (Musetta), *Les Contes d'Hoffmann* (Olympia), *The Magic Flute* (Queen of the Night), and *Bastien and Bastienne* (Bastienne), with scene work from *Rigoletto* (Gilda), *The Ballad of Baby Doe* (Baby Doe), and *The Marriage of Figaro* (Susanna), among others. She has performed and covered roles with DuPage Opera Theater, Capitol City Opera, and the National Opera Association Convention. Ms. Giudice holds an MM in Vocal Performance from Georgia State University in the studio of Magdalena Moulson.

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SARAH HATTEN

DeRoy Young Artist Apprentice
Hair & Makeup Designer, *Nabucco*
A Little Night Music

Sarah Hatten returns to Michigan Opera Theatre in the fall 2009 season to design hair and makeup for *Nabucco* and *A Little Night Music*. In addition to her productions with Michigan Opera Theatre and Des Moines Metro Opera, she recently became involved with hair and makeup design at LA Opera including their new productions of *Il Trittico*, *The Fly*, *The Birds*, and Wagner's Ring Cycle. Previously, she has also worked as an assistant wig and makeup designer for Central City Opera, Cleveland Opera, Omaha Opera and Nevada Opera.



MAGGIE MALANEY

Frederika, *A Little Night Music*

Maggie Malaney, 14, makes her Michigan Opera Theatre main stage debut as Frederika in *A Little Night Music*.



As a member of the Michigan Opera Theatre Children's Chorus, Maggie played the title role in *Brundibar* last season. She has also played the Queen in *The Maker of Illusions* with the MOTCC and Susan in Irving Berlin's *White Christmas* at the Fox Theatre. She has performed with MOT in *Carmen*, *Turandot*, *Dead Man Walking*, and *La Bohème* Children's Choruses. Maggie is a championship Irish dancer at the Tim O'Hare School of Irish Dance and studies ballet at Positive Attitude Dance Academy.

As a member of the Michigan Opera Theatre Children's Chorus, Maggie played the title role in *Brundibar* last season. She has also played the Queen in *The Maker of Illusions* with the MOTCC and Susan in Irving Berlin's *White Christmas* at the Fox Theatre. She has performed with MOT in *Carmen*, *Turandot*, *Dead Man Walking*, and *La Bohème* Children's Choruses. Maggie is a championship Irish dancer at the Tim O'Hare School of Irish Dance and studies ballet at Positive Attitude Dance Academy.

STEVEN MERCURIO

Conductor, *Nabucco*

American maestro Steven Mercurio returns to Michigan Opera Theatre as conductor for *Nabucco*, his fifteenth production with the company. Maestro Mercurio is an internationally acclaimed conductor and composer whose musical versatility encompasses the symphonic and operatic worlds. For five years, he was Music Director of the Spoleto Festival and Principal Conductor of the Opera Company of Philadelphia. Maestro Mercurio is also a sought after collaborator for many award winning recordings, arrangements and film projects. He has created arrangements for a wide array of artists, including Andrea Bocelli and Placido Domingo. For the stage, he has conducted more than forty-five different operas in six different languages, and his engagements have taken him to many of the world's best loved opera houses.



FRANCESCA PATANE

Abigaille, *Nabucco*

Italian soprano Francesca Patané makes her Michigan Opera Theatre debut as Abigaille in *Nabucco*. Born in Milan into a renowned lineage of distinguished musicians, Francesca's father is the renowned conductor Giuseppe Patané, her grandfather the famed conductor Franco Patané, and her mother the renowned vocal teacher Rita Patané, her musical family has been important in her



musical education. With her stunning technique, magnificent stage presence, and subtle expression, Francesca Patané is Italy's foremost singing-actress of stellar quality

and supreme artistry. Recent engagements include the title role in *Turandot* with Opera Company of Philadelphia and Teatro Colon in Buenos Aires.

JULIET PETRUS

Mrs. Nordstrom, *A Little Night Music*

Coloratura soprano Juliet Petrus, a Farmington Hills native, made her Michigan Opera Theatre debut in spring 2009 in *The Elixir of Love*, and returns in the fall 2009 season as Mrs. Nordstrom in *A Little Night Music*. Commended for her "outstanding musicianship and sensitive interpretation," as well as possessing a "striking technique and range," she returned to Glimmerglass Opera in 2008 as a Young American Artist, receiving high acclaim for stepping into the role of Eurydice in Offenbach's *Orpheus in the Underworld* on opening night of the season. She was likewise applauded for her work as La Musica in Monteverdi's *L'Orfeo*, directed by Christopher Allen.



Coloratura soprano Juliet Petrus, a Farmington Hills native, made her Michigan Opera Theatre debut in spring 2009 in *The Elixir of Love*, and returns in the fall 2009 season as Mrs. Nordstrom in *A Little Night Music*. Commended for her "outstanding musicianship and sensitive interpretation," as well as possessing a "striking technique and range," she returned to Glimmerglass Opera in 2008 as a Young American Artist, receiving high acclaim for stepping into the role of Eurydice in Offenbach's *Orpheus in the Underworld* on opening night of the season. She was likewise applauded for her work as La Musica in Monteverdi's *L'Orfeo*, directed by Christopher Allen.

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RON RAINES

Fredrick Egerman, *A Little Night Music*

Ron Raines is well known to theater audiences around the country as one of America's leading musical theater performers, most recently starring on Broadway as Billy Flynn in Chicago. He made his MOT debut in 1976 in the world premiere of *Washington Square* and last appeared with MOT for the gala opening of the Detroit Opera House in 1996. Raines joined the cast of the popular CBS-TV daytime series *Guiding Light* in 1994, and for his work on the show, was nominated for an Emmy Award in 2003, 2004 and 2006. Mr. Raines toured the country starring as "Leadville" Johnny Brown opposite the indomitable Debbie Reynolds in *The Unsinkable Molly Brown* and played Aristede in *Can Can* in Japan with Chita Rivera and The Rockettes. Additionally,



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he has played leading roles in virtually every major American musical and opera including *South Pacific*, *Annie*, *Kismet*, *Kiss Me Kate*, *The King and I*, *Naughty Marietta*, *Brigadoon*, *Oklahoma!*, *Carousel*, and Sondheim's *Side by Side* and *Follies*.

JEFFREY REBUDAL

Choreographer, *A Little Night Music*

A Honolulu, Hawaii native, Jeffrey Rebudal made his MOT debut in the 2007 spring season choreographing



Romeo and Juliet, and last choreographed *La Traviata* in 2008 for the company. His previous opera credits include *L'Etoile* for Cincinnati Opera, Opera de Montréal and

New York City Opera, and its premiere at Glimmerglass Opera in 2001. Mr. Rebudal is an Assistant Professor of Dance at Wayne State University.

LINDSAY RIDER

Petra, *A Little Night Music*

Soprano Lindsay Rider, a native of Westchester Pennsylvania, makes her Michigan Opera Theatre debut as Petra



in *A Little Night Music*. Recent roles include Adele in Johann Strauss' *Die Fledermaus*; Valentina Scarcella in John Musto's New York Premier of *Later the Same*

Evening; Greta Fiorentino in Kurt Weill's *Street Scene*, and soloist with the American Musical Theatre Ensemble. Other roles include Lady Larkin in *Once Upon A Mattress*, Mrs. Higgins in *My Fair Lady*, Lilly in *Annie*, and Mary Turner in *Of Thee I Sing*. Ms. Rider recently completed her Master's of Music Degree in Vocal Performance from the Manhattan School of Music under the tutelage of Arthur Levy.

Kendall Smith

Lighting Designer, *Nabucco*/
A Little Night Music

Kendall Smith returns to Michigan Opera Theatre this fall to design lighting for *Nabucco* and *A Little Night Music*. At MOT, he has designed lighting for over 50 productions with the company, making his debut in 1988 with *The Ballad of Baby Doe*, and most recently designing lighting for the company's fall 2008 production of *Madame Butterfly*. His work has been featured in numerous



productions by respected opera companies, theaters and festivals, including Florida Grand Opera, the Oregon Shakespeare Festival, Indianapolis Opera, the Weston Playhouse, Geva Theatre, Boston Lyric Opera, and Opera Pacific.

BOBBIE STEINBACH

Madame Armfeldt, *A Little Night Music*

Bobbie Steinbach makes her MOT debut as Madame Armfeldt in *A Little Night Music*, one of her favorite roles.



She has worked at most of the theatre companies in Boston and New England including: Actors' Shakespeare Project, (Resident Actors' Company), Huntington

Theatre Company, Lyric Stage Company of Boston, New Repertory Theatre, Boston Theatreworks, Nora Theatre, Speakeasy Theatre, Charles Playhouse, Trinity Repertory Theatre and Vineyard Playhouse. Favorite roles include: Madame Armfeldt: Boston Pops at Boston Symphony Hall & Tanglewood, Volumnia in ASP's *Coriolanus*, Lady Bracknell in Lyric Stage Company's *Importance of Being Ernest*, Ana in *The Clean House* at New Repertory Theatre, Carlotta Camion in Lyric's *Follies*, The Stage Manager in *Our Town* for Boston Theatreworks, and the Nurse in CSC's *Romeo and Juliet*. Ms. Steinbach has received the Elliot Norton Award (Boston's Tonys) for Outstanding Actress, and two Independent Reviewers of New England Best Supporting Actress awards.

NOAH STEWART

Ismaele, *Nabucco*

Tenor Noah Stewart makes his MOT debut in the role of Ismaele in *Nabucco*, and he is developing into one of opera's most sought-after, young leading tenors.



Most recent engagements include Don Jose in *La Tragédie de Carmen* and The Prince in John Adams' *A Flowering Tree* at Chicago Opera Theater; Macduff in *Macbeth* and T. Morris Chester in the world premiere of Philip Glass' *Appomattox* at San Francisco Opera; and Mozart's

Requiem at Carnegie Hall. He joined the Metropolitan Opera roster in 2008 covering Arturo in *Lucia di Lammermoor*. Next, he performs Narraboth in *Salome* at the Arizona Opera and Rodolfo in *La Bohème* at Opera Carolina.

BRIAN THIBAUT

Frid, *A Little Night Music*

Brian Thibault makes his MOT debut as Frid in *A Little Night Music* in the fall 2009 season. He holds a Bachelor of Fine Arts degree in Theatre Performance



from Wayne State University. He has performed with numerous professional theatres, including: The Performance Network, Williamston

Theatre, Boarshead Theatre, Jewish Ensemble Theatre, Planet Ant, The Blackbird and in the Michigan Shakespeare Festival. A passionate supporter of Michigan's regional theatres, Brian would like to thank you for supporting the arts in your community.

LESLIE UGGAMS

Desiree Armfeldt, *A Little Night Music*

Tony and Emmy Award-winning actress and singer Leslie Uggams makes her MOT debut as Desiree Armfeldt in *A Little Night Music*. Since her national



television debut at the age of six, Ms. Uggams has captivated stage, screen, and television audiences with performances at the Apollo Theater in Harlem, on the

television series *Sing Along With Mitch*, her own musical variety television series *The Leslie Uggams Show*, and in the MGM thriller *Skyjacked*. She is best known for her portrayal of "Kizzy" in the Alex Haley TV series *Roots* – a role that won her worldwide recognition as a dramatic actress. Recently, she won critical acclaim for her performances as Lena Horne in *Stormy Weather* in Pasadena, California. Other recent engagements include thrilling Broadway performances as Ethel Thayer opposite James Earl Jones in the revival of Earnest Thompson's *On Golden Pond* and her portrayal of the off-beat society heiress Muzzy Van Hossmere in the Tony-award winning musical *Thoroughly Modern Millie*. Upcoming engagements include a concert performance in Orlando.

DONA D. VAUGHN

Stage Director, *A Little Night Music*
American Stage Director Dona D. Vaughn made her Michigan Opera Theatre debut with the *Die Fledermaus*/New Year's Eve Gala in 1993. For the 2009 fall season, she returns to direct *A Little Night Music*. Ms. Vaughn currently serves as Artistic Director of PORTopera in Portland, Maine, as well as Director of the Opera Workshop at Manhattan School



of Music and Stage Director/Acting Coach for the Metropolitan Opera's Lindemann Young Artist Development Program. Ms. Vaughn has directed for the New York City Opera, Lincoln Center, Kenedy Center and Juliard, among many other companies and arts organizations. She directed the premieres of Roberto Hazon's *L'agenzia Matrimoniale*, Francis Thorne's *Mario and the Magician*, Ray Luc's *Droane's Wooden Image* and *The Bullfrog*, New York premieres of Milton Granger's *Talk Opera* and *The Proposal*, off-Broadway production of Murphy Guyer's *World of Mirth*, and the European premiere of Carlisle Floyd's *The Flower and the Hawk*.

LISA VROMAN

Charlotte Malcolm, *A Little Night Music*
Soprano Lisa Vroman makes her Michigan Opera Theatre debut as Charlotte Malcolm in *A Little Night Music*. She starred as Christine Daaé in *The Phantom of the Opera* (Broadway/San Francisco/Los Angeles); Birdie in *Regina*, Josephine in *Pinafore* (Utah Opera); Rosalinda in



Die Fledermaus (New Jersey Opera) Lili Vanessi in *Kiss Me Kate* (Glimmerglass Opera); Marian Paroo in *The Music Man* (w/ Shirley Jones); Rosabella in *The Most Happy Fella* (New York City Opera); Johanna in *Sweeney Todd in Concert* (PBS w/ Patti Lupone). In Concert: Hollywood Bowl (w/ Dick Van Dyke) San Francisco (Michael Tilson Thomas), Hong Kong, Philadelphia, Atlanta, Nashville, Dallas, Cleveland, Chicago, St. Louis, Utah, Boston Pops (Keith Lockhart); Philly Pops (Peter Nero); New York Pops (Carnegie Hall) www.lisavroman.com.

EDWARD WATTS

Count Carl Magnus, *A Little Night Music*
Baritone Edward Watts makes his Michigan Opera Theatre debut as Count Carl Magnus in *A Little Night Music*. He has performed in concerts all over the U.S. and in Europe, and has toured the country in *Les Miserables* as Enjolras and in



Seven Brides for Seven Brothers as Adam Pontipee. Recently he performed in his New York City Opera debut as Joe in *The Most Happy Fella* and Thomas Jefferson in 1776 at Goodspeed Opera. He has performed leading roles in *Phantom*, *A Funny Thing/Forum*, *Sound of Music*, *Annie Get Your Gun*, *Beauty and the Beast*, *Guys and Dolls*, *The Music Man*, and *Camelot*. TV credits include recurring roles on *The Sopranos* and *All My Children*.

Barbara Gibson Young Artist Apprentice Program



ANDREW GRAY

Joyce H. Cohn Young Artist
High Priest of Babylon, *Nabucco*; Mr. Lindquist, *A Little Night Music*

A native Arizonan, Andrew Gray makes his MOT debut as the High Priest of Babylon in *Nabucco* and as Mr. Lindquist in *A Little Night Music*. In addition to opera, he has a wide range of performance experience in oratorio, theatre, and commercial voice-over. Mr. Gray recently performed the title role in Puccini's *Gianni Schicchi* for Oberlin University in Italy. Last season he performed various roles at Arizona Opera as a member of the Marion Roose Pulen Arizona Opera Studio. This season he will be performing Masetto in Mozart's *Don Giovanni*, and Angelotti/Jailer in Puccini's *Tosca*.



ALEXA LOKENSGARD

DeRoy Testamentary Foundation Young Artist
Anna, *Nabucco*; Mrs. Segstrom, *A Little Night Music*

Ann Arbor native Alexa Lokensgard recently appeared as Alma in a production of Lee Hoiby's *Summer and Smoke* and as the title character in Scott Joplin's ragtime opera, *Treemonisha*. She has sung the role of the Witch in Sondheim's *Into The Woods*, directed by the Guthrie Theater's Gary Gisselman. Alexa earned a Bachelor of Music degree in Vocal Performance from St. Olaf College and a Master of Music degree from The New England Conservatory.



BENJAMIN ROBINSON

Abdallo, *Nabucco*; Mr. Erlanson, *A Little Night Music*

Benjamin Robinson, tenor, of East Jordan, Michigan, makes his Michigan Opera Theatre debut this season in *Nabucco* and continues the fall season with performances as Mr. Erlanson in *A Little Night Music*. His 2008-2009 appearances include Splinters in *The Tender Land* and Beppe (cover) in *Pagliacci* with the Sugar Creek Symphony and Song, Alfredo (cover)/Giuseppe in *La Traviata* and St. Brioche (cover) in *The Merry Widow*, both with St. Petersburg Opera. Mr. Robinson also apprenticed with Kentucky Opera, singing Roderigo in *Otello*, Werther (cover)/Schmidt in *Werther*, and Almeric in *Iolanta*. Spring 2010 takes him to Lyric Opera San Diego, where he performs Frederic in *The Pirates of Penzance*.



COMMUNITY PROGRAMS

Community Programs & Learning at the Opera House

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Staff List:

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Betty Lane, Operations Manager & Singing Voice Specialist

Dolores Tobis, Marketing Manager

Candace de Lattre, Voice Instructor and Director of Opera Camps and Workshops

Margaret Garner, the Opera, Ignites Young Minds

Last fall, 2008, marked the return of a true story of the plight of a pre-Civil War slave family in an opera commissioned by Michigan Opera Theatre. *Margaret Garner*, by composer Richard Danielpour and famed author (librettist) Toni Morrison, is an astounding hit and has been produced by many other opera companies including New York City Opera. The re-programming of *Margaret Garner* in Detroit presented the opportunity for even more outreach and education for area school students.

Jerry Rush with Arvin Meritor sponsored a *Margaret Garner* educational program to take place at Detroit's Southwest High School. Karen DiChiera, Director of MOT's Department of Community Programs, created the project in cooperation with the school's faculty and staff. Classes met in the auditorium, beautifully restored by Arvin Meritor.

Besides Ms. DiChiera, other lecturers included MOT pre-opera lecturer Dr. Wallace Peace and educator Lamar Richardson. Two showings of *Footsteps To Freedom*, (an educational revue created and performed live by Department of Community Programs' touring artists Betty Lane, Madelyn Porter and Alvin Waddles) thrilled the students and faculty.

With Arvin Meritor sponsored tickets, students from Southwest High School and Youthville attended a performance of *Margaret Garner*. The significance of the opera provided poignant lessons in history and social studies, which the students said they would never forget.

Our thanks to Arvin Meritor for understanding the connection between opera and social studies, that made a piece of our nation's history come alive for these young minds.



JOHN GRIGATIS

MOT Touring Programs Cast members Betty Bronson, Trish Shandor, and Mark Vondrak in *The Pied Piper of Hamelin*.

Touring Programs

Our touring artists can come to you, your office, your home, or your children's school!

You can bring performances of *Footsteps to Freedom* to all school grades and to adults. Our creators/singers can adjust their performances for any age or grades.

You can even sponsor a children's production! This year's elementary touring show is *The Pied Piper of Hamelin* by the noted children's composer, Seymour Barab. Some lucky youngsters play parts in the show. Children learn the importance of keeping promises, and educational materials accompany the program. Teachers and students learn about the Grimm Brothers, differences between fairy tales and legends, geography of Germany and Hamelin, where you can visit something about Hamelin in Michigan, all with an introduction to the legend by Wayne State University Folklorist, Dr. Anne Duggan.

We can also create a special performance just for you. Contact Dolores Tobis at (313) 237-3429 or dtobis@motopera.org for more information on touring shows.



JOHN GRIGATIS

Betty Lane performs in *Footsteps to Freedom*

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

Carol Halsted, Director



JOHN GRIGALITS

Dancers at the 2009 ABT Summer intensive final performance.

"Reaching Out and Giving Back" Returns

Reaching Out and Giving Back returns this season after a successful first year. The program is an innovative way to connect local dance studios to professional dancers on stage through the dance department at the Detroit Opera House. By selling tickets to Detroit Opera House dance performances, the school or studio earns \$10 for every ticket sold. This is a great opportunity for studios to raise funds for costumes, group trips, workshops, classes, or other educational needs. If you are interested in participating in this rewarding program, please contact Kim Smith at (313) 237-3251 or email dance@motopera.org.

ABT Intensive Concludes Successful 12th Year at the Detroit Opera House

This was American Ballet Theatre's twelfth year partnering with the Detroit Opera House and Wayne State University, hosting 128 talented dancers from all over the globe. The students

were extremely eager to perform on the very same stage as the American Ballet Theatre! Their four weeks of hard work culminated in a final performance on July 17, featuring excerpts from *Coppelia*, *Cosaire*, *Paquita* and original choreography by the world-renowned faculty.

Learn "Hands-On" with Dance Master Classes!

Master classes are an excellent opportunity for students to interact and learn "hands on" from the professionals they see on stage. Buy a ticket to the corresponding dance performance at the Detroit Opera House and the ticket stub will grant you FREE admission to that company's master class. If you purchase a ticket to *Pilobolus* on Saturday, October 31, come early and take the master class for free! If you are seeing the show on Sunday, simply bring your ticket. If you are not attending the show, admission for the class is only \$25. All classes are held at the Detroit Opera House and pre-registration is required. Email dance@motopera.org to register.

Dance Film Series Returns

Dance lovers from all over Detroit come together for dance films, food, drink and discussion at the Detroit Opera House Tuesday evenings throughout the year. The first one of the season, entitled "Visual Spectacular: Dance in High Definition" will take place on Tuesday, October 13, 2009 at 7 p.m. The evening's selections will include *Caravaggio* by Mario Bigonzetti with the Berlin State Opera Ballet; *La Dame aux Camélias* by John Neumeier with the Paris Opera Ballet; *Giselle* by Marius Petipa with the Royal Ballet and *Midsummer Nights Dream* by George Balanchine with the Pacific Northwest Ballet.

The second fall event is Tuesday, November 17 at 7 p.m., entitled "Contemporary Choreographers: Merce Cunningham and Martha Graham," featuring Cunningham's *Points in Space* and *Splitsides* and Graham's *Appalachian Spring*. Cost for the films is only \$10, payable at the door.

Upcoming Auditions

Boston Ballet Summer Intensive
January 9, 2010

Grand Rapids Ballet School
January 10, 2010

ABT Summer Intensive
January 31, 2010

Alvin Ailey School
February 8, 2010

For more information on auditions, contact Kim Smith, Dance Administrative Asst. at (313) 237-3251 or email dance@motopera.org.



JOHN GRIGALITS

Dancers at the 2009 ABT Summer Intensive Final Performance.

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Photos by John Grigaitis

Michigan Opera Theatre Orchestra

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Laura Leigh Roelofs,
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Andrew Wu, Acting Assistant
Concertmaster+
Velda Kelly+
Bryan Johnston+
Beth Kirton+
Molly Hughes+
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Victoria Haltom*+
Brooke Hoplamazian+
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Julia Kurtyka

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John Madison*+
Scott Stefanko+
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Cello

Nadine Deleury*+
Diane Bredesen+
Robert Reed+
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Eugene Zenzen

Bass

Derek Weller*+
Clark Suttle+
Shawn Wood

Flute

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J. William King+

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Tamara Kosinski

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Gordon Simmons+

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JOHN GREGGARTIS



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Ryan Banar
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Cynthia Brundage
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Jason Thomas
Lucy Thompson
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Justin Watson
Norman Weber
Tamara Whitty
Amber Williams

Auxiliary Chorus: Nabucco

Tim Choloway
Michael Covert
Joseph Dluzniewski
Katherine Kujala-Davis
Scott Maggart
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Michigan Opera Theatre and the Detroit Opera House present two of the finest and most diverse opera and dance series in the country. Such an achievement requires many voices and many willing hands helping out behind the scenes. The talented, giving hands of each volunteer has a significant impact on the overall operation of the company. We all thank you for your dedication and support!

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Volunteers

Greetings from the Michigan Opera Theatre Volunteer Association!



It has been a difficult financial year in the history of Michigan Opera Theatre. However, in the face of these economic challenges, our volunteers have risen to the occasion. We have seen growth in our volunteer membership, "sold out" fund raising events and the countless efforts of so many that help sustain our world class productions here at Michigan Opera Theatre.

Like many of you, I was first introduced to staged opera and dance productions locally through Michigan Opera Theatre. Over the years, I have come to appreciate the many volunteers required to bring these world-class performances to life. In short, volunteers are the heart of Michigan Opera Theatre. There isn't a better way to perpetuate Detroit's opera and dance scene than by engaging in one of our many volunteer groups.

Your tax-deductible membership entitles you to participate in as many of the individual volunteer groups as you wish. In these difficult economic times, Michigan Opera Theatre truly appreciates the support of its volunteer members who help to make each season a success. I want to especially thank those who continue to volunteer with us or have recently joined us. Whether you have served as a friendly usher helping a patron to their seat, the guide taking guests on a behind the scenes tour of our majestic House, a coordinator of one of our many dinners, cast parties and soirees, a contributor to our hallmark BravoBravo! event or one of the host of other volunteers who support us through your generous gift of time and resources, our sincere appreciation goes out to each of you.

If you would like to join our organization, please contact us and we will help you engage with the groups of your choice.

We look forward to working with you and thank you for your interest and involvement in the Michigan Opera Theatre Volunteer Association.

Steven Marlette
 President
 MOTVA

For more information on one of the many ways to volunteer at Michigan Opera Theatre, please contact Heather Hamilton at (313) 237-3425 or email hhamilton@motopera.org

An Operatic Inspiration

Emily had been diagnosed with cancer of the lung and had wrestled with the disease for more than 19 months. Each cycle of chemotherapy eroded her stamina and sapped her will to persevere, so it was important for her to have visitors to keep up her spirits. On many evenings when I visited, as the curtain of life slowly descended on her, she would be playing an old 78 RPM of *Madame Butterfly*. I knew it was *Madame Butterfly* because she had been playing that record for more than 30 years, the length of time I had known her. On many occasions she requested – demanded, really — that I listen to the music while she told me the story. “Isn’t this music beautiful?” she would ask. “It touches you in a way nothing else can.” She played that music for not only me but for all of my buddies while we were in our late teens. We were trying to access her beautiful daughters and she was trying to bring us a slice of culture.

She had never seen the opera, only imagined how beautiful it might be. As the cancer progressed, Emily developed an uncontrollable cough. That was some time toward the end of 2002 and *Madame Butterfly* was coming to MOT. I wanted to bring Emily, who had become my stepmother in 1966, to see the opera, but the cough would have prevented us from sitting with the audience. I shared this story with a friend of mine who was the associate director of development at MOT.

Within a day she called me and suggested that I bring Mom down for the full dress rehearsal where we could sit in the mezzanine and watch the entire opera. There would be only a few people present, and Mom’s coughing would not be distracting.

The surprise trip downtown was filled with interrogatives. “Where are we going?” “Why won’t you tell me?” As we arrived the questions became, “Why are we here?” and “We’re going to see *Madame Butterfly*?” The elevator took us to the mezzanine and as we took our seats, Mom took my hand, gave me the warmest, most

loving smile, and began to silently cry. I did too.

The dress rehearsal was absolutely wonderful, and the music touched mom in a way nothing else could. Mom didn’t have to imagine how the opera looked because she was now present in that reality. Not enough tissue was the only problem we incurred. Needless to say, she was moved in a way that only opera can accomplish. Mom seemed to hold my hand a lot tighter in the months that followed, and when she died five months later we played *Madame Butterfly* in her final hours.

—Bill Winkler

* * * * *

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* * * * *

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Find out more by calling
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General Information

PHOTOGRAPHY, RECORDING & COMMUNICATIONS DEVICES

Unauthorized cameras and recording devices are not allowed inside the lobby or theater at any time. The taking of photographs of the theater or any performance is strictly prohibited. As a courtesy to our guests, we ask that all paging devices, cellular telephones and alarm watches be switched to silent mode prior to the start of all performances.

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 event of fire or similar emergency, please remain calm and walk – do not run – to the nearest exit. Our ushers are trained to lead you out of the building safely. A trained Emergency Medical Technician (EMT) is onsite during most events. Please see an usher or staff member to contact the EMT.

RESTROOMS

Ladies' restrooms are located off the Ford Lobby (Broadway Street entrance), down the stairs and also on the third floor (Madison Street entrance) – please press "3R" on the elevator to reach this facility. Gentlemen's restrooms are located under the Grand Staircase and also on the third floor (Broadway Street side) – please press "3" on the elevator to reach this facility. Please note: All third floor restrooms are wheelchair accessible. A unisex, wheelchair accessible restroom is located in the Cadillac Opera Cafe.

NO SMOKING

The Detroit Opera House is a smoke-free facility. Ash receptacles are provided on the exterior of all entry doors for those who wish to smoke.

USHERS

Ushers are stationed at the top of each aisle. If you have a question or concern, please inform an usher, and they will contact management. If you are interested in becoming a volunteer usher, please call the usher hotline at (313) 237-3253.

LATE SEATING

Latecomers will be seated only during an appropriate pause in the program. 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

The Detroit Opera House Parking Center, located next to the Detroit Opera House, is now open. This new state-of-the-art facility is reserved specifically for Detroit Opera House patrons during regularly-scheduled performances. Entrances and exits are located on both John R. Street and Grand River Ave. for added convenience. Prepaid parking is available. Call (313) 237-SING (7464) for more information.

ACCESSIBILITY

Accessible seating locations for patrons in wheelchairs are located in all price ranges on the orchestra level. When inquiring about tickets, please ask about these locations if you require special accommodations.

Assisted Listening Devices are available on a first-come, first-served basis. Please see an usher to request this service, or visit the Guest Services desk located in the Vincent Lobby (Madison Street entrance). Although this is a complimentary service, we will request to hold a piece of personal identification while you are using the device. Please contact the ticket office at (313) 237-SING (7464), should you desire special consideration.

CHILDREN

Children are welcome. However, all guests, regardless of age, are required to hold a ticket. Babes in arms are not permitted.

ATM

A National City ATM is available 24/7 inside the Parking Center.

SERVICES

Concessions stands are located on all levels. Please note that food and drinks are not allowed in the auditorium at any time. Coat Check is located at the Guest Services desk, in the Vincent Lobby (Madison Street side). Cost is \$2.00 per coat. Please note that the Detroit Opera House does not accept responsibility for any personal articles that are not checked at the coat check.

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 weapon on the premises.

RENTAL INFORMATION

The Detroit Opera House is available for rent by your organization. Please call (313) 961-3500, and ask to be directed to the Special Events Department.

TICKET INFORMATION

The Detroit Opera House ticket office hours are as follows: Non-performance weeks – Monday-Friday 10:00 a.m. to 5:30 p.m. Performance days – 10:00 a.m. through the first intermission of the evening's performance, except Saturdays and Sundays, when the ticket office will open two hours prior to curtain time. Tickets for all public events at the Detroit Opera House are also available through all TicketMaster outlets; by phone at (248) 645-6666, or at www.TicketMaster.com.

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Come join the Opera House Ambassadors for a backstage tour of the Detroit Opera House. Learn about the history of the Opera House and its restoration. Meet the people behind the scenes, tour the stage and see how it operates. Tours are \$10.00 per person. For more information, please call (313) 237-3407, or visit www.MichiganOpera.org.

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