THE MAGIC FLUTE

May 14-22, 2016

Music
Wolfgang Amadeus Mozart

Libretto
Emanuel Schikaneder

World Premiere
Vienna, September 30, 1791

Conductor
James Meena

Stage Director
Garnett Bruce

Chorus Master
Suzanne Mallare Acton

Scenic Design
Jorg Zimmerman

Costume Design
Renate Kalanke

Lighting Design
James Sale

Wig & Makeup Design
Joanne Middleton Weaver

Stage Manager
Ken Saltzman

Assistant Director
Rebecca Hermann

Supertitles
Dee Dorsey

This production of The Magic Flute is owned by the Lyric Opera of Chicago. Original production staged by August Everding. Settings and properties built and painted in the scenic studios of the San Francisco Opera. Costumes executed by Gunter Berger, Bayerische Staatsoper, Munich.

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SYNOPSIS

ACT I

Three Ladies in the service of the Queen of the Night save the fainting Prince Tamino from a serpent. When they leave to tell the queen, the bird catcher Papageno bounces in and boasts to Tamino that it was he who killed the creature. The Ladies return to give Tamino a portrait of the Queen's daughter, Pamina, who they say is enslaved by the evil Sarastro, and they padlock Papageno's mouth for lying. Tamino falls in love with Pamina's face in the portrait. The Queen, appearing in a burst of thunder, is grieving over the loss of her daughter; she charges Tamino with Pamina's rescue. The Ladies give a magic flute to Tamino and silver bells to Papageno to ensure their safety, appointing three spirits to guide them.

Sarastro's slave Monostatos pursues Pamina but is frightened away by the feather-covered Papageno, who tells Pamina that Tamino loves her and intends to save her. Led by the three spirits to the Temple of Sarastro, Tamino is advised by a High Priest that it is the Queen, not Sarastro, who is evil. Hearing that Pamina is safe, Tamino charms the animals with his flute, then rushes to follow the sound of Papageno's pipes. Monostatos and his cohorts chase Papageno and Pamina but are left helpless by Papageno's magic bells. Sarastro, entering in great ceremony, promises Pamina eventual freedom and punishes Monostatos. Pamina is enchanted by a glimpse of Tamino, who is led into the temple with Papageno.

ACT II

Sarastro tells his priests that Tamino will undergo initiation rites. Sworn to silence, Tamino is impervious to the temptations of the Queen's Ladies, who have no trouble derailing the cheerful Papageno from his course of virtue.

The Queen of the Night dismisses Monostatos, whom she finds kissing the sleeping Pamina, and gives her daughter a dagger with which to murder Sarastro. The weeping Pamina is confronted and consoled by Sarastro.

Tamino and Papageno are told by a priest that they must remain silent and refrain from eating, a vow that Papageno immediately breaks when he takes a glass of water from a flirtatious old lady. The old lady vanishes when he asks her name. The three spirits appear to guide Tamino through the rest of his journey and to tell Papageno to be quiet. Tamino remains silent even when Pamina appears, which breaks her heart since she cannot understand his reticence.

The priests inform Tamino that he has only two more trials to complete his initiation. Papageno longs for a cuddly wife but settles for the old lady. When he promises to be faithful she turns into a young Papagena but soon disappears.

After the spirits save the despairing Pamina from suicide, she finds Tamino and walks with him through the ordeals by water and fire, protected by the magic flute.

Papageno is also saved from attempted suicide by the spirits, who remind him that if he uses his magic bells he will find true happiness. When he does, Papagena appears and the two plan for the future and move into a bird's nest.

The Queen of the Night, her Three Ladies and Monostatos attack the temple but are defeated and banished. Sarastro joins Pamina and Tamino as the people hail Isis, Osiris, and the triumph of courage, virtue and wisdom.

Courtesy of Opera News
Before the curtain goes up, we should try to imagine the world of The Magic Flute — a world situated between the sun and the moon, where a great saga is already underway. The King of the Night has died, leaving his wife everything except the sun disc, which gives its bearer authority. The King entrusted the sun disc to Sarastro, who is the protector of wisdom and truth. The Queen of the Night and her daughter, Pamina, have been instructed to follow Sarastro’s guidance, but the Queen is intent on seizing the power of the sun disc. Sarastro realizes the Queen’s intentions, and that both kingdoms are on the brink of collapse as day and night — male and female — remain at odds. But the gods Isis and Osiris intervene, instructing Sarastro to abduct Pamina for her own protection. Pamina’s own experience is ambiguous: She desires to return to her mother, yet she is unaware of her father’s dying wishes and her mother’s unquenchable desire for power. And, above all, no one except Sarastro knows that the gods have predestined for a prince to rescue and marry Pamina, therefore reuniting male and female, day and night, and bringing peace to this mythic empire among the stars.

You must be thinking: “Wow, I need to know all of this in order to understand the next three hours?” Well, no, not really. You can certainly sit back and enjoy the incredible music given to us by Mozart, and a brilliant production with its motley array of colors, magic creatures and enchanted musical instruments, and stunning effects. Or you can read a little further and appreciate more of the secrets hidden in The Magic Flute.

First, you should know that “Die Zauberflöte” is translated as “The Magic Flute” for simplicity’s sake; the German “Zauber,” however, has more nuanced undertones, including associations with prophecy and enchantment. Then there is the incredible number of archaic references to mythology, astrology, Freemasonry, and symbology. Here we’ll cover just three.

**The seven-fold sun disc:** Without any doubt a symbol of the seven planets, specifically those known best to us because they gave us the names of the days of the week: Saturday is named after Saturn; Sunday is named after Sol (the Sun); Monday is named after Luna (the Moon); and so on. And why? Well, the physics of the universe were not fully understood in 1791, and Mozart and fellow Enlightenment intellectuals would have welcomed an opportunity to present a heliocentric mythology of their own.

**The three-fold chord:** You’ll hear these three chords at the onset of the overture, and each subsequent appearance heralds a new and significant triangle: three ladies, three boys, three priests. And Tamino will be to remain “steadfast, patient, and silent” during his trials, the three virtues associated with Enlightenment philosophy. Almost everything comes in triplicate in The Magic Flute.

**The magic flute:** The instrument entrusted to Tamino, and carved by the King of the Night, as Pamina relays, from “the deepest heart of a thousand year old oak, amid thunder, lightning, storm, and rain.” But the simple root has been transmuted by alchemy, and the flute presented to Tamino by the First Lady is made of gold. Then there are the four essential elements required to enable this process: thunder was still believed to emanate from within the earth; lightning was perceived to be fire from the sky; storms were the result of aggravated air, and rain is life-giving water.

Mozart’s The Magic Flute does not reveal any single mythology. Rather, it is a sweeping allegory for the Enlightenment, for the pursuit of wisdom, attired sometimes in Egyptian, other times Greco-Roman, and even Persian robes. The work transcends full comprehension by any one person, for some of its secrets no doubt went with Mozart upon his untimely death at thirty-five. Yet any wandering through its labyrinth is fulfilling, and we can always read ourselves into the work, finding those moments and symbols that resound with us personally.
Michigan Opera Theatre Chorus — Macbeth

Soprano
Brandy Adams
Alaina Brown
Claire Chardon
Nicole Joseph
Hillary LaBonte
Sheena Law
Mary Martin
Jessica Pistor
Diana Turner
Heidi Zook

Tenor
Gregory Ashe
Fred Buchalter
Darren DeWitt
Michael Fowler
Mark Istratie
Richard Jackson
Brad Lieto
Bradley Miller
Carrick Secorski
Jason Thomas
Brett Thompson

Alto
Andrea Apel
Kate Connolly
Yvonne Friday
Janet Geisler
Mimi Lanseur
Aynsley Martindale
Anna Nadasky
Amanda O’Toole
Diane Schoff
Tiffanie Waldron
Tamara Whitty

Bass
Matthew Daniels
Kurt Frank
Branden Hood
Matthew Konopacki
Miroslav Manovski
Blair Mellow
David Moan
Pette Moore
Paolo Pacheco
David Twigg

Michigan Opera Theatre Chorus — The Magic Flute

Soprano
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Alaina Brown
Claire Chardon
Nocole Joseph
Jessica Pistor

Tenor
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Fred Buchalter
Darren DeWitt
Michael Fowler
Richard Jackson
Bradley Miller
Carrick Secorski
Jason Thomas

Alto
Julia Hoffert
Yvonne Friday
Helen Hass
Amanda O’Toole
Tamara Whitty

Bass
Kurt Frank
Matthew Daniels
Joseph Edmonds
Brandon Hood
Matthew Konopacki
Miroslav Manovski
David Moan
Paolo Pacheco

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Image: La Comenecta (detail), 1890, oil on canvas, John Singer Sargent, American. Paris, Musée d’Orsay, RF746

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SUZANNE MALLARE ACTON
Chorus Master, Macbeth, The Magic Flute

As Chorus Master of MOT, Suzanne Acton has received wide critical acclaim for her choral direction involving more than 125 productions in seven languages. Conducting credits include West Side Story, Il Barbieri di Siviglia, Music Man, Pirates of Penzance, The Mikado, Daughter of the Regiment, Carmen, La Traviata, Les Pécheurs de Perles and Carmina Burana with The Medium for MOT; My Fair Lady and La Traviata for Dayton Opera; Merry Widow and Madame Butterfly for Artpark; and Tosca for Augusta Opera. As founding Director of the MOT Children’s Chorus, Ms. Acton was instrumental in developing the inaugural 2007-08 season. She is also the Artistic and Music Director of metro Detroit’s Rackham Choir.

JULIUS AHN
Monostatos, The Magic Flute

Versatile Korean-American tenor Julius Ahn last performed with MOT as “Goro” in 2014’s Madame Butterfly. Highlights of Mr. Ahn’s 2015-2016 season include the role of “Monostatos” for Hawaii Opera Theatre and Utah Opera; a return to The Metropolitan Opera for Turandot, as well as, Die Fledermaus; and, a debut with Vancouver Opera as “Goro” in Madame Butterfly. Future engagements for the tenor include roles with Opera Philadelphia, San Francisco Opera, The Metropolitan Opera, Pittsburgh Opera, and Atlanta Opera.

BURAK BILGILI
Banquo, Macbeth

Turkish bass Burak Bilgili last performed on the Detroit Opera House stage in Michigan Opera Theatre’s 2013 production of The Flying Dutchman. Mr. Bilgili has performed in many of the world’s leading opera houses including Teatro Alla Scala, Metropolitan Opera, Bayerische Staatsoper, San Francisco Opera, Geneva, Florence, Palermo, Cagliari,

AVIGNON, Seattle, Miami and Toronto. His current season engagements include “Frere Laurent” in Romeo et Juliette for Atlanta Opera, “Cacaria” in Nabucco at Teatro Lirico di Cagliari, and “Figaro” in Le nozze di Figaro at Teatro Solis, Montevideo.

GORDON BINTNER
Papageno, The Magic Flute

Canadian Bass-Baritone Gordon Bintner appears internationally in a wide-range of concert and operatic repertoire. Highlights of the 2015/16 season include his debuts at Osterfestsipiele Salzburg as “Araldo” in Otello with Christian Thielemann, Manitoba Opera as Figaro in Le Nozze di Figaro and Milwaukee Symphony Orchestra as Figaro in Così fan tutte. He also made appearances with the CCO Ensemble Studio, including “Il Conte” in Le Nozze di Figaro. He has previously worked with Maestro Kent Nagano as “Junior” in Bernstein’s A Quiet Place with the Montreal Symphony Orchestra, and made his role debuts as “Lescaut” in Manon at Opéra de Montréal, “Nardo” in La Finta Giardiniera at San Francisco Opera’s Merola Opera Program. Mr. Bintner will join the company of Oper Frankfurt in December 2016.

JORDAN BISCH
Sarastro, The Magic Flute

American bass Jordan Bisch makes his Michigan Opera Theatre company debut in the role of Sarastro. Highlights of Mr. Bisch’s current season include returns to the San Francisco Opera for productions of The Magic Flute, Die Meistersinger von Nürnberg, and The Fall of the House of Usher, and an appearance with Edmonton Opera as “Talbot” in Maria Stuarda. Past career highlights include appearances with San Francisco Opera, Opera Philadelphia, Washington National Opera, Los Angeles Opera, Seattle Opera, and the Florida Grand Opera. In Europe he has appeared at the Théâtre du Capitole in Toulouse and at the Verbier Festival under the baton of James Levine. He also appeared in the world premiere of Daron Hagen’s Amelia at the Seattle Opera.

SUSSANNA BRANCHINI
Lady Macbeth, Macbeth

(April 16, 20, 23)

Italian soprano Susanna Branchini makes her Michigan Opera Theatre company debut in the role of “Lady Macbeth.” She has performed in the Theaters of Rome, Verona, Parma, Napoli, Palermo, Bari, Nice, Antwerpen, Leipzig, Savonlinna, Tel Aviv, Hong Kong, and Tokyo under conductors such as Arena, Barbacini, Battistoni, Benini, Bignamini, Bisanti, Gelmetti, Kovatchev, V. Jurowski, Muti, Oren, Ranzani, Renzetti, Wellber and directors such as Del Monaco, De Rosa, Giacchieri, Konwitschny, Maestrello, Mariani, Micheli, Ripa di Meana, Stefanutti, Zeffirelli. Among her recent and future engagements are “Leonora” in Il trovatore in Macerata and Sao Paulo, Tosca in Antwerpen, Venice and Macerata, Aída in Verona, and Macbeth at Champs-Elysees under Daniele Gatti.

GARNETT BRUCE
Director, The Magic Flute

Garnett Bruce’s rich body of work includes companies across the country such as Lyric Opera of Chicago, Houston Grand Opera, San Diego Opera, Washington National Opera, Wolf Trap Opera, Pittsburgh Opera, Cincinnati Opera, and Utah Symphony & Opera and his European opera debut staging Turandot for the Teatro di San Carlo in Naples. He was the Artistic Adviser and Principal Stage Director for Opera Omaha from 2008-2011. He holds degrees in English and Drama from Tufts University and has also guest directed on the faculty of Yale University and Westminster Choir College. Bruce currently serves on the directing faculties of the Aspen Music Festival and Peabody Conservatory as well as the board of directors for FBN Productions (Opera for Kids).

LEONARDO CAPALBO
Macduff, Macbeth

Making his Michigan Opera Theatre debut in the role of “Macduff” is Italian American tenor Leonardo Capalbo. Mr. Capalbo’s 2015/2016 season includes company debuts at La Monnaie/De

ARTIST PROFILES

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Munt in Mariusz Treliński’s new production of *Powder Her Face*, and The Royal Opera Covent Garden as “Ismaele” in *Nabucco*. Other important role debuts include his first performances of “Don José” in *Carmen* at Palm Beach Opera, “Cavaradossi” in *Tosca* at Minnesota Opera and “Arturo” in *La Straniera* at the Concertgebouw. The season also includes the return to the Semperoper Dresden as “Macduff”, and *Powder Her Face* at the Polish National Opera. Mr. Capalbo has performed in opera houses across the globe including the Royal Opera Covent Garden, La Monnaie, Berlin State Opera, the Glyndebourne Festival, the Gran Teatre del Liceu, L’Opéra de Lyon, Teatro Regio di Torino, the Canadian Opera Company, and the Lyric Opera of Chicago among others.

**Michael Chioldi**

*Macbeth, Macbeth* (April 24)

American baritone Michael Chioldi makes his Michigan Opera Theatre company debut in the title role of *Macbeth*, a role he debuted with Palm Beach Opera. Additional notable role debuts include “Nabucco” with Lyric Opera Baltimore; “Conte di Luna” in *Il Trovatore* with Utah Opera, and “Rodrigo” in *Don Carlo* with Austin Lyric Opera. Recent career highlights include his debut at the Royal Opera House, Muscat for performances of *Macbeth*; Toledo Opera as “Scarpia” in *Tosca*; Virginia Opera as “Jochanaan” in *Salome*, and New Orleans Opera as “Enrico” in *Lucia di Lammermoor*. Mr. Chioldi has performed at nearly every major American opera house, including The Metropolitan Opera, San Francisco Opera, Houston Grand Opera, Washington National Opera, and Los Angeles Opera.

**Joshua Dennis**

*Tamino, The Magic Flute*

In Michigan Opera Theatre’s production of *The Magic Flute*, tenor Joshua Dennis makes his role debut as “Tamino.” The season also brings about first performances of “Roy Dexter” in the American premiere of *Arizona Lady* with Arizona Opera, and “Alfredo” in *La Traviata* with Opera Columbus and Opera Idaho. Mr. Dennis also returns to Ferrando in *Cosi fan tutte* with Ash Lawn Opera, joins Dallas Opera for the company’s commission of Heggie’s *Great Scott*, and returns to the Santa Fe Symphony for Handel’s *Messiah*. His future engagements include Bern Venters in the world premiere of Bohmier’s *Riders of the Purple Sage* in a return to Arizona Opera and debuts with Minnesota Opera for “Roméo” in *Roméo et Juliette* and “Belmonte” in *Die Entführung aus dem Serail* with Kentucky Opera. Last season, he sang his first performances of “Ferrando” in *Cosi fan tutte* with Opera Naples and joined the Santa Fe Symphony for Handel’s *Messiah* as well as a concert of opera favorites. He returned to Santa Fe Opera for its production of *Rigoletto* and joined Gotham Chamber Opera for its double bill of Martin’s *Alexandre bis* and *Comedy*.
Jessica Dold
1st Lady, The Magic Flute
American soprano Jessica Dold returns to the Michigan Opera Theatre stage in the role of 1st Lady, following her appearance as the “5th Maid servant” in the company’s 2014 production of Elektra. A native of Kansas City, Kansas, Ms. Dold continues to thrive as a promising full lyric soprano in the Ann Arbor/Detroit area. Her operatic credits include roles with Michigan Opera Theatre, Mercury Opera Rochester (“Alice Ford,” Falstaff ), Blue Lake Opera (“Josie,” The Last Leaf) and Arbor Opera Theater (“Countess,” Le nozze di Figaro; “Mimi,” La Bohème). Recent accolades include 2011 Nicholas Loren Vocal Competition Winner, 2010 Orpheus Competition Winner, 2010 HGO Eleanor McCullum Competition Finalist, 2010 Gerda Lissner Foundation Encouragement Award, 2010 Florida Grand Opera Studio Finalist, 2009 National Federation of Music Clubs Award, 2009 Sarasota Opera Guild Special Award, and a finalist in the 2008 Meistersinger Competition in Graz, Austria.

Jill Gardner
Lady Macbeth, Macbeth (April 24)
Noted for her “effortlessly produced, rich voice” (Opera News), American soprano Jill Gardner is swiftly establishing herself among today’s leading operatic heroines. This “powerhouse soprano” (Syracuse New Times) continues to garner national praise for her “sparkling personality” (Coral Gables Gazette), her “lustrous, golden soprano and riveting stage presence” (Rochester Democrat and Chronicle) and for “her commitment, passion and ability to convey vocally the slightest nuance of emotion, making for gripping theater” (Opera News). Excelling in the lyric spinto and verismo repertoire, this dynamic singing actress has been recognized as “a Puccini girl through and through” (The Grand Rapids Press), causing the Charlotte Observer to declare that “there doesn’t seem to be anything standing between her and Puccini’s heroines”. Other engagements in the 2015-2016 season include Ms. Gardner’s return to Eugene Opera in her role debut of “Tatyana” in Tchaikovsky’s Eugene Onegin. Future seasons include performances with Hawai’i Opera Theater and Virginia Opera. Ms. Gardner last appeared on the Detroit Opera House stage in Michigan Opera Theatre’s 2012 production of I Pagliacci.

Stephen Lord
Conductor, Macbeth
Stephen Lord has been chosen by Opera News as one of the “25 Most Powerful Names in U.S. Opera” (one of four conductors), and is continually praised for conducting both traditional and contemporary operatic works. For his debut with San Francisco Opera, conducting Rigoletto, one critic observed, “He partnered his singers perfectly and gave everything its proper weight — he was master of the score’s details and the orchestra played superbly for him.” He is currently music director for Opera Theatre of Saint Louis, and was the former music director of Boston Lyric Opera. Stephen Lord was recently named artistic director of opera studies at New England Conservatory, overseeing all aspects of the opera training program and conducting one main stage production a year. In 2015-16 Stephen Lord was re-engaged by English National Opera to conduct Norma. Maestro Lord has conducted multiple Michigan Opera Theatre productions, including The Magic Flute (2004, 2011), Norma (2005), Elixir of Love (2009), and Madame Butterfly (2011).

James Meena
Conductor, The Magic Flute
James Meena, Opera Carolina’s General Director and Principal Conductor since 2000, consistently earns critical acclaim for his artistic vision and dynamic presence on the podium. The breadth of his repertoire is represented by the works of Mozart, Beethoven, Puccini, Berlioz, and Verdi, the world première of Victor Davies’ Transit of Venus, to full ballet productions, and symphony concerts. This season, at Opera Carolina he conducts their productions of Fidelio and an exciting new co-production of Roméo et Juliette, which he will also be conducting at Virginia Opera, and Toledo Opera, Madama Butterfly at Opéra de Montréal, and Porgy and Bess at Toledo Opera. In recent engagements, he conducted Nabucco, Turandot, and Lucia di Lammermoor for Opera Carolina, Tosca and Lucia di Lammermoor for Toledo Opera, and Porgy and Bess with Jacksonville Symphony Orchestra. He also conducted the Gala Concert for the Marcello Giordani Foundation in Taormina, and debuts with the Grand Rapids Symphony Orchestra Classics series, and symphony concerts with the Orchestra of the Teatro Massimo Bellini in Italy.

Matteo Papadopoulos
Third Apparition, Macbeth (April 16, 20, 23)
Matteo Papadopoulos is 11 years old and in the 6th grade at The Roeper School in Birmingham. This is Matteo’s third year with the MOTCC and first year as a Principal Chorister. He has performed with the MOTCC in Brundibar, The Very Last Green Thing, and The Mikado. He has performed with the MOT in La Bohème and, most recently, in the role of the Third Apparition in Macbeth. At Roeper, Matteo is a member of the middle school choir and plays oboe in the middle school band. He also plays piano and clarinet, and performed in The Roeper Theatre Company’s recent production of South Pacific. In addition to his love of music and performing, he is active in student government, is a member of the cross country team, the book club, and Math Counts team, and enjoys studying Greek, Latin, and French.

Christina Poulitsi
Queen of the Night, The Magic Flute
Greek soprano Christina Poulitsi makes her Michigan Opera Theatre company debut as the “Queen of the Night” in the company’s production of The Magic Flute. A scholar of the Maria Callas Foundation, she studied at the Berlin University of Arts. In 2014, she was named “Best New Artist” Union of Greek Critics of Drama and Music for her performance as “Gilda” in Rigoletto at the Greek National Opera and in the same year, was a finalist in the 2015-2016 season of...
Placido Domingo’s Operalia competition. She appears regularly in the major opera houses of Europe, including the Deutsche Oper Berlin, Semperoper in Dresden, Deutsche Oper am Rhein in Düsseldorf, and Teatro Regio in Torino. She recently appeared as the Italian Singer alongside Renée Fleming in Strauss’s Capriccio, conducted by Christian Thielemann at the Dresden Semperoper. In May 2015, she appeared as the “Queen of the Night” in a new 3D production of The Magic Flute in Bologna, conducted by Michele Mariotti. Highlights of her current season include “Gilda” in the new production of Rigoletto at Maggio Musicale Fiorentino in Florence, her American debut as the “Queen of the Night” at Los Angeles Opera, and return appearances at the Shanghai Grand Theatre, Gran Teatre del Liceu in Barcelona, Semperoper in Dresden, and Deutsche Oper am Rhein in Düsseldorf.

**STEPHEN POWELL**

Macbeth, Macbeth (April 16, 20, 23)

The dynamic American baritone Stephen Powell brings his handsome voice, elegant musicianship, and robust stage presence to a wide range of music, from Monteverdi and Handel through Verdi and Puccini to Sondheim and John Adams. Opera magazine has hailed him, writing “the big news was Stephen Powell’s gorgeously-sung “Onegin:” rock solid, with creamy legato from top to bottom and dynamics smoothly tapered but never exaggerated,” while The Wall Street Journal lauded his “rich, lyric baritone, commanding presence, and thoughtful musicianship.

**KEVYN ROESSLER**

Third Apparition, Macbeth (April 24)

Kevyn Roessler is 11 and a sixth-grader at Birmingham Covington Schools. Kevyn is in his second year with the Principal Chorus of MOTCC after two years in the Prep Chorus. He was in the ensemble for MOTCC’s productions of The Happy Prince and The Very Last Green Thing and played the dramatic role of “The Boy” in Lilies among Thorns (Brundibár) as well as understudy for Ko-Ko in this year’s production of The Mikado. He also had a small solo part in MOT’s professional production of La Bohème this past fall. Outside of MOT, he has been thrilled to participate in 10 theatrical productions. Favorite roles have included Daddy Warbucks in Annie and Joe Vegas in Fame. When he’s not on stage, Kevyn loves spending time with friends, playing piano, karate, video games and practicing for American Ninja Warrior. His goals include being in the Broadway musical, Hamilton, writing fiction and he’d love to be the youngest winner of American Ninja Warrior.

**DIANE SCHOFF**

Second Lady, The Magic Flute

Diane Schoff performs regularly with Michigan Opera Theatre both as a part of the ensemble and in Comprimario roles. Past roles with MOT have included the “2nd Maid” in Elektra, “Natalia Trotsky” in Frida and “Praskovia” in The Merry Widow. Diane also has had the privilege of performing in the ensemble for MOT’s productions of William Bolcom’s A View from the Bridge, and most recently, Weinberg’s The Passenger. Diane holds the honor of being a National Semifinalist in the Metropolitan Opera Competition and was an apprentice with San Francisco Opera’s Merola Program where she performed the roles of “Pr. Orlolfsky” in Die Fledermaus and “Zulma” in L’Italiana in Algeri. As a member of Boston Opera Collaborative, Diane performed the roles of “Clytemnestre” in Gluck’s Iphigenie in Aulide, “The Mother/ Witch” in Hansel and Gretel, and the “Old Priress” in Poulen’s Dialogues of the Carmelites. Regional credits also include roles with Opera for the Young and Milwaukee Opera Theater. A recent transplant to the Detroit metro area, Diane sings at Grosse Pointe Memorial Church as soloist and section leader.

**SYLVIA SCHWARTZ**

Pamina, The Magic Flute

Spanish soprano Sylvia Schwartz makes her Michigan Opera Theatre company debut in the role of “Pamina.” Opera engagements for the artist’s 2015-2016 season include opera performances at Berlin Staatsoper (Il trionfo del tempo e del disinganno), and Teatro Real Madrid (Die Zauberflöte). In concert, she will appear as a soloist with the Berlin Philharmonic and Sir Simon Rattle, Sydney Symphony Orchestra, Orchestre National de France and Teatro Municipal de São Paulo and with the Rundfunkchor Berlin in Hong Kong & Brussels. She will also give a special recital of ‘Songs for Terezín’ at Teatro Real Madrid.

Ms. Schwartz has appeared at many of the world’s finest opera houses and festivals including La Scala Milan, Berlin Staatsoper, Wiener Staatsoper, Bayerische Staatsoper, The Bolshoi Theatre, Maggio Musicale Fiorentino, Edinburgh, Baden Baden, Salzburg, and Verbier Festivals.

**JAMES SALE**

Lighting Design, The Magic Flute

James Sale most recently designed the lighting for MOT’s 2014 production of Turandot. He has designed more than 600 operas, plays, ballets and concerts over his career. He recently designed Sleuth, Of Mice and Men, and The Siringa Tree for The Repertory Theatre of St. Louis. Mr. Sale is also the owner of JSL, Inc., which specializes in architectural lighting and lighting system design for residential and commercial settings.

**NOELE STOLLMAC**

Set & Costume Design, Macbeth

Noele Stollmack has served as the Director of Production for the Florentine Opera Company since 2000. Past work includes the International Tour of Impermanence and Mercy composed and directed by Meredith Monk with performances at the Brooklyn Academy of Music Next Wave Festival, as well as the scenic and lighting design for the Florentine’s new production of The Magic Flute, Tristan und Isolde, and Macbeth, as well as the lighting for major productions of Nashville Opera, Opera Cleveland, Vancouver Opera, Atlanta Opera, Opera Pacific, Houston Grand Opera, Opera Ontario, Opera Columbus, Portland Opera, New Orleans Opera, Madison Opera, Milwaukee Repertory, and Houston’s Alley Theater, among others. As Lighting Director for Houston Grand Opera, she supervised lighting for such productions as Andrei Serban’s Elektra, Dr. Jonathan Miller’s Der Rosenkavalier, Aida and the world premieres of Harvey Milk, Desert of Roses, and Dracula Diary.
Donald Thomas

Lighting Designer, Macbeth

Donald Thomas returns to the company having designed Faust last season and The Flying Dutchman, I Pagliacci, Tosca, Rigoletto, Le Nozze di Figaro, Il trovatore, Salome, and Roméo et Juliette in previous seasons. He also designed the world premiere of David DiChiera’s Cyrano for MOT, and subsequent productions for Opera Philadelphia and Florida Grand Opera. Recent designs include Cosi fan tutte and The Pearl Fishers for Florida Grand Opera. He also designed Eugene O’Neill’s Long Day’s Journey Into Night and the William Inge play Picnic for Palm Beach Dramaworks. Elsewhere he designed Barber of Seville for Lyric Opera Baltimore, and Gilbert and Sullivan’s The Pirates of Penzance and Trial By Jury. Upcoming projects include productions of Iolantè, Carmen, Cavalleria Rusticana, and I Pagliacci. Mr. Thomas is a graduate of the Yale School of Drama.

Bernard Uzan

Director, Macbeth

Bernard Uzan is an internationally-acclaimed director who enjoys a long history with Michigan Opera Theatre. In 2007, Mr. Uzan added another title to his ever growing and impressive history with opera and the arts, that of librettist. Based upon Edmond Rostand’s original play Cyrano de Bergerac, which premiered in 1897 in Paris, Mr. Uzan wrote all the prose and storyline in French, maintaining the heart and soul of the original text. He commissioned David DiChiera to compose the music of the piece, which premiered at the Detroit Opera House to great acclaim, with subsequent performances at the Opera Philadelphia in 2009 and Florida Grand Opera in 2011. Future engagements include a new production of The Flying Dutchman with Opera Carolina and Arizona Opera; Macbeth with Palm Beach Opera; Rigoletto with Opera Colorado and Theatre Erfurt in Germany; and Nabucco with Lyric Opera Baltimore.

Joanne Middleton Weaver

Wig and Makeup Designer, Macbeth, The Magic Flute

Born in England, Joanne Weaver came over to the United States in the late 1980s. She began apprenticing with what was then Washington Opera, now Washington National Opera. Ms. Weaver has since designed at many Opera companies throughout the United States, including Glimmerglass Opera, Central City Opera, Sarasota Opera, Lyric Opera of Kansas City, and Des Moines Metro Opera. Her notable MOT credits include The Passenger, Frida, The Merry Widow, Faust, Margaret Garner, Cyrano, and Pearl Fishers. Weaver has been invited to design wigs for Sarasota Opera’s upcoming Spring season, which will complete the Verdi Cycle they began in 1989.

Michigan Opera Theatre Studio Artists

Joseph Michael Brent

Malcom, Macbeth, Priest (tenor), The Magic Flute

Armed Man (tenor), The Magic Flute

Joseph Michael Brent is an artist of Michigan Opera Theatre Studio. Other roles in Michigan Opera Theatre’s 2015-16 season include 3rd SS Officer in Mieczyslaw Weinberg’s The Passenger, Malcolm in Verdi’s Macbeth, and first armored man in Mozart’s The Magic Flute. In 2015, Mr. Brent made both role and company debuts as Mayor Upfold in the Bronx Opera’s production of Albert Herring and Edgardo in the New York Opera Exchange production of Lucia di Lammermoor. He earned his Doctor of Musical Arts degree from the University of Georgia in the fall of 2014 with a dissertation on selected vocal works of Giovanni Paolo Bortesini. He is a native New Yorker, a proud graduate of the Frank Sinatra School of the Arts, and holds an undergraduate degree from the conservatory of music at Purchase College S.U.N.Y. in double bass performance. He was a student of Metropolitan Opera veteran, baritone, Frederick Burchinal.

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Jeff Byrnes

First Apparition, Macbeth

Priest (bass), The Magic Flute

Armed Man (bass), The Magic Flute

Baritone Jeff Byrnes is excited to return to Michigan Opera Theatre this season as a Studio Artist. Most recently at MOT, Mr. Byrnes performed the roles of Schanuward in La Bohème, 1st SS Officer in The Passenger, Old Servant in Elektra and The Bonze in Madame Butterfly. Prior to joining MOT, he performed the role of Owen Hart in Dead Man Walking with Dayton Opera, and he covered Germont in La Traviata and Balstrode in Peter Grimes with Des Moines Metro Opera. Other operatic highlights include Leporello in Don Giovanni and the title role in The Mikado with the Natchez Opera Festival, and Figaro in Le Nozze di Figaro, Sprecher in Die Zauberflöte, and Pilate in St. John Passion with CCM Opera. He was a regional finalist in the Rocky Mountain Region of the Metropolitan Opera National Council auditions in 2014 and received the Encouragement Award in the New Orleans district in 2010. Jeff has also participated in the young artist programs at Dayton Opera, Des Moines Metro Opera, and the Seagle Music Colony. He is a graduate of the University of Cincinnati College-Conservatory of Music and Louisiana State University.

Joan Craske

Ms. Craske is a Michigan native who was introduced to the world of music at a young age. She is a graduate of the University of Michigan, where her studies focused on musicology and choral conducting. Ms. Craske has served as the chorus director for the University of Michigan Opera and has been a member of the Michigan Opera Theatre Opera Studio since 2011. She has also participated in the University of Michigan’s Young Artist Program and has performed with various opera companies throughout the United States, including the Minnesota Opera and the Des Moines Metro Opera. Ms. Craske has been featured as a soloist on the symphony stage with the Ann Arbor Symphony Orchestra and the Michigan Opera Theatre Orchestra. She is also a member of the Michigan Opera Theatre Chorus and has performed in many productions with the company, including The Barber of Seville, The Magic Flute, and Rigoletto. Ms. Craske is currently pursuing her Master of Music degree in Orchestral Conducting at the University of Michigan. She is also a member of the Michigan Opera Theatre Chorus and has performed in many productions with the company, including The Barber of Seville, The Magic Flute, and Rigoletto. Ms. Craske is currently pursuing her Master of Music degree in Orchestral Conducting at the University of Michigan.

Raehann Bryce-Davis

Lady in Waiting, Macbeth

Third Lady, The Magic Flute

Raehann Bryce-Davis, Mezzo-soprano, has been hailed by the New York Times as a “striking mezzo soprano” that “sang and spoke potently and moved vivaciously.” In MOT’s spring opera season, she will sing the role of the Lady-in-waiting in Macbeth and Third Lady in The Magic Flute. Ms. Bryce-Davis is the 2015 winner of the International Hilde Zadek Competition at the Musikverein in Vienna and the Sedat Gürel – Güzin Gürel International Voice Competition in Istanbul. Young Artist engagements have included Merola Opera Program, Florida Grand Opera (2 seasons), Opera Theatre of St. Louis, and Chautauqua Opera. She holds a Professional Studies Certificate and Master of Music from the Manhattan School of Music.
**Michigan Opera Theatre Orchestra — Macbeth**

**Violin I**
- Laura Roelofs+
- Acting Concertmaster
- Velda Kelly+
- Acting Assistant Concertmaster
- Andrew Wu+
- Bryan Johnston+
- Charlotte Merkerson+
- Concertmaster Emeritus
- Beth Kirton+
- Molly Hughes+
- Jenny Wan

**Violin II**
- Victoria Halton+
- Principal
- Scott Steffanko+
- Kathleen Grimes+
- James Greer
- Barbara Zmich-McClellan+

**Celllo**
- Nadine Deleury+
- Principal
- Stefan Koch

**Flute**
- Amanda Blaikie+
- Principal
- Laura Larson+/Picc.

**Oboe**
- Timothy Michling
- Acting Principal
- Sally Heffelfinger-Pituch+/Eng. Hn.

**Clarinet**
- Brian Bowman+
- Principal
- J. William King+

**Bassoon**
- Gregory Quick+
- Principal
- Roger Maki-Schramm

**Horn**
- Andrew Pelletier+
- Principal
- Carrie Banfield-Talpin+
- David Denniston
- Tamara Kosinski

**Trumpet**
- David Ammer+
- Principal
- Gordon Simmons+

**Trombone**
- Tyler Vahldick+
- Principal
- Greg Near+
- Gary Hellick

**Harp**
- Patricia Terry-Ross+
- Principal

**Timp**
- Alison Chang+
- Principal

**Percussion**
- John Dorsey+
- Principal
- David Taylor

**+ Michigan Opera Theatre Core Orchestra**

**American Federation of Musicians Local #5**

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**Angela Theis**

Second Apparition, Macbeth

Papagena, The Magic Flute

Soprano Angela Theis has performed several roles this year at Michigan Opera Theatre through her engagement as a Studio Artist, including Laurie in The Tender Land, 2nd Apparition in Macbeth, and Papagena in The Magic Flute. Previously, she has appeared with the company as Marzelline in Fidelio, Barbarina in The Marriage of Figaro, and the High Priestess in Aida. A highlight of her career was when Dr. David DiChiera chose her to sing his compositions at his 2013 Kresge Eminent Artist award presentation and his 2015 tribute concert at the Detroit Opera House. The Boston Globe praised her for “a bright, bold, and beguilingly sung Zerlina” in Mozart’s Don Giovanni. In 2013, Ms. Theis won the Audience Choice Award at the 2013 Meistersinger Competition in Austria. Ms. Theis completed a postgraduate fellowship in Salzburg, Austria, and holds degrees from New England Conservatory and University of Notre Dame.