Alvin Ailey
American Dance Theater
March 3-6

Eisenhower Dance Ensemble
Motown In Motion
March 20

A Gershwin Rhapsody
March 12

The Magic Flute
April 9-17

Rigoletto
May 14-22

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Welcome to Michigan Opera Theatre’s 40th Spring Season!

As we continue our 40th anniversary season, we remain committed to presenting productions of the highest artistic quality, using the arts to affect the revitalization of the community, and offering outreach that brings our programming to the most diverse audience possible. This spring we invite you to experience again, or for the first time, two more audience favorites, along with a variety of dance and choral productions.

In April we present Mozart’s beloved opera *The Magic Flute*. Brilliant music and a mythical setting will enchant audiences of every age as we accompany our hero on his quest for a beautiful princess, armed only with (of course) a magical flute.

The opera features one of the most recognizable and demanding arias in all opera, sung by the Queen of the Night. So it is our delight that Canadian coloratura soprano Aline Kutan returns to play this role after last appearing with us in the 2002 production of *Lakmé*, when she stunned audiences at all five performances with her spectacular ease and technical agility. The production also marks the company debuts of three rising artists: tenor Norman Shankle as Tamino, and sopranos Katherine Whyte and Ava Pine as Pamina.

Our opera season closes with Verdi’s woeful tale of the razor-tongued jester *Rigoletto*. Verdi’s first great masterpiece explores the vast range of human emotion and provides a unique depth to the characters, and the immortal melodies continue to move audiences worldwide.

We are thrilled to welcome back acclaimed American tenor James Valenti as the Duke of Mantua, who last appeared on our stage in 2008’s *Madame Butterfly*. Alternating in the role and making his Midwest operatic debut is Polish tenor Arnold Rutkowski. Also returning to our stage, alternating in the title role, are baritones Todd Thomas and Gaétan Laperrière. The production will feature the company debuts of sopranos Rachele Gilmore and Sarah Joy Miller as Gilda.

We are especially excited that this season marks the 50th anniversary of Alvin Ailey’s timeless masterwork *Revelations*, whose stirring power continues to inspire new audiences so many years later.

We also welcome the Midwest’s premier contemporary dance company, Eisenhower Dance Ensemble. Founded in metro Detroit in 1991, the company makes its debut at the Opera House with a program that celebrates the iconic Motown sound in an afternoon of dance and music from the Supremes, the Temptations, and Marvin Gaye, among others.

We are pleased to collaborate with another talented local organization in March, when Rackham Symphony Choir presents an evening of Gershwin favorites, including a concert version of *Porgy and Bess* sung by two rising opera stars. The evening will also feature the composers’ famed *Rhapsody In Blue* played by acclaimed Detroit pianist Alvin Waddles, and our own Suzanne Acton will conduct the talented Michigan Opera Theatre Orchestra.

Though improving, the economic climate continues to be difficult, especially for arts organizations. While we celebrate our last forty years this season, we are ever looking toward the future, and it is my sincere hope that we continue to be a part of the region’s cultural landscape for years to come. This, of course, is only possible because of you – our patrons and donors, friends and volunteers. It is through your support and dedication that this organization has endured and for which we are continually grateful.

We recognize that we all face many of the same economic challenges, but we assure you that every dollar of your charitable, tax-deductible gift will be used wisely to sustain this organization for 40 more years. We will spare no effort to continue enriching our community with the quality main stage productions that you expect, along with our award-winning learning series and community outreach programs, which we have been producing for audiences throughout the state for all these many years.

We are so pleased that you’ve joined us in celebrating our 40th anniversary. Enjoy the performance!
ALVIN AILEY
AMERICAN DANCE THEATER

March 3-6, 2011

Alvin Ailey – FOUNDER
JUDITH JAMISON – ARTISTIC DIRECTOR
Masazumi Chaya – ASSOCIATE ARTISTIC DIRECTOR

Company Members

Robert Battle – ARTISTIC DIRECTOR DESIGNATE
Sharon Gersten Luckman – EXECUTIVE DIRECTOR

Major funding is provided by the National Endowment for the Arts, the New York State Council on the Arts, a state agency, the New York City Department of Cultural Affairs, American Express, Diageo, JPMorgan Chase, The Prudential Foundation, The Shubert Foundation, The Starr Foundation, and Target.

Southwest Airlines is the Official Airline of Alvin Ailey American Dance Theater.

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 Michigan Council for the Arts & Cultural Affairs, General Mills Foundation, and Land O’Lakes Foundation.

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Detroit Opera House
ALL ABOUT AILEY

Alvin Ailey American Dance Theater grew from a now-fabled performance in March 1958 at the 92nd Street Y in New York. Led by Alvin Ailey and a group of young African-American modern dancers, that performance changed forever the perception of American dance. The Ailey company has gone on to perform for an estimated 23 million people in 48 states and in 71 countries on six continents, including two historic residencies in South Africa. In 2008, the U.S. Congress designated the Company as “a vital American cultural ambassador to the world,” promoting the uniqueness of the African-American cultural experience and the preservation and enrichment of the American modern dance heritage.

Born in Rogers, Texas on January 5, 1931, Alvin Ailey was introduced to dance by performances of the Katherine Dunham Dance Company and the Ballet Russe de Monte Carlo. His formal dance training began with an introduction to Lester Horton’s classes by his friend, Carmen de Lavallade.

When Mr. Ailey began creating dances, he drew upon his “blood memories” of Texas, the blues, spirituals and gospel as inspiration, which resulted in the creation of his most popular and critically acclaimed work—Revelations.

Although he created 79 ballets over his lifetime, Alvin Ailey maintained that his company was not exclusively a repository for his own work. Today, the Company continues Mr. Ailey’s mission by presenting important works of the past and commissioning new ones. In all, more than 200 works by over 80 choreographers are part of the Ailey company’s repertoire.

Before his untimely death in 1989, Alvin Ailey asked Judith Jamison to become Artistic Director of Alvin Ailey American Dance Theater. Remaining committed to furthering Alvin Ailey’s legacy, she brought the Company to unprecedented success. In announcing Mr. Battle’s appointment, Ms. Jamison stated, “Combining an intimate knowledge of the Ailey company with an independent perspective, he is without question the creative force of the future.”

JUDITH JAMISON
ARTISTIC DIRECTOR

Judith Jamison was appointed Artistic Director of Alvin Ailey American Dance Theater in December 1989 at the request of her mentor, Alvin Ailey, who personally chose her to succeed him before his untimely death. A native of Philadelphia, she studied with Marion Cuyjet, was discovered by Agnes de Mille and made her New York debut with American Ballet Theatre in 1964. She became a member of Alvin Ailey American Dance Theater in 1965 and danced with the Company for 13 years to great acclaim. After leaving the Company in 1980, Ms. Jamison appeared as a guest artist with ballet companies all over the world and starred in the hit Broadway musical Sophisticated Ladies. In 1988, she formed her own company, The Jamison Project; a PBS special depicting her creative process, Judith Jamison: The Dancemaker, aired nationally the same year. As a highly regarded choreographer, Ms. Jamison has created works for many companies. Her most recent work, Among Us (Private Spaces: Public Places), premiered in 2009. Her 2005 ballet Reminiscin’ was inspired by great female jazz artists and Edward Hopper’s famous painting Nighthawks. Love Stories, with additional choreography by Robert Battle and Rennie Harris, was created in 2004. Ms. Jamison is an author whose autobiography, Dancing Spirit, was edited by Jacqueline Kennedy Onassis and published by Doubleday in 1993. She is the recipient of many awards and honorary degrees, including a prime time Emmy Award and an American Choreography Award for the PBS “Great Performances: Dance In America” special, A Hymn for Alvin Ailey, and an honorary doctorate from Howard University. In December 1999, Ms. Jamison was presented with the Kennedy Center Honor, recognizing her lifetime contributions to American culture through the performing arts. In 2001, she received the Alhur H. Meadows Award from Southern Methodist University and was presented with a National Medal of Arts, the most prestigious award presented to artists in the United States. She received the “Making a Difference” Award by the NAACP ACT-SO, the Paul Robeson award from Actors’ Equity Association in recognition of her outstanding contribution to the performing arts and commitment to the right of all people to live in dignity and peace, and a “Bessie” Award for her lifetime commitment to the preservation and development of dance and the arts. In 2009, Ms. Jamison was honored at “The BET Honors,” an event that recognizes the lives and achievements of leading African-American luminaries, and she was listed in the TIME 100: The World’s Most Influential People. She was also awarded the highest rank of the Order of Arts and Letters, an award that recognizes eminent artists and writers, and those who have contributed significantly to furthering the arts in France and throughout the world. In 2010, Ms. Jamison’s costume from Alvin Ailey’s 1975 ballet The Mooche was added to the permanent collection of the Smithsonian National Museum of American History, and she received the 2010 Monthblanc de la Culture Arts Patronage Award, presented annually to an individual who has given exceptional time and energy to artists and the arts. She was also honored by First Lady Michelle Obama at the first White House Dance Series: A Tribute to Judith Jamison and was named the 2010 recipient of the Congressional Black Caucus Foundation’s prestigious Phoenix Award. Most recently, Mayor Bloomberg presented Ms. Jamison with the Handel Medallion, the highest honor awarded by the City of New York. Following the tradition of Alvin Ailey, Ms. Jamison is dedicated to asserting the prominence of the arts in our culture, spearheading initiatives to bring dance into the community and programs that introduce children to the arts. She has continued Mr. Ailey’s practice of showcasing the talents of emerging choreographers from within the ranks of the Company. Ms. Jamison remains committed to promoting the significance of the Ailey legacy—dance as a medium for honoring the past, celebrating the present and fearlessly reaching into the future. The move to Ailey’s permanent home, The Joan Weill Center for Dance, in 2004, a state-of-the-art building located at 55th Street and 9th Avenue, was the realization of her long-awaited dream.

MASAZUMI CHAYA
ASSOCIATE ARTISTIC DIRECTOR

Masazumi Chaya was born in Fukuoka, Japan, where he began his classical ballet training. Upon moving to New York in December 1970, he studied modern dance and performed with the Richard Englund Repertory Company. Mr. Chaya joined Alvin Ailey American Dance Theater in 1972 and performed with the Company for 15 years. In 1988, he became the Company’s Rehearsal Director after serving as Assistant Rehearsal Director for two years. A master teacher, both on tour with the Company and in his native Japan, he served as choreographic assistant to Alvin Ailey and John Butler. In 1991, Mr. Chaya was named Associate Artistic Director of the Company. He continues to provide invaluable creative assistance in all facets of its operations. In 2002, Mr. Chaya
coordinated the Company’s appearance at the Rockefeller Center Christmas tree-lighting ceremony, broadcast on NBC.


As a performer, Mr. Chaya appeared on Japanese television in both dramatic and musical productions. He wishes to recognize the artistic contribution and spirit of his late friend and fellow artist, Michihiko Oka.

ROBERT BATTLE
ARTISTIC DIRECTOR DESIGNATE

In July 2011, Robert Battle will succeed Judith Jamison as Artistic Director of Alvin Ailey American Dance Theater, becoming only the third person to head the Company since its founding by Mr. Ailey in 1958. In announcing her selection, Ms. Jamison said that “choosing Robert Battle is the giant leap I want to take to ensure that this company stays vibrant in the future.” Mr. Battle has already had a long association with the Ailey organization, as a choreographer and an artist-in-residence. Since 1999, he has set eleven of his works on Alvin Ailey American Dance Theater and Aliley II, and at The Ailey School -- including three works being performed by the Ailey company this season: The Hunt, InSide, and Love Stories (a collaboration with Ms. Jamison and Rennie Harris). Mr. Battle’s journey to the top of the modern dance world began in the Liberty City neighborhood of Miami, Florida. He showed artistic talent early and studied dance at a high school arts magnet program before moving on to Miami’s New World School of the Arts, under the direction of Daniel Harder Lewis and Gerri Houlahan, and finally to the dance program at The Juilliard School, under the direction of Benjamin Harkavy, where he met his mentor Carolyn Adams. Upon his graduation from Juilliard, Mr. Battle joined the Parsons Dance Company and danced with them from 1994 to 2001, and he also set his own choreography on that company starting in 1998. Mr. Battle then founded his own Battleworks Dance Company, which made its premiere in 2002 in Dusseldorf, Germany as the U.S. representative to the festival. Battleworks subsequently performed extensively at venues including The Joyce Theater, Dance Theater Workshop, American Dance Festival and Jacob’s Pillow Dance Festival. He has also created new works and restaged his ballets for such companies as Hubbard Street Repertory Ensemble, River North Chicago Dance Company, Koresh Dance Company, Introdans, PARADIGM, and Ballet Memphis. He has regularly conducted residencies at universities throughout the United States and gives master classes around the globe. Mr. Battle was honored as one of the “Masters of African American Choreography” by the Kennedy Center for the Performing Arts in 2005, and he received the prestigious Statue Award from the Princess Grace Foundation-USA in 2007. This past July, he was a guest speaker at the United Nations Leaders Programme in Turin, Italy.

MATTHEW RUSHING
REHEARSAL DIRECTOR

Matthew Rushing was born in Los Angeles, CA. He began his dance training with Kashmir Blake in Inglewood, CA and later continued his training at the Los Angeles County High School for the Arts. He received a Spotlight Award and was named a Presidential Scholar in the Arts. He trained at The Ailey School and later became a member of Aliley II, where he danced for a year. During his career, Mr. Rushing has performed as a guest artist for galas in Vail, Colorado, as well as in France, Russia, Canada, Austria, and Italy. He has performed for presidents George H. Bush, Bill Clinton, George W. Bush, and Barack Obama, as well as at the 2010 White House tribute to Judith Jamison. During his time with the Company he has choreographed two ballets: Acceptance in Surrender (2005), a collaboration with Company members Hope Boykin and Abdur Rahim-Jackson, and Uptown (2009), a tribute to the Harlem Renaissance. He is a 2010 recipient of the Dance Magazine Award. Mr. Rushing joined the Company in 1992 and became Rehearsal Director in June 2010.

WHO’S WHO IN THE COMPANY

GUILLERMO ASCA (Rego Park, NY) or “Moe,” as he is affectionately known, graduated from LaGuardia High School of the Performing Arts. He was a fellowship student at The Ailey School and danced with Aliley II, Ballet Metropolitano de Caracas, Ballet Hispanico, Dance Compass, Shapiro & Smith and Footprints Dance Project. In 2010, he performed at the White House tribute to Judith Jamison. Mr. Asca joined the Company in 1994.

KIRVEN JAMES BOYD (Boston, MA) began his formal dance training at the Boston Arts Academy and joined Boston Youth Moves in 1999 under the direction of Jim Viera and Jeannette Neill. He also trained on scholarship at the Boston Conservatory and as a fellowship student at The Ailey School. Mr. Boyd has danced with Battleworks Dance Company, The Parsons Dance Company and Aliley II. He performed at the White House tribute to Judith Jamison in 2010. Mr. Boyd joined the Company in 2004.

HOPE BOYKIN (Durham, NC) is a three-time recipient of the American Dance Festival’s Young Tuition Scholarship. She attended Howard University and while in Washington, DC she performed with Lloyd Whitmore’s New World Dance Company. Ms. Boykin was a student and intern at The Ailey School. She was assistant to the late Talley Beatty and an original member of Complexions. Ms. Boykin was a member of Philadanco and received a New York Dance and Performance “Bessie” Award. In 2005, Ms. Boykin choreographed Acceptance in Surrender in collaboration with Abdur-Rahim Jackson and Matthew Rushing for Alvin Ailey American Dance Theater. Most recently she choreographed Go In Grace with award-winning singing group Sweet Honey In The Rock for the Company’s 50th anniversary season. Ms. Boykin joined the Company in 2000.

CLIFTON BROWN (Goodyear, AZ) trained at various schools including Take 5 Dance Academy, Ballet Arizona, New School for the Arts and The Ailey School, where he was a student in the Ailey/Fordham B.F.A. Program in Dance. Mr. Brown is a recipient of a Donna Wood Foundation Award, a Level 1 ARTS award given by the National Foundation for Advancement in the Arts, and was a 2005 nominee in the U.K. for a Critics Circle National Dance Award for best male dancer. In 2007, Mr. Brown received a “Bessie” Award in recognition of his work with the Ailey company. He has performed with Earl Mosley’s Diversity of
Dance and as a guest artist with the Miami City Ballet. In 2010, he performed at the White House tribute to Judith Jamison. Mr. Brown joined the Company in 1999 and was named Assistant to the Rehearsal Director in June 2010.

ROSALYN DESHAUTEURS (New Orleans, LA) studied at the New Orleans Center for Creative Arts. She trained at Perry Mansfield, the School of American Ballet and The Ailey School. After receiving her B.F.A. degree from The Juilliard School, Mrs. Deshauteurs became a member of Ailey II. In 2010, she performed at the White House tribute to Judith Jamison. Mrs. Deshauteurs joined the Company in 2000.

GHRAI DEVORE (Washington, DC) began her formal dance training at the Chicago Multicultural Dance Center. She has studied ballet, Horton, Graham, jazz, tap, pointe, as well as African and Spanish dance. Ms. DeVore has completed summer programs at the Kirov Academy, Ballet Chicago, Deeply Rooted Dance Theater, American Ballet Theatre and Alonzo King’s Lines Ballet, and was a fellowship student at The Ailey School. She was a member of Ailey II, Deeply Rooted Dance Theater 2, Hubbard Street 2, and Dance Works Chicago. Ms. DeVore joined the Company in 2010.

KHILEA DOUGLASS (Baltimore, MD) received her dance training from Dance Theatre of Harlem, the Baltimore School for the Arts and The Ailey School, where she was a fellowship student. Ms. Douglass danced with the Lula Washington Dance Theatre and was a member of Ailey II. She joined the Company in 2005.

ANTONIO DOUTHIT (St. Louis, MO) began his dance training at age 16 at the Center of Contemporary Arts under the direction of Lee Nolting and at the Alexandra School of Ballet. He also trained at North Carolina School of the Arts, the Joffrey Ballet School, San Francisco Ballet and the Dance Theatre of Harlem School. After graduating from high school in 1999, Mr. Douthit became a member of Dance Theatre of Harlem where he appeared in featured roles in the ballets South African Suite, Dougla, Concerto in F, Return and Dwight Rhoden’s Twist. He was promoted to soloist in 2003. He also performed with Les Grands Ballets Canadiens de Montréal. Mr. Douthit joined the Company in 2004.

VERNARD J. GILMORE (Chicago, IL) began dancing at Curie Performing and Creative Arts High School in Chicago and later studied at the Joseph Holmes Chicago Dance Theatre with Harriet Ross, Marquita Levy, and Emily Stein. He attended Barat College as a dance scholarship recipient and received first place in the all-city NAACP ACT-SO Competition in Dance in 1993. He studied as a fellowship student at The Ailey School and was a member of Ailey II. In 2010, he performed at the White House tribute to Judith Jamison. Mr. Gilmore is an active choreographer for the Ailey Dancers Resource Fund, and has choreographed for Fire Island Dance Festival 2008 and Jazz Foundation of America Gala 2010; he also produced the Dance of Light Project in January 2010. Mr. Gilmore is a certified Zena Rommert Floor-Barre® instructor. He continues to teach workshops and master classes around the world. Mr. Gilmore joined the Company in 1997.

DANIEL HARDER (Bowie, MD) began dancing at Suitland High School’s Center for the Visual and Performing Arts in Maryland. He is a recent graduate of the Ailey/Fordham B.F.A. program in dance where he was awarded the Jerome Robbins/Layton Foundation Scholarship and participated in the Holland Dance Festival with the School and as a member of the Francesca Harper Project. After dancing in the European tour of West Side Story, Mr. Harder became a member of Ailey II. He joined the Company in 2010.

DEMETIA HOPKINS (Orange, VA) began her dance training at the Orange School of Performing Arts under the direction of her uncle Ricardo Porter and Heather Powell. She has also studied with the National Youth Ballet of Virginia, Virginia School of the Arts, the Summer Dance International Course in Burgos, Spain, The Rock School, and Dance Theatre of Harlem School. Ms. Hopkins graduated with honors from the Ailey/Fordham B.F.A. program in Dance in 2009. She was a member of Ailey II and joined the Company in 2010.

ABDUR-RAHIM JACKSON (Philadelphia, PA) is a graduate of Franklin Learning Center High School and received his B.F.A. from The Juilliard School. He received scholarships from Freedom Theatre, Philadanco, Dance Theatre of Harlem, Boston Ballet and The Ailey School. Mr. Jackson received a Marion D. Cuyjet Award and was featured in the 2003 PBS “American Masters” documentary Juilliard. He danced with Ailey II in 2000 and joined the Company in 2001.

OLIVIA BOWMAN JACKSON (Brooklyn, NY) graduated from LaGuardia High School of the Performing Arts. She received scholarships from North Carolina School of the Arts and was a fellowship student at The Ailey School. Mrs. Jackson was a member of Donald Byrd/The Group and Complexions. She joined the Company in 2001.

MEGAN JAKEL (Waterford, MI) trained in ballet and jazz in her hometown. As a senior in high school, she spent a year dancing with the City Ballet of San Diego. In 2005, Ms. Jakel was an apprentice and rehearsal director for the Francesca Harper Project. She graduated with honors in May of 2007 from The Ailey/Fordham B.F.A. Program in Dance. Ms. Jakel has performed works by choreographers David Parsons, Debbie Allen, Thaddeus Davis, Hans van Manen, and Dwight Rhoden. She was a member of Ailey II and joined the Company in 2009.

YANNICK LIBRÈN (Cayenne, French Guiana) began training in his native country at the Adaclam School under the guidance of Jeannine Verin. After graduating high school in 2004, he moved to New York City to study at the Ailey School as a fellowship student. Mr. Lebrun has performed works by choreographers Troy Powell, Matthew Rushing, Debbie Allen, Scott Rink, Thaddeus Davis, Nilas Martins and Dwight Rhoden and danced with the Francesca Harper Project Modo Fusion. He was named one of Dance Magazine’s “25 to Watch” in 2011. Mr. Lebrun was a member of Ailey II and joined the Company in 2008.

AMOS J. MACHANIC, JR. (Miami, FL) studied dance at the New World School of the Arts and continued his training at The Ailey School, where he was a fellowship recipient. In 2010, he performed at the White House tribute to Judith Jamison. He was a member of Ailey II and joined the Company in 1996.

MICHAEL FRANCIS McBRIDE (Johnson City, NY) recently graduated magna cum laude from the Ailey/Fordham B.F.A. Program in Dance. He began his training at the Danek School of Performing Arts and later trained at Amber Perkins School of the Arts in Norwich, NY. In addition to The Ailey School, Mr. McBride attended Earl Mosley’s Institute of the Arts for two consecutive summers. He was also the assistant to choreographer Earl Mosley when he set the piece Saddle UP! on the Company in 2007. Mr. McBride joined the Company in 2009.

RACHAEL MClAREN (Manitoba, Canada) began her formal dance training at the Royal Winnipeg Ballet School. After graduating high school, she joined the Toronto cast of Mamma Mia! Ms. McLaren moved to New York to study at The Ailey School as a fellowship student and later joined Ailey II. She has performed works by Karole Armitage, Dwight Rhoden, Francesca Harper and Nilas Martins. Ms. McLaren joined the Company in 2008.
AISHA MITCHELL (Syracuse, NY) received her primary dance training at the Onondaga Dance Institute, Dance Centre North and with Tony Salatino of Syracuse University. She studied at North Carolina Dance Theatre, Lines Ballet School, The Joffrey Ballet School and The Aliley School as a fellowship student. Ms. Mitchell is a graduate of the Aliley/Fordham B.F.A. Program in Dance and was a member of Aliley II. She performed works by choreographers Alonzo King, Dwight Rhoden, Debbie Allen, Seán Curran and Nacho Duato. Ms. Mitchell was a bronze medalist at the 2001 NAACP National ACT-SO competition. She joined the Company in 2008.

AKUA NONI PARKER (Kinston, NC) began her ballet training at the age of three and moved to Wilmington, DE at age twelve to continue her professional training at the Academy of the Dance. In 2000, she joined Dance Theatre of Harlem, where she danced lead roles in Agon, Giselle, and The Four Temperaments. Thereafter she danced with Cincinnati Ballet and Ballet San Jose. Ms. Parker has had the opportunity to perform around the world and had the pleasure of working with legendary icons Fredric Franklin and Geoffrey Holder. She joined the Company in 2008.

BRIANA REED (St. Petersburg, FL) began her dance training at the Academy of Ballet Arts and The Pinellas County Center for Arts. She then studied at The Aliley School as a fellowship student. In 1997, Ms. Reed graduated from The Juilliard School and became a member of Aliley II. In 2010, she performed at the White House tribute to Judith Jamison. Ms. Reed joined the Company in 1998.

JAMAR ROBERTS (Miami, FL) graduated from the New World School of the Arts. He trained at the Dance Empire of Miami and as a fellowship student at The Aliley School. Mr. Roberts was a member of Aliley II and Complexions Contemporary Ballet. He joined the Company in 2002.

SAMUEL LEE ROBERTS (Quakertown, PA) began his dance training under the direction of Kathleen Johnston and attended The Juilliard School. He performed in the first international show of Radio City Christmas Spectacular in Mexico City and danced with the New York cast from 1990-2004. Mr. Roberts performed during the award ceremony at the 2002 Salt Lake City Winter Olympics, worked with Corbin Dances and Keigwin and Company and was a founding member of Battletworks Dance Company. In May of 2006, Mr. Roberts was named Dance Magazine’s “On the Rise” Dancer. He also performed several roles in Julie Taymor’s Across the Universe and the original opera Grendel. Mr. Roberts joined the Company in 2009.

RENEE ROBINSON (Washington, DC) began her training in classical ballet at the Jones-Haywood School of Ballet. She was the recipient of two Ford Foundation scholarships to the School of American Ballet and was awarded full scholarships to the Dance Theatre of Harlem School and The Aliley School. She performed at the White House State Dinner in 2003 in honor of the President of Kenya, Mwai Kibaki, and at the White House tribute to Judith Jamison in 2010. Ms. Robinson was a member of Aliley II and joined the Company in 1981.

GLENN ALLEN SIMS (Long Branch, NJ) began his classical dance training at the Academy of Dance Arts in Red Bank, NJ. He attended The Juilliard School under the artistic guidance of Benjamin Harkarvy. In 2004, Mr. Sims was the youngest person to be inducted into the Long Branch High School’s Distinguished Alumni Hall of Fame. He has been seen in several network television programs including “BET Honors”, “Dancing with the Stars” and “The Today Show”. In 2010, Mr. Sims taught as a master teacher in Ravenna, Italy for “Dance Up Ravenna”, sponsored by International Dance Association (I.D.A), and performed in the White House tribute to Judith Jamison. He has performed for the King of Morocco, and is a certified Zena Rommett Floor-Barre® instructor. Mr. Sims joined the Company in 1997.

LINDA CELESTE SIMS (Bronx, NY) began her dance training at Ballet Hispanico School of Dance and is a graduate of LaGuardia High School of the Performing Arts. In 1994, Mrs. Sims was granted an award by the National Foundation for Advancement in the Arts. She has been highlighted in the “Best of 2009” list in Dance Magazine, and has performed as a guest star on “So You Think You Can Dance”, “Dancing with the Stars” and “The Today Show.” She has also made guest appearances at the White House tribute to Judith Jamison, Youth America Grand Prix, Vail International Dance Festival, and galas in Budapest and Vienna. Mrs. Sims joined the Company in 1996, and was named Assistant to the Rehearsal Director in June 2010.

CONSTANCE STAMATIOU (Charlotte, NC) began her dance training at Pat Hall’s Dance Unlimited and North Carolina Dance Theatre. In May 2002, she graduated from Northwest School of the Arts and studied at SUNY Purchase before becoming a fellowship student at The Aliley School. In 2009, Ms. Stamatiou received the Leonore Annenberg Fellowship in the Performing and Visual Arts, which is awarded to exceptionally talented and promising artists. She performed at the White House tribute to Judith Jamison in 2010. Ms. Stamatiou was a member of Aliley II and joined the Company in 2007.

JERMAINE TERRY (Kissimmee, FL) began his dance training in Kissimmee at James Dance Center. He graduated cum laude with a B.F.A. in Dance Performance from the University of South Florida, where he received scholarships for excellence in performance and choreography. Mr. Terry was a fellowship student at The Aliley School and a member of Aliley II, and he has performed with Buglisi Dance Theater, Arch Dance, Dance Iquail and Philadanco. Mr. Terry joined the Company in 2010.

TINA MONICA WILLIAMS (Elizabeth, NJ) started dancing at a local dance school at an early age. In 1994, Ms. Williams began her formal training at The Aliley School, receiving a fellowship after her first year. She danced with Footprints Dance Company, The Millennium Project and The Shore Ballet Company and was invited to perform in Italy in 1994 as part of a youth cultural exchange tour. In 1998, she was invited to join Aliley II. Ms. Williams joined the Company in 2000.

MARCUS JARRELL WILLIS (Houston, TX) began his formal training at the Johnston Performing Arts Middle School, the High School for the Performing and Visual Arts and Discovery Dance Group in Houston, Texas. At age 16, he moved to New York City and studied at The Aliley School as a fellowship student. Mr. Willis is a recipient of a Level 1 ARTS award given by the National Foundation for the Advancement in the Arts and has received scholarships to many schools including the Juilliard School. He was a member of Aliley II and also worked with Pascal Rioult Dance Theater, Dominic Walsh Dance Theater and Tania Pérez-Salas Compañía de Danza. Mr. Willis joined the Company in 2008.

The Aliley dancers are supported, in part, by The Judith McDonough Kaminski Dancer Endowment Fund.
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A Gershwin Rhapsody

March 12, 2011 at 7:30 p.m.

Pre-concert chat at 6:30

with Penny Masouris, pianist and Gershwin historian

Suzanne Mallare Acton, Conductor
Kimwana Doner, soprano
Eric Greene, baritone
Alvin Waddles, pianist

Rackham Symphony Choir
Michigan Opera Theatre Orchestra

Tribute To Gershwin arr. Jack M. Jarrett
- Somebody Loves Me
- But Not for Me
- Fascinating Rhythm
- S’Wonderful
- Embraceable You
- Someone to Watch Over Me
- I Got Rhythm

Rhapsody In Blue George Gershwin
Scored by Ferde Grofé

Intermission

Porgy and Bess George Gershwin
Concert Version by Robert Russell Bennett

Summertime
- A Woman is a Sometime Thing
- Gone, Gone, Gone
  RSC soprano soloists: Noelle Jacquez, Jennifer Pasha, Denise Kurowski
- My Man’s Gone Now
- The Promise兰’
- Oh, I Got Plenty O’ Nuttin’
- Bess, You Is My Woman Now
- Oh, I Can’t Sit Down
- I Ain’t Got No Shame
- It Ain’t Necessarily So
- There’s A Boat Dat’s Leavin’ Soon For New York
- Oh, Lawd I’m On My Way
RACKHAM SYMPHONY CHOIR

Now entering its 61st 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, multimedia 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.

Join us!

Rackham Symphony Choir is always looking for singers with a passion for music who like to perform challenging and non-traditional choral works. Download an application at www.rackhamchoir.org

Upcoming Events

“With A Song In My Heart”
Spring Benefit Concert for High School Internship Program
Showcasing the 2010-11 Student Interns
May 6, 2011
Royal Oak Presbyterian Church

Now accepting applications for auditions for the 2011-12 Intern Program at www.rackhamchoir.org

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

Kimwana Doner

Described as “mesmerizing to watch and thrilling to hear,” soprano and Detroit native Kimwana Doner is an emerging artist who commands attention and elicits enormous delight. A product of the distinguished young artist training programs of San Francisco Opera, Seattle Opera, Opera Theatre of St. Louis, and Opera North, Ms. Doner is establishing a career that includes the full breadth of the lyric to dramatic soprano repertoire. She has made acclaimed performances at Michigan Opera Theatre, San Francisco Opera, Boston Lyric Opera, and Opera North. In concert Ms. Doner has sung with the Saint Louis, Modesto and Yakima Symphonies, the Napa Valley Opera House, and Rackham Symphony Choir, and has also participated in several concert series including the Eureka Chamber Music Concert Series, which brings together prominent artists from the U.S. and abroad.

Ms. Doner appeared at Michigan Opera Theatre last fall as Musetta in La Bohème, after making her company debut singing Yvette in La Rondine. She sang the role of Liu in Turandot in a return appearance with Opera North, and performed her debut as Donna Elvira in Mozart’s Don Giovanni at Boston Lyric Opera in 2009, a role she reprised in a reengagement with Michigan Opera Theatre. Ms. Doner returns to MOT in April 2011 to perform First Lady in Mozart’s Magic Flute.

Eric Greene

Baritone Eric Greene has been praised for his fine musicianship and resonant baritone voice. Of a recent Carmen performance, the Washington Post said his “rich, full tones made Escamillo’s superficiality convincingly attractive.” Over the past few seasons, Mr. Greene made debuts around the world with noted companies such as Théâtre National de l’Opéra-Comique, Granada International Festival in Spain, Grand Théâtre in Luxembourg, Lyric Opera of Chicago, San Francisco Opera, Opera Company of Philadelphia, Washington National Opera, Santa Fe Symphony, and the Los Angeles Opera as Jake in Porgy and Bess.

Most recent performances include Ping in Turandot with Opera Company of Philadelphia and Opera Carolina; Escamillo in Carmen with Virginia Opera and Amarillo Opera; Escamillo in La Tragedie de Carmen with Augusta Opera; Schaunard in La Bohème at Opera Carolina; Sharpless in Madame Butterfly with Eugene Opera; Robert Garner in the world premiere of Richard Danielpour’s Margaret Garner at Michigan Opera Theatre, Opera Company of Philadelphia and Opera Carolina; and baritone soloist in Richard Danielpour’s Pastime at Northwestern University.

Upcoming, he makes his role debuts as Amonasro in Aida at Opera Memphis, as Germont in La Traviata at the Pine Mountain Festival, and Crown in Porgy and Bess at Atlanta Opera.
Alvin Waddles

A native of Detroit, Alvin B. Waddles Ill began studying the piano at the age of eight. He continued his studies at Interlochen Arts Academy and the University of Michigan School of Music. He has worked in the Detroit and Ann Arbor Public Schools, as well as the Music Ministries of several churches; among them, the historic New Bethel Baptist Church, Hartford Memorial Baptist, and Hope United Methodist, where he has served as the Director of Music since 1995. He has been a musical director and/or pianist for numerous theatrical productions including The Wiz, The Color Purple, Dreamgirls, A Chorus Line, West Side Story, Sophisticated Ladies, and received rave reviews as a featured performer in the Detroit Music Hall’s recent production of Ain’t Misbehavin’.

Mr. Waddles has delighted Detroit music lovers with performances in a variety of musical events including the Detroit International Jazz Festival, the Detroit Festival of the Arts, annual productions of Too Hot To Handel, and his own Fats Waller Revue.

Mr. Waddles has been blessed to work with some of the world’s finest musicians including Robert Shaw, Margaret Hillis, Brazeal Dennard, Minster Thomas Whitfield, Aretha Franklin, Anita Baker, Placido Domingo, Marcus Belgrave, Jack Jones, Haley Westenra, Stephanie Mills, Tramaine Hawkins, and Cook, Dixon and Young (formerly of Three Mo’ Tenors), for whom he serves as musical director and pianist.

Penny Masouris

Penny Masouris, who began piano lessons when she was three, holds a degree in music from Butler University. Classically trained, she also studied jazz piano, arrangement, improvisation and composition.

In addition to teaching and performing piano, Masouris has become a Gershwin historian and entertainer. She tours Metro Detroit with a performance and lecture that concentrates on six aspects of his life, including his childhood, personality, relationships with women, love of painting, and his death.

Ms. Masouris cannot recall not knowing George Gershwin. Her earliest memory of one of his songs is “Swanee” performed by Dorothy Provine on the television show “The Roaring Twenties.” Masouris couldn’t have been more than five years old, but the song brought her to her feet, jumping and dancing, leaving an indelible impression.

She originally developed the Gershwin lecture for Karen V. DiChiera, of Michigan Opera Theatre. Since then it has been presented at the Players Club for the Fine Arts Society, various libraries, senior centers, community facilities and The Whitney Restaurant, as well as at private functions.
RACKHAM SYMPHONY CHOIR

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Charlotte Merkerson
Concertmaster
Velda Kelly
Bryan Johnston
Andrew Wu
Beth Kirtson
Molly Hughes

VIOLIN II
Victoria Haltom
Anna Weller
Paige Kossuth
Janet Sullivan
Elizabeth Rowin
Tamara Sherman

VIOLA
John Madison
Scott Stefanko
James Greer
Julianne Zinn

CELLO
Nadine Deleury
Diane Bredesen
Robert Reed
John Iatzko

BASS
Derek Weller
Clark Suttle

OBEO
Stephanie Shapiro
Sally Pituch

CLARINET
Larry Liberson
Doug Cornelsen
J. William King

BASSOON
Pawel Wnuk
Rogier Maki-Schramm

ALTO SAX
Russell Mallare
Marcus Schoon

TENOR SAX
Jose Mallare

TROMBONE
Vincent Chandler
Maury Okun
Greg Near

TROMBONE
Vincent Chandler
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Detroit Opera House www.MichiganOpera.org
Eisenhower Dance Ensemble

MOTOWN IN MOTION

Sunday, March 20, 2011

Laurie Eisenhower, Artistic Director
Stephanie Pizzo, Associate Artistic Director
Maury Okun, Executive Director

Dancers: Mary Bischoff, Alicia Cutaia, Rebecca McLindon,
Ahmad Simmons, Morgan “Mo” Williams

Apprentices: Will Jordan Peake, Barbara Schoen, Leigh Sullivan

Rehearsal Director: Mary Bischoff

Lighting Design & Technical Direction: George Hommowun

Costumers: Leslie Littell, Shari Bennett, M.E. Cameron Scott

EDE’s 2010-11 sponsors include Ambassador Magazine, Capital Mortgage Funding, Changez Salon, C&G Newspapers, Jennifer & Daniel Gilbert, the Michigan Council for Arts and Cultural Affairs, the MSU Federal Credit Union – Oakland University Branch, the National Endowment for the Arts, Audrey & Irving Rose, and Target.

EDE’s 2010-11 DanceMovers (donors of $1,000 or more) include Maggie & Bob Allesee, Floy & Lee Barthel, Debra Bernstein-Siegel, Craig Chamberlain, Dodie & Larry David, Laurie Eisenhower, Amy & Kent Jidov, Kerro Knox, Carole Levens, Denise & Mike Levens, Lynn Medow’s DanceMover Group, Maury Okun, and Lory & Marty Testasecca.
Artistic Direction

Laurie Eisenhower received her BAE and MFA degrees in Dance from Arizona State University. In the early years of her career, she danced professionally in both California and New York City with various dance companies and choreographers, most notably Pilobolus Dance Theatre, David Parsons, Chen and Dancers, Harry Streep III and Mel Wong.

Ms. Eisenhower began setting her work on professional dancers in 1981 when she was invited to set a work on Baker’s Half Dozen in New York as part of the Prospect Park Dance Festival in Brooklyn. Since then, she has set her works on numerous professional and university dance companies including Detroit’s Harbinger Dance Company, of which she was artistic director. Most recently, she set her work “Night Music” on BalletMet Columbus.

In 1991, she formed Eisenhower Dance Ensemble, which, with the help of committed and talented dancers, has become the premier dance company in the State of Michigan. Since the founding of EDE, the company has grown from a small ensemble of four dancers on a pay-per-performance basis to the current company with an extensive schedule of rehearsals, performances and touring. The Company has traveled as far as St. Petersburg, Russia, and made a very successful New York City debut. Currently EDE tours nationally and is in the midst of its 20th season.

Ms. Eisenhower has received frequent grants and honors for her choreography. Her work was presented twice at the Morningside Dance Festival at the Theatre of the Riverside Church in New York City, and she has received three Creative Artists grants from state arts foundations, the Michigan Dance Association Choreographers Festival Award, and the Women in Art Award for Choreography. In addition, Ms. Eisenhower was presented with the Outstanding Michigan Artist Award by Governor Jennifer Granholm at the 2003 Governor’s Arts Awards ceremony.

Stephanie Pizzo, EDE Associate Artistic Director, is a native of Clinton Township, Michigan, where she began her training with Orchid Diane and Denise Boucke and continued with Evelyn Kreason. She danced with the Michigan Ballet Theatre as a corps and principal dancer, Oakland Dance Theatre, and Harbinger Dance Company. She has a Bachelor of Arts with an emphasis in Dance from Oakland University. As a student, she received the Jacob S. Decker Award for Outstanding Achievement in Dance and a scholarship from the American College Dance Festival to study with theirie Woodbury Dance Company in Utah. In 2009, she received a Distinguished Alumni or “Matilda” award from the Department of Music, Theatre and Dance at OU. A founding member of EDE, Ms. Pizzo currently teaches company class, rehearses the company, and choreographs. She has staged works by Laurie Eisenhower at numerous companies and universities including Desert Dance Theatre, Scottsdale Community College, Collin County Community College and Alma College.

Dancers of the Ensemble

Mary Bischoff (sponsored anonymously), EDE Rehearsal Director, began her training with EDE as a high school student when she had her first opportunity to perform with the company. Ms. Bischoff continued her training on scholarship at Oakland University where she earned her BA in Dance. She graduated Magna Cum Laude and was the recipient of the Jacob S. Decker Award for Outstanding Achievement in Dance. She also trained at the Limón Institute in NYC as a Maggie Alleece Summer Study Scholarship recipient. Ms. Bischoff is also the Director of the EDE Center for Dance where she is in her ninth season as an instructor.

Alicia Cutaia (sponsored by Jennifer & Daniel Gilbert) earned her BFA with honors from Point Park University with a double major in Ballet and Jazz. Her previous training includes Lou Conte Dance Studio’s scholarship program, North Carolina Dance Theater, and River North Dance Company. Ms. Cutaia previously danced with Hubbard Street 2 and Giordano 2. She has choreographed for Revolve Dance Theater in Pittsburgh and for Oakland University. Her choreography was selected to be presented at Karen Peterson’s 5th “Emerging Choreographers Showcase” in Miami, as a finalist in the Jazz Dance World Congress “Leo’s Choreography Competitive Event,” and as a part of Three10 Moment’s “Art of Movement” in Pittsburgh.

Rebecca McLindon, began her training with Donna Blanchard and Stacie Mellor Theard. She studied dance at Marymount Manhattan College (MMC) under the direction of Katie Langan. While at MMC, Ms. McLindon was able to work with choreographers David Parsons, Edward Liang, Anthony Ferro and Geoffrey Doig-Marx, as well as perform with the Marymount Manhattan College Dance Company. She graduated Magna Cum Laude, earning a BFA in dance with a modern concentration. Upon graduation, Ms. McLindon relocated to Chicago to work with Giordano 2. While there, she studied on scholarship at Lou Conte Dance Studio and apprenticed with River North Chicago Dance Company. Ms. McLindon has performed several times at DanceChance Chicago and has also performed works by Robert Battle, Frank Chaves and Monique Haley.

Ahmad Simmons (sponsored by Audrey & Irving Rose) began his training at the Fort Worth Academy of Fine Arts. While in Texas, he trained extensively through Dallas Black Dance Theatre and the Dian Clough West Dance Studio. He spent summers studying in Los Angeles at the Debbie Allen Dance Academy, in Chicago with River North Dance Company, and in Florida at the Broadway Theater Project under the direction of Debra McWaters and Ben Vereen. Mr. Simmons recently graduated with a BFA in dance from Point Park University, where he performed works by Bill T. Jones, Robert Battle, David Parsons, Daniel Ezralow, Martha Graham, Heidi Latsky, Kate Skarpetowska, Kiesha Lalama-White, Doug Bentz and others.

Morgan “Mo” Williams’ dance training began at the Joel Hall Dancers & Center and the Hyde Park School of Ballet in Chicago. He attended the Chicago Academy for the Arts where he studied under Randy Duncan, Guillermo Leyva, Deborah Goodman, Natalie Rast and the late Anna Paskevska. Mr. Williams has received scholarships to attend summer intensives at Alvin Ailey American Dance Theater, Deeply Rooted Productions, and Hubbard Street Dance Chicago. He has performed works by Eddy Ocampo, Randy Duncan, Troy Powell, Nick Owens, Joel Hall, Kevin Iega Jeff, Gary Abbott, and Joseph Holmes. He has danced professionally with Dance Kaleidoscope and Joel Hall Dancers, and performed as a guest.
Artist with MOMENTA, Alma Dance Company, Kenyetta Dance Company, Willingham Project and Cerqua Rivera Dance Theatre.

Apprentices

Barbara Schoen was raised in Macomb, Michigan, and started her dance training with Rene Wood at the age of three. In 2001, she began training at the EDE Center for Dance. After graduating from high school, Ms. Schoen attended the trainee program at the Conservatory Program of Fort Wayne Ballet under the direction of Karen Gibbons-Brown. In 2008, she joined the Fort Wayne Ballet as a corps de ballet member.

Leigh Sullivan began her dance training at the age of three. At the age of twelve she was accepted into the Berkshire Ballet Theatre where she worked alongside artists such as Rolando Yanes of Milwaukee Ballet, Guillermo Leyva of Alma Dance Company, Emily Patterson of the Joffrey Ballet and Randy Duncan. Berkshire Ballet Theatre remained her home until graduation from high school in 2005. Ms. Sullivan attended Grand Valley State University on scholarship and graduated in 2009 with a BA in Dance.

Will Jordan Peake started his dance career at Studio West Performing Arts Centre. As a dance major at Bowling Green State University, Mr. Peake choreographed and performed with the University Dance Alliance. During his final year at BGSU, he became a member of the Dance Repertory Ensemble. Later, he was invited to join Bowling Green State University's Rhythm Project, a tap dance ensemble. In addition to choreography and dance, Mr. Peake has a passion for color guard and winter guard. He is a former member of Zydeco Winter Guard from Dayton, OH, Bluecoats Drum and Bugle Corp in Canton, OH, and has taught winter and fall guard at Maumee High School for 3 years.

About the Company

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

With support from the Michigan Council for Arts and Cultural Affairs, the company has also collaborated with Michigan Opera Theatre, the Warren Symphony, the Immigrant Suns, the Rackham Symphony Choir in Carmina Burana, and with the Motor City Lyric Opera and Toledo Opera in Amahl and the Night Visitors. Through a grant from the National Endowment for the Arts, EDE will restage Lar Lubovitch's Angel's Feet during the 2010-2011 season. EDE has produced several full-evening length touring productions. These include Motown in Motion, a visual salute to the tunes that made Motown records famous; Laugh Tracks, an evening of comedy in dance; Igor Stravinsky's A Soldier's Tale with Detroit Chamber Winds & Strings as part of the Great Lakes Chamber Music Festival; and Dances from the Heart of Rock and Roll, a heartfelt tribute set to folk and rock music.

Considered by many critics to be one of the finest contemporary dance companies in the nation, EDE has received overwhelming critical acclaim along with enthusiastic audience support: “stunning” (Gloria Shay, Holland Sentinel), “intelligently crafted repertoire” (Susan Isaacs-Nisbett, Dance Magazine), “dance that touches the soul” (Susan Hall-Balduf, Detroit Free Press), “an eye-popping production” (David Lyman, Detroit Free Press), “a hearty, no-nonsense way of moving” (Jack Anderson, The New York Times), and “a finely interwoven company” (California, Beverly Hills Outlook).

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

presents

The Maker of Illusions

by Seymour Barab

with introductory Presentation

by Tara Michener

Saturday, March 26, 2011

2:30 P.M.

Conductor: Dianna Hochella
Director: Barton Bund
Pianist: Joseph Jackson
Synthesizer: Dan Greig
Set Design: Monika Essen
Costume Design: Suzanne Hanna
Lighting Design: Kendall Smith
Hair/Makeup Design: Elizabeth Geck
Stage Manager: Sarah Lucas
Supertitles: Dee Dorsey

Cast

In order of vocal appearance. Understudies listed in parentheses.

Queen ......................................................... Jessica Tifft
                                  (Brittany Johnson)
Genie ............................................................ Ryan Hurley
                                  (Ameerah Shakoor)
Girl ............................................................... Olivia Motzer
                                  (Emily Michielutti)
Boy ................................................................. Miles Eichenhorn
                                  (Tyler Bouque)
Old Woman .................................................. Cheyenne Johnson
                                  (Kristine Overman)

Goblins (Chorus):

Jamila Ammary                           Caroline Hofman
Elena Bakaluca                          Brittany Johnson
Isabelle Bepler                          Nyjoe Jones
Tyler Bouque                            Ryan Kotlinski
Cassia Burley                           Anne Koziera
Alex Capeneka                           Natalie Krauss
Emily Crombez                           Teagan Lewis
Hosey Cusumano                          Leah Linnenfelser
Elena Dsouza                            Kaila Madison
Matthew Ebaugh                          Dylan Marcker
Klara Eickhoff                          Alaina Matthews
Natalie Gratsch                        Kylie McGuirk
Lauren Hackett                         Emily Michielutti
Aurora Haztri                           Rachel Miltimore
Christina O’Neil                        Avery Rausch
Kristine Overman                        Madeleine Reardon
Avery Rausch                            Isabel Rocha
Steffi Roche                            Ameerah Shakoor
Sam Slocum                              Taylor Stark
Arielle Sturr                           Arielle Sturr
John Vandevert                          Christina Wallag
Claire Yonkus                           Claire Yonkus

SYNOPSIS:

For transgressions against her people, a wicked Queen has been imprisoned on a lonely mountain top, where she is guarded by a Genie and his Goblins. The Queen, horrified to discover that she is losing her beauty, believes it is due to the hostile climate, but the Genie explains that she has squandered her Life Force on evil deeds. The Queen demands that the Genie bring her a mortal whose Life Force will be sacrificed to restore her beauty. The Genie works an illusion on a Boy of the valley below, causing him to run away from his home and go up the mountain, where he feels a happy fate awaits him. The Boy’s Sister, fearing he will freeze or starve, goes in pursuit of him. The Genie, by creating illusions and with the help of the Goblins, tries to stop her, but her determination overcomes his efforts, and she rescues the Boy in the nick of time. In the end, the Queen learns that the beauty of people lies in their affection and compassion.

STUDENT DRESS REHEARSAL

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Audition Information

Auditions for the MOTCC’s 2011-2012 season will be held at the Detroit Opera House on Saturday, May 21, 12-5 p.m.
Monday, June 6, 5-8:30 p.m.
Monday, June 27, 4-8 p.m.

Scholarships are available. For more information and to schedule an audition, please visit www.motcc.org.
THE MAGIC FLUTE
April 9-17, 2011

Music by WOLFGANG AMADEUS MOZART
Libretto by EMANUEL SCHIKANEDER

World Premiere in Vienna, Austria, September 30, 1791
Sung in English with English supertitles
THE MAGIC FLUTE is presented in two acts
Three hours with one intermission

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STEPHEN LORD

DIRECTOR
DOROTHY DANNER

CHORUS MASTER
SUZANNE MALLARE ACTON

SET DESIGN
BOYD OSTROFF

COSTUME DESIGN
RICHARD ST. CLAIR

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SARAH HATTEN

ASSISTANT DIRECTOR
MATTHEW POWELL

STAGE MANAGER
KEN SALTZMAN

SUPERTITLES
ROBERTO MAURO

Sets and costumes originally produced by the Opera Company of Philadelphia
Serpent designed by Kevin Baratier

General Motors Foundation Supports
Michigan Opera Theatre’s Spring Opera Season.
THE CAST

In order of vocal appearance

Tamino ......................................... David Miller (9, 13, 16)
                                      Norman Shankle (15, 17)*
Three Ladies ................................ Kimwana Doner
                                      Sarah Nisbett**†
                                      Kathleen Seagar
Papageno ...................................... Michael Mayes
Queen of the Night .......................... Aline Kutan
Monostatos ................................. Brian Leduc†
Pamina ........................................ Kate Whyte (9, 13, 16)*
                                      Ava Pine (15, 17)*
Three Spirits .................. Alaina Matthews (9, 13, 16, 17)*
                                      Caroline Hofman (15)*
                                      Alex Capeneka (9, 13, 16, 17)*
                                      Avery Robert Rausch (15)*
                                      Kristine Overman (9, 13, 16, 17)*
                                      Emily Crombez (15)*
Speaker of the Temple ................. Andrew Gray†
Sarastro ............................................ Peter Lobert
First Priest/Man In Armor ............... Edward Hanlon†
Second Priest/Man In Armor .......... Jason Wickson*†
Papagena ....................................... Alexa Lokensgard†

* Michigan Opera Theatre debut
† Barbara Gibson Young Artist Apprentice
Sarah Nisbett is the Deroy Testamentary Foundation Young Artist.
Andrew Gray is the Joyce H. Cohn Young Artist.

Jami Rogers in MOT’s 2004 production of Magic Flute.

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
Dorothy Danner has staged Michigan Opera Theatre productions throughout her directing career. Beginning with The Mikado in 1982 (with husband Harry Danner in the role of Nanki-Poo), through a standing-room-only Magic Flute in 1997, to the more recent Daughter of the Regiment in 2005, she has shared her vision with Detroit audiences a total of seven times.

Getting there
Danner was just 15 years old when she danced her way onto the professional stage. Three years later, that talent had earned her a spot on Broadway, and for 20 years she continued to dance, sing and act on stage, in films and on television. But a curious thing happened one evening in 1980, during the premiere of Ballroom in Stratford, Ontario.

A chain of events began with the audience misinterpreting one of her lines and laughing inappropriately, and resulted in a feeling of humiliation for Danner so intense that she made a life-altering decision then and there.

“I knew my performing days were over,” Danner said. “Something went wrong that created this fear in me, and I didn’t ever want to experience that again.”

Stage fright after 20 years?
“I know it makes no sense, but you never know when it’s going to hit you. You never know.”

Close to 40 at the time, Danner certainly had paid her dues in the world of performing arts both physically and artistically. Undoubtedly, many would have bid farewell to the theater at that point, and set out to enjoy a much-deserved retirement, ready to close the book. But not Danner.

Packing up and quietly fading into obscurity was neither in the cards — nor the family tree — for Danner. She holds her place among theatrical kindred that include her husband, actor Harry Danner, sister-in-law Blythe Danner, and Blythe’s children, actress Gwyneth Paltrow and writer-filmmaker Jake Paltrow. And don’t forget brothers-in-law Bruce Paltrow, the late actor, writer and producer; and William Moening III, a 13th-generation violin maker.

Though it was Danner’s time to step down as a performer, she remained an integral part of the stage from a different angle — that of director. Suddenly, Danner wasn’t looking at the end of her career; in many ways, she was just getting started.

Making it work
As stage director, Danner has the daunting task of working with a cast that she usually has had no hand in selecting, and then doing with it what she can. Quite simply, she explains that her job is “to get the best performance out of each person.”

In a perfect world, Danner would be on the first line of the selection process. She has a system for choosing performers, borne from the years she spent on the stage.

“I don’t trust my ears. I look at their bodies and see how they hold their chest. If it’s sunken in, they probably aren’t as open emotionally. You look at how they walk in, how they express themselves physically when singing, where the weight is on their feet. Is it forward, or do they back away? I see it as an impulse,” she said.

Alas, it’s a rarity for a director to be present during auditions. Instead she relies on artistic directors to make those choices, even if they may not be what she would choose herself.

Danner chuckles as she recalls a production of The Merry Widow, when she was about to be introduced to the cast. Within a matter of moments, she knew all was not right.

“I looked at this person and thought,
‘If that’s my heroine, I’m dead in the water.’ Well, she was. And I was — dead in the water,” she said.

Directors have to “figure out people very quickly,” she said, and that calls for peering into eyes, tapping into personalities one by one, looking for each performer’s strengths and making the most of their gifts. If passion and instinct for their roles is readily apparent, Danner knows the production is already well on its way.

Tackling Flute

Once arriving in Detroit, Danner has a mere three weeks to apply her own magic to the Mozart opera. Of course, her real work began much earlier.

Months prior, she was entertaining thoughts on Robert Driver’s Brazilian setting, Boyd Ostroff’s original scenery and Richard St. Clair’s costume designs.

And despite having directed The Magic Flute several times, Danner conducted her customary research for the project, theorizing over Mozart’s reasons for choices he made during its creation. And she wondered aloud about how he might have tackled the composition differently had the score been written in modern times.

“Flute can feel clumsy if you’re not careful,” she laughed. “If Mozart were around today, he might have written underscoring for the dialogue. Nowadays in musical theater, there is music underneath some of the dialogue, transitions from scene to scene, a never-ending flow of music to text which holds it together in one magical orb.

“What’s tricky about directing Flute is figuring out how to make graceful transitions between the music and the dialogue, and fitting the scenes together.”

Despite its demands, or perhaps because of them, The Magic Flute holds a special place in Danner’s heart. And it’s the only Mozart she has ever directed.

“It’s the most brilliant music. I love the music, and if you get a wonderful cast…”

“It has so many elements. And it’s always interesting when you have to deal with dialogue. I like the challenge of putting that together.”

Danner prides herself on being “malleable,” ready to change techniques or approaches as needed. She admits that her ways can pose a challenge for those she works with, describing herself as “scatterbrained.”

For that she offers no apology.

“I’m always trying something else, and it can be unnerving to some,” she said. “But it’s just feeling each other out. You can only direct out of yourself.”

Aileen Wingblad is a metro Detroit writer.

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**SYNOPSIS**

Setting: Mantua

**ACT I**

At his palace, the Duke lightheartedly boasts to his courtiers of amorous conquests, escorting Countess Ceprano, his latest prize, to a private chamber as his hunchback jester, Rigoletto, makes fun of her husband. Marullo announces that Rigoletto is suspected of keeping a mistress, and Ceprano plots with the courtiers to punish the hated buffoon. Attention is diverted when Monterone, an elderly nobleman, enters to denounce the Duke for seducing his daughter. Ridiculed by Rigoletto and placed under arrest, Monterone pronounces a curse on both the Duke and his jester.

On his way home that night, Rigoletto broods on Monterone’s curse. Rejecting the services offered by Sparafucile, a professional assassin, he notes that the word can be as deadly as the dagger. Greeted by his daughter, Gilda, Rigoletto remembers his late wife, then warns the governess, Giovanna, to admit no one. But as Rigoletto leaves, the Duke slips into the garden, tossing a purse to Giovanna to keep her quiet. The nobleman declares his love to Gilda, who has noticed him in church. He tells her he is a poor student named Gualtier Maldè, but at the sound of footsteps he rushes away. Tenderly repeating his name, Gilda retires. Meanwhile, the courtiers stop Rigoletto outside his house and ask him to help abduct Ceprano’s wife, who lives across the way. The jester is duped into wearing a blindfold and holding a ladder against his own garden wall. The courtiers break into his home and carry off Gilda. Rigoletto, hearing her cry for help, tears off his blindfold and rushes into the house, discovering only her scarf. He remembers Monterone’s curse.

**ACT II**

In his palace, the Duke is distraught over the disappearance of Gilda. When his courtiers return, saying it is they who have taken her and that she is now in his bedchamber, he joyfully rushes off to the conquest. Soon Rigoletto enters, warily looking for Gilda; the courtiers bar his way, though they are astonished to learn the girl is not his mistress but his daughter. The jester reviles them, then embraces the disheveled Gilda as she runs in to tell of her courtship and abduction. As Monterone is led to the dungeon, Rigoletto vows to avenge them both.

**ACT III**

At night, outside Sparafucile’s run-down inn on the outskirts of town, Rigoletto and Gilda watch as the Duke flirts with the assassin’s sister and accomplice, Maddalena. Rigoletto sends his daughter off to disguise herself as a boy for her escape to Verona, then pays Sparafucile to murder the Duke. As a storm rages, Gilda returns to hear Maddalena persuade her brother to kill not the Duke but the next visitor to the inn instead. Resolving to sacrifice herself for the Duke, despite his betrayal, Gilda enters the inn and is stabbed. Rigoletto comes back to claim the body and gloats over the sack Sparafucile gives him, only to hear his supposed victim singing in the distance. Frantically cutting open the sack, he finds Gilda, who dies asking forgiveness. Monterone’s curse is fulfilled.

**THE CAST**

In order of vocal appearance

- **Duke of Mantua**
  - James Valenti (14, 18, 21)
  - Arnold Rutkowski (20, 22)*

- **Matteo Borsa**
  - Jason Wickson†

- **Countess Ceprano**
  - Eva Evola

- **Rigoletto**
  - Todd Thomas (14, 18, 21)
  - Gaétan Laperrière (20, 22)

- **Marullo**
  - Andrew Gray†

- **Count Ceprano**
  - Edward Hanlon†

- **Monterone**
  - Rod Nelman

- **Sparafucile**
  - Alain Coulombe

- **Gilda**
  - Rachele Gilmore (14, 18, 21)*
  - Sarah Joy Miller (20, 22)*

- **Giovanna**
  - Sarah Nisbett†

- **Page**
  - Alexa Lokensgard†

- **Maddalena**
  - Carla Dirlikov

* Michigan Opera Theatre debut
† Barbara Gibson Young Artist Apprentice
Andrew Gray is the Joyce H. Cohn Young Artist.
Sarah Nisbett is the Deroy Testamentary Foundation Young Artist.


*Courtesy of Opera News*
All Sewn Up
20 Years of Memories

BY: KIM W. BROOKS

If someone had told me 21 years ago that I would be singing on an opera stage in a year, and that I would still be doing it 20 years later, I would have laughed. But that’s exactly what happened, and I have a quilt to prove it.

In 1990, at the encouragement of my voice instructor, I auditioned for the Michigan Opera Theatre chorus. I tried out not because I expected to be accepted, but to get her off my back. Amazed at actually getting the job, I remember wondering, “What just happened?” Talk about a deer in headlights!

My very first opera was the 1990 production of Rigoletto in MOT’s 20th season. I had seen some earlier MOT productions, so I wasn’t totally new to the world of opera, and I had been taking voice lessons for a few years. However, I did not know Italian, so preparing for my first opera was a bit intimidating. I experienced some anxiety wondering if I would have the music memorized in time, or if Suzanne (Acton) might realize she had made a mistake in hiring me.

But my greatest challenge had nothing to do with singing. I had to commute almost two hundred miles round trip between Saginaw and Detroit, day and night, for all rehearsals and performances. I now understand when people talk about having to suffer for one’s art! Ultimately, I commuted for ten years before moving to Sterling Heights. It’s very unlike the engineer in me to have never tried to calculate how many miles I logged over those years, and it’s probably best that I never know.

The most enduring memory I have of that first production is actually a dream (or nightmare) I had while rehearsing for the show. At that time, performances were held in the Fisher Theatre and the chorus dressing rooms were on the sixth floor, far from the stage. In my dream, I was still sitting in the dressing room when I heard the rest of the chorus singing onstage. It seemed so real that I awoke and sat straight up in bed. I was relieved when I realized it was just a dream, but it taught me a very important lesson: always make sure I know where my fellow choristers are.

I made it through my first season successfully and got over most of my initial anxieties. To my relief, I was able to learn all the music in a timely manner and adjusted easily to the operatic stage.

For each opera in which I performed I bought a t-shirt. After a while, the shirts, some of which would probably never be worn, began to pile up. For the engineer in me, this was not an efficient use of space. As I discussed the dilemma with a co-worker, she suggested I make a quilt, and even offered to make it for me. But I needed to collect still more shirts if I was going to fill an entire quilt, and over time our careers sent us in different directions. I was left with an ever-growing pile of t-shirts and an idea.

In the summer of 2008, I ran across an ad for a quilting class. Just as when I’d auditioned for the chorus, I had never done anything like this before, but I decided to tackle the project myself and enrolled. I learned that to organize the quilt, I would need a theme. As I approached my twentieth year with the chorus, I realized “twenty years” was the perfect theme (and a nice round number).

Last summer, after months of planning and preparation (remember I’m an engineer), I finally began to assemble the quilt. All told, it represents 42 operas and more than 60 productions. I don’t have a single favorite opera, but I do have favorite productions, and my all-time favorite is Porgy and Bess in 1998. With 19 performances, it’s the most successful show that I have ever been involved with at MOT, with a tremendous ensemble cast. It’s the only show
where I could look out into the audience and see people actually moved to tears.

Another unique operatic experience was *Dead Man Walking*, which put the death penalty right into one's face. During rehearsals of the lethal injection scene, I had to learn to detach my emotions from the action on stage. Otherwise, it would have been too difficult to go through that scene in each performance.

Fortunately for me, few operas elicit such levels of emotional involvement, although I do prefer dramatic operas over comedies. Of course, I especially enjoy it if the chorus is on stage when the “high notes hit the fan.” The old standards are great, but my other favorite productions consist of the less performed operas *The Flying Dutchman*, *Anoush* and *Peter Grimes*.

I must say that my least favorite opera was *La Sonnambula*. It was another nightmare (pun intended). Of all the shows I've done, it had the most music I've ever had to learn, and it seemed as though I spent every free moment studying that score.

Opera was so far from anything I aspired to do in my life. People are often surprised to discover that what many of us choristers do on stage is vastly different from what we do professionally. Fellow chorus members are health care professionals, educators, administrators – the list goes on. For us, singing in the choir is a creative outlet with talented friends, like a form of therapy to a soundtrack of some of the greatest music ever written.

This quilt represents twenty years of great memories. And as the quilt warms the body, the memories it evokes will warm the heart.

Kim W. Brooks joined the Michigan Opera Theatre Chorus in 1990 and has performed in more than 60 productions with the company. This spring marks his fourth production of *Rigoletto*. 

---

*Kim Brooks looks on as baritone Chen-Ye Yuan plays Rigoletto in 2004.*

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**SUZANNE MALLARE ACTON**

Chorus Master, *The Magic Flute, Rigoletto*

As long-term Chorus Master of MOT, Suzanne Acton has received wide critical acclaim for her choral direction involving more than 125 productions in seven different languages. In addition to her work with the chorus, conducting credits include West Side Story, *The Barber of Seville, Music Man, Pirates of Penzance*, *The Mikado, Daughter of the Regiment, Carmen, La Traviata* and *Die Fledermaus* for MOT; *My Fair Lady* and *La Traviata* for Dayton Opera; *Merry Widow* and *Madame Butterfly* for Artpark; and * Tosca* for Augusta Opera. As founding Director of the newly formed MOT Children’s Chorus, she was instrumental in developing the inaugural 2007-08 season that included the premiere of Seymour Barab’s opera *The Maker of Illusions* on the Detroit Opera House stage.

**ALAIN COULOMBE**

Sparafucile, *Rigoletto*

Canadian bass Alain Coulombe returns to MOT after last appearing in *Cyrano* in 2007. His current season includes performances as Il Re in *Aida* with Canadian Opera Company, Ramfis in *Aida* for Calgary Opera, Le Bailli in *Werther* for Opera de Montréal, Beethoven’s Symphony No. 9 with Rimouski Symphony, and Verdi’s *Requiem* with Vancouver Symphony. Highlights of recent and upcoming seasons include Oroveso in *Norma* for Vancouver Opera, Comte des Grieux in *Manon* for Opera Lyra Ottawa, Clark Gable in *Waiting for Miss Monroe* for Netherlands Opera, Mozart’s *Requiem* for the Pasadena Symphony, and *Don Giovanni* with Orchestre Métropolitain du Grand Montréal with Nezet-Seguin.

**DOROTHY DANNER**

Stage Director, *The Magic Flute*

Dorothy Danner has directed nearly 200 productions throughout the U.S., Canada and Belgium, including operas for Glimmerglass, Houston, Philadelphia, Miami and Cleveland. She has also staged premieres of many contemporary composers. Ms. Danner garnered critical acclaim for *A Midsummer Night’s Dream* at Julliard, the PBS television showing of *Ballymore*, and the Boston Pops’ *Tribute to Gilbert and Sullivan*. Before turning to directing, Ms. Danner performed in Broadway shows including *Once Upon a Mattress* and *Michael Bennett’s Ballroom*. In films including *Mel Brooks’ The Producers*, Ms. Danner co-founded the Glimmerglass Young Artist Program.

**CARLA DIRLIKOV**

Maddalena, *Rigoletto*

Mezzo-soprano Carla Dirlikov returns to MOT after most recently appearing in 2009’s *Nabucco*. Recent engagements include the title role of *Carmen* and Principessa Eboli in *Don Carlo* at the Opera Royal de Wallonie in Belgium, *Carmen* with the Orquesta Sinfónica de Yucatán in Mexico and La Piccola Scala in Greece, Maddalena in *Rigoletto* at Opera Grand Rapids, Rossini’s *Sabat Mater* and Beethoven’s *Kantate auf den Tod Kaiser Josephs II* at the Spoleto Festival in Italy, Beethoven’s *Ninth Symphony* at Avery Fisher Hall at Lincoln Center, and Handel’s *Messiah* and Mozart’s *Coronation Mass* and *Messiah* at Carnegie Hall.

**KIMWANA DONER**

First Lady, *The Magic Flute*

American soprano Kimwana Doner most recently appeared at MOT last fall as Musetta in *La Bohème*. She made her Michigan Opera Theatre debut in *La Rondine* as Yvette in 2008. A native Detroiter, Ms. Doner is an alumna of Cass Technical High School and the University of Michigan. She is a former Adler Fellow with the San Francisco Opera, and has been seen on opera stages across the country including Opera Theatre of Saint Louis, Opera North, Seattle Opera, Boston Lyric Opera, and San Francisco Opera.

**EVA EVOLA**

Countess Ceprano, *Rigoletto*

American soprano Eva Evola returns to MOT after last performing with the company as Kate in *Madame Butterfly* in 2008. She most recently sang with famed tenor Joseph Calleja with the Bellini Opera. Ms. Evola has been a local favorite and nominated for a Detroit music award, and for unique voice and expressive stage presence has earned much praise. Her Verdi Opera Theater credits include Annina in *La Traviata*, Lauretta in *Gianni Schicchi*, Adina in *Elixir of Love*, and the La Scala Opera Ensemble alongside Michele Pertusi.

**RACHELE GILMORE**

Gilda, *Rigoletto* (14, 18, 21)

Coloratura soprano Rachelle Gilmore continues to garner international attention as a vital young singer, combining her silvery timbre with a dynamic stage presence and easy vocal production. This season, in addition to her Michigan Opera Theatre debut, Ms. Gilmore returns to the Metropolitan Opera Theatre covering the role of Olympia in *Tales of Hoffman*, after which she will sing the roles of Das Feuer and Die Nachtgall in *L’enfant et les sortilèges* with the Bayerische Staatsoper in Munich. In 2009, Ms. Gilmore debuted with the Metropolitan Opera in the role of Olympia. In the spring, she sang in *Alice in Wonderland* with Grand Théâtre de Genève.

**SARAH HATTEN**

Hair & Makeup Designer, *The Magic Flute*

Sarah Hatten returns to Michigan Opera Theatre after last designing hair and makeup for *Tosca* in the spring of 2010. In addition to her productions with MOT and Des Moines Metro Opera, she recently became involved with hair and makeup design at LA Opera, including 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.

**ALLEN CHARLES KLEIN**

Set Designer, *Rigoletto*

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

**ALINE KUTAN**

Queen of the Night, *The Magic Flute*

Canadian coloratura Aline Kutan last appeared at MOT in *Lakmé* in 2002. After winning the 1995 Met Competition, Ms. Kutan performed *Lakmé* to critical acclaim in Arizona Opera. Since then, she has established herself in roles like Zerbinetta in *Ariadne auf Naxos* and Queen of the Night in major houses such as Paris-Bastille, Toulouse, Marseille, the Glyndebourne Festival, Chorégies d’Orange, Lanaudière International Festival, San Carlo-Naples, New York City Opera, Montreal Opera, Opéra de Monte-Carlo, and Santiago-Chile. Ms. Kutan recently debuted at La Scala with Muti in Salieri’s *Europa Riconosciuta*, and sang the world premiere of Fénelon’s *Les Rois* in Bordeaux and Messiaen’s *St. Francis of Assisi* with Kent Nagano and the Montreal Symphony.

**GAETAN LAPERRIÈRE**

Rigoletto, *Rigoletto* (20, 22)

Canadian baritone Gaétan Laperrière made his MOT debut in 2005 in *Tosca* and returned in the fall of 2007 to create the role of Le Bret in the world premiere of *Cyrano*. His most recent North American engagements include Villains in *Tales of Hoffmann* at Opera Colorado and Boston Lyric Opera, Henri in *Lucia di Lammermoor* at Cincinnati Opera, Pandolle in *Cendrillon* at Opéra de Montréal, Don Magnifico in *La Cenerentola* at Florida Grand Opera, Scarpia in *Tosca* at Manitoba Opera and Calgary Opera, Amosandro in *Aida* at Calgary Opera and Opera Carolina, the title role in *Falstaff* with Opera Cleveland, and Athanael in *Thais* at Palm Beach Opera.

**PETER LOBERT**

Sarastro, *The Magic Flute*

German-born bass Peter Lobert last appeared at MOT in the spring 2007 season as Osmin in *Abduction from the Seraglio*. He has appeared as George Benton/Warden in *Dead Man Walking* at Semperoper Dresden and Theater an der Wien, Austria, and Rocco in *Fidelio* at Nuovo Teatro Bolzano, Hunding in *Die Walküre* at the Staatsstheater Karlsruhe, and Monterone in *Rigoletto* at the Komischen. Mr. Lobert was a finalist in the 2006 Richard Wagner Singing competition, and from 2000-2002 was engaged as a guest singer at the Stadttheater Chemnitz.

**STEPHEN LORD**

Conductor, *The Magic Flute*

American maestro Stephen Lord returns to MOT after last conducting *The Elixir of Love* in the spring of 2009. He was chosen by Opera News as one of the “25 Most Powerful Names in U.S. Opera” and is continually praised for conducting both traditional and contemporary operatic works. Maestro Lord is currently music director for Opera Theatre of Saint Louis, and formerly was music director of Boston Lyric Opera. He was recently named artistic director of opera studies at New England Conservatory. Last season he made two major debuts, the first with English National Opera to conduct *Rigoletto*, and the second with Lyric Opera of Chicago to conduct *Tosca*.

**CINDY LUDWIG**

Hair & Makeup Designer, *Rigoletto*

Cindy Ludwig returns to MOT after an 11 year hiatus, having previously been with the company for 13 seasons through 2000. She has been involved with over 225 opera productions throughout the Americas since 1987 with more than 28 opera companies, including Baltimore, Cincinnati, Cleveland, Glimmerglass, Miami, Palm Beach, Sarasota and Syracuse. Ms. Ludwig was the wig designer for Ringling Brothers Barnum & Bailey Clown College from 1989 until its closing in 1998, and has also worked in film, television and on Broadway.

**MICHAEL MAYES**

Papageno, *The Magic Flute*

American baritone Michael Mayes returns to MOT after last appearing in *Romeo and Juliet* in 2007. With a strong voice and sense of drama, Mr. Mayes has performed with opera companies across the United States. Last season, he joined the roster of the Metropolitan Opera, and performed Conte Almaviva in *The Marriage of Figaro* with Des Moines Metro Opera, Marcello in *La Bohème* with Duluth Festival Opera, Shreveport Opera, and New Britain Symphony, Orff’s *Carmina Burana* with the Oklahoma Ballet and San Antonio Symphony, and Guglielmo in *Cosi fan tutte* with Arizona Opera.

**STEVEN MERCURIO**

Conductor, *Rigoletto*

*Rigoletto* marks American maestro Steven Mercurio’s sixteenth production with MOT, after last conducting *Nabucco* in 2009. He has conducted more than forty different operas in six languages in many of the world’s leading opera houses, and for five years was Music Director of the Spoleto Festival and Principal Conductor of the Opera Company of Philadelphia. In addition to Maestro Mercurio’s operatic repertoire,
his symphonic appearances have spanned the world and include the Rome Symphony Orchestra, London Philharmonic and Vienna Symphony Orchestra. He has created arrangements for a wide array of artists, including Andrea Bocelli, Ben Heppner, Marcello Giordani, Placido Domingo and Sting.

**DAVID MILLER**
Tutuno, *The Magic Flute* (9, 13, 16)
American tenor David Miller returns to MOT after making his debut in *Manon* in 1998 and last appearing in *Eugene Onegin* in 1999. He has appeared with leading opera companies including Teatro alla Scala, Teatro Giuseppe Verdi in Trieste, Ópera de Montréal, and Washington National Opera; his repertoire includes Des Grieux in *Manon*, the title roles of *Romeo and Juliet* and *Werther*, as well as Alfredo in *La Traviata* and Tamino in *Magic Flute*. Since December 2003 Mr. Miller has been a member of the internationally acclaimed quartet Il Divo, touring the world singing concerts and recording several multi-platinum albums.

**SARAH JOY MILLER**
Gilda, *Rigoletto* (20, 22)
Making her MOT debut this spring, soprano Sarah Joy Miller counts among her performances the role of Mimi in the current production of *La Bohème* at Broadway. The Los Angeles native has appeared as Fiordiligi, Musetta, Faust’s Marguerite, and the title roles in *Donizetti’s Lucia di Lammermoor* and *Betsy* with companies including the Ahmanson Theater of Los Angeles, Broadway Theater of New York, California State University Northridge Theater, and the Hong Kong Philharmonic Orchestra. Her most recent engagements include appearances as Violetta in *La Traviata* with Long Island Opera, Micaela in *Carmen* with New York Lyric Opera, and Musetta at New York’s Symphony Space.

**ROD NELMAN**
Count Monterone, *Rigoletto*
American bass-baritone Rod Nelman made his MOT debut as Commendatore in *Don Giovanni* last spring. Recent performances include Dr. Dulcamara in *Elixir of Love* with Fort Worth Opera, Mustafa in *Italian Girl with Utah Opera*, George in *Of Mice and Men* with Kentucky Opera, and Fasol in *Das Rheingold* with the Indianapolis Symphony. Other performances include George with Washington, New York City, Glimmerglass and Florentine Operas; and Henry Kissinger in Nixon *In China* with Arena di Verona. In 2007 Mr. Nelman joined the roster of the Metropolitan Opera for Prokofiev’s *The Gambler*, and returns this season for both Nixon in *China* and *Tosca*.

**BOYD OSTROFF**
Set Designer, *The Magic Flute*
Boyd Ostroff has served as director of design and technology at the Opera Company of Philadelphia for 18 years where he has designed scenery for 17 operas. His scenery designs have also appeared in over 100 productions by opera companies throughout North America including Miami, Cincinnati, Detroit, Montréal and Atlanta. Under his direction the OCP Production Center was established in 1993 and has built over 40 productions. His designs were last seen at MOT in the 2005 production of *Daughter of the Regiment*.

**AVA PINE**
Pamina, *The Magic Flute* (15, 17)
Making her MOT debut, American soprano Ava Pine is rapidly establishing herself as an artist to watch. Her current season’s engagements include returns to the Fort Worth Symphony for a baroque festival and to Florentine Opera as Blanca in the world premiere of *Rio de Sangre* by Don Davis, holiday concerts with the Dallas Symphony, and role debuts as Juliet in *Romeo and Juliet* with Dallas Opera and Cleopatra in *Giulio Cesare* with Fort Worth Opera. Recent roles include Adina in *The Elixir of Love* with Fort Worth Opera, Norina in *Don Pasquale* with Opera New Jersey, Josephine in *HMS Pinafore* with Kansas City Lyric Opera, Pamina with Florentine Opera, and Serpina in *La serva padrona* with Vestfold Spillene in Norway.

**ARNOLD RUTKOWSKI**
Duke of Mantua, *Rigoletto* (20, 22)
Polish tenor Arnold Rutkowski makes his MOT debut this spring, as the Duke in *Rigoletto*, Alfredo in *La Traviata*, Rodolfo in *La Bohème*, Pinkerton in *Madame Butterfly*, and Don Jose in *Carmen*. He made his debut at the Polish National Opera in 2007 as Rodolfo and has returned often as Stefan in Moniuszko’s *The Haunted Manor*. He made his American debut as Don Jose for Opera de Puerto Rico. Recent highlights include his German stage debut in Wiesbaden, and debuts with Deutsche Oper am Rhein, Finnish National Opera, and Berlin State Opera.

**KATHLEEN SEGAR**
Third Lady, *The Magic Flute*
American mezzo-soprano Kathleen Segar made her Michigan Opera Theatre debut in the 1981 production of *Carmen* and last performed with the company in the spring of 2008 in *La Sonnambula*. A Michigan resident, she currently serves as professor of voice at Marygrove College. After winning the Metropolitan Opera National Council Auditions early in her career, Ms. Segar has since performed for many major opera companies worldwide. As a MOT regular she has sung a multitude of roles, including Amneris in *Aida*, Anoush’s Mott in *Anoush*, Smeton in *Anna Bolena*, Driad in *Ariadne auf Naxos*, and Auntie in *Peter Grimes*.
**Norman Shankle**  
Tamino, _The Magic Flute_ (15, 17)  
American tenor Norman Shankle, making his MOT debut, has enjoyed success singing the leading Mozart tenor roles. These include _Idomeneo_ and _Don Giovanni_ with Statstheater Stuttgart, _Don Giovanni_ in Verona and Reggio Emilia, _Zaide_ with Vienna Festwochen and the Mostly Mozart Festival in New York, _La Finta Giardiniera_ with Opernhaus Zurich, and _Così fan tutte_ with Nethrlands Opera. Last season Mr. Shankle debuted at the Dallas Opera as Ernesto, and joined the Cincinnati Symphony for Handel’s _Messiah_, Opera Grand Rapidas as Ferrando in _Così fan tutte_, and Palm Beach Opera as Cassio in _Otello_. This season he is Almaviva in _Barber of Seville_ in Dresden, and Ernesto in _Don Pasquale_ and Renaud in Gluck’s _Armide_ in Berlin.

**Kendall Smith**  
Lighting Designer, _The Magic Flute_  
Kendall Smith returns to Michigan Opera Theatre this spring to design lighting for _The Magic Flute_. He has designed lighting for more than 60 productions with the company, making his debut in 1988 with _The Ballad of Baby Doe_, and most recently designed lighting for the company’s fall 2010 production of _La Bohème_. His work has been featured in numerous productions by respected opera companies, theaters and festivals, including Florida Grand Opera, the Oregon Shakespeare Festival, Indianapolis Opera, the Weston Playhouse, Geva Theatre, and Boston Lyric Opera.

**Richard St. Clair**  
Costume Designer, _The Magic Flute_  
Richard St. Clair is costume director at the Opera Company of Philadelphia. Recent productions with that company include designs for _Otello_ and _L’enfant et les sortilèges_. Activities with other companies include _The Pearl Fishers_ for Seattle Opera, _Sleeping Beauty_ for the Arden Theatre (Barrymore Award winner), and the world premiere of _Golden Age_ for the Philadelphia Theatre Company and Kennedy Center for the Performing Arts in Washington, D.C.

**Donald Edmund Thomas**  
Lighting Designer, _Rigoletto_  
Donald Thomas returns to the company to design _Rigoletto_, having designed _Tosca_ last season, and _The Marriage of Figaro, Il Trovatore, Salome and Romeo and Juliet_ in previous seasons. He also designed the world premiere of David DiChiera’s _Cyrano_ with MOT. Other recent designs include _Carmen_ for Lyric Opera of Kansas City, _Otello_ for Palm Beach Opera, and _La Voix Humaine_ and _Pagliacci_ for Opera Cleveland. Mr. Thomas is a graduate of the Yale School of Drama.

**Todd Thomas**  
_Rigoletto_ (14, 18, 21)  
Verdi baritone Todd Thomas made his MOT debut last spring as Scarpia in _Tosca_. He has recently earned critical acclaim as _Falstaff_ and _Count di Luna_ in _Il Trovatore_ at Seattle Opera; _Rigoletto_ at Palm Beach Opera and _Austin Lyric Opera;_ _Count di Luna_ at Manitoba Opera; _Amonasro_ in _Aida_ at Nashville Opera and Opera Carolina; and _Iago_ in _Otello_. Renato in _A Masked Ball_, and _Macbeth_ at Des Moines Metro Opera. Mr. Thomas made his Metropolitan Opera debut as Dr. Metivier in _War and Peace_, his New York City Opera debut as Scarpia in _Tosca_, and can be heard on the Naxos recording of Menotti’s _Amahl and the Night Visitors_.

**Bernard Uzan**  
Stage Director, _Rigoletto_  
Having most recently directed _Tosca_ in the spring of 2010, Bernard Uzan’s long history with MOT began with his debut as stage director for _Faust_ in 1983. A native of France, his extensive background in the arts includes success as a general director, artistic director, stage director, librettist, designer, actor, novelist, and artists’ manager. His productions have graced the stages of 50 opera companies in North America, France, Italy, Switzerland and South America with more than 300 productions. As a librettist and stage director, Mr. Uzan collaborated with composer David DiChiera and conductor Mark Flint on the new production of _Cyrano_, which made its world premiere at MOT.

**James Valenti**  
Duke of Mantua, _Rigoletto_ (14, 18, 21)  
American tenor James Valenti returns to MOT after making his company debut in 2008 as Pinkerton in _Madame Butterfly_. Mr. Valenti has been hailed for having a voice of Italianate beauty, for his handsome stage presence, and for his elegant musicianship in performances with the leading opera companies of the world. His repertoire encompasses the romantic leading roles of both Italian and French repertoire, including Puccini’s _Rodolfo_ and _Pinkerton_, Verdi’s _Duke of Mantua_ and _Alfredo_, and Gounod’s _Roméo_ and _Faust_. Considered one of his generation’s brightest rising stars, Mr. Valenti received the prestigious Richard Tucker Award in 2010.

**Katherine Whyte**  
Pamina, _The Magic Flute_ (9, 13, 16)  
Soprano Katherine Whyte has performed on opera and concert stages across her native Canada and the United States. She began the current season as the Countess in _The Marriage of Figaro_ for her debut with Opera Hamilton. She returned to the Houston Symphony for performances of _Messiah_, joined John Nelson for Brahms’ _Requiem_ at Wheaton College, and makes her Avery Fisher Hall debut in performance of Beethoven’s _Symphony No. 9_ with National Chorale. Ms. Whyte sings her first performances of Pamina in _The Magic Flute_ for her debut with Michigan Opera Theatre and will be heard with Colorado Symphony Orchestra in Mendelssohn’s _A Midsummer Night’s Dream_.

Detroit Opera House  
www.MichiganOpera.org
Barbara Gibson Young Artist Apprentice Program

EDWARD HANLON
First Priest, Man in Armor, The Magic Flute;
Count Ceprano, Rigoletto
Edward Hanlon, a 2010 Metropolitan Opera National Council Auditions Semi-Finalist, continues his second season at Michigan Opera Theatre after performing in The Mikado and La Bohème last fall. A recent graduate of the University of Michigan with a Specialist in Vocal Performance, Hanlon highlights from his time on the university stage include the title role in The Marriage of Figaro, Bottom in A Midsummer Night’s Dream, Colline in La Bohème, and Prince Gremin in Eugene Onegin. He has also taken part in several young artist programs.

ALEXA LOKENSGARD
Papagena, The Magic Flute;
Page, Rigoletto
Ann Arbor native Alexa Lokensgard returns to MOT after most recently appearing here in A Little Night Music and Nabucco in the fall of 2009. She has sung Lauretta in Puccini’s Gianni Schicchi, Alma in Lee Hoiby’s Summer and Smoke, Venus in Cavalli’s Egisto, and the title character in Scott Joplin’s ragtime opera Treemonisha. Ms. Lokensgard holds a Bachelor of Music degree in Vocal Performance from St. Olaf College and a Master of Music degree from the New England Conservatory.

SARAH NISBETT
DeRoy Testamentary Foundation Young Artist Second Lady, The Magic Flute;
Giovanna, Rigoletto
American mezzo-soprano Sarah Nisbett, an Ann Arbor native, is thrilled to be making her professional debut in her home state this spring. Ms. Nisbett was first prize winner of the National Opera Association Vocal Competition and first runner-up in the 2010 William C. Byrd International Young Artist Competition. Operatic stage roles include Marcellina in Marriage of Figaro, Prince Orlofsky in Die Fledermaus, and the Queen in John Harbison’s Full Moon in March, performed at the Tanglewood Festival of Contemporary Music to critical acclaim.

ANDREW GRAY
Joyce H. Cohn Young Artist
The Speaker, The Magic Flute;
Marullo, Rigoletto
American-American bass-baritone Andrew Gray most recently appeared here in La Bohème after making his debut in Nabucco in 2009. Recent engagements include Masetto in Don Giovanni with MOT and Angelotti/ The Jailor in Tosca with MOT and Arizona Opera, the Imperial Commissioner in Madame Butterfly with Phoenix Opera, Gianni Schicchi in Gianni Schicchi with Oberlin in Italy, the King in Aida with Phoenix Opera, and Baron Duphol in La Traviata. Mr. Gray studied voice at the University of Arizona. After receiving wonderful reviews, he was accepted into the Marrion Roose Pullen Arizona Opera Studio.

BRIAN LEDUC
Monostatos, The Magic Flute
Tenor Brian Leduc, a native of Detroit, made his major stage debut with Michigan Opera Theatre in the spring 2010 season as Spoletta in Tosca. He sang in the MOT chorus for the debut of David DiChiera’s Cyrano, and continued with La Traviata, Madame Butterfly, Carmen, Nabucco, Don Giovanni, The Mikado and La Bohème. He sings and directs regularly in the Detroit area and elsewhere, both locally and internationally. Mr. Leduc studied music at Detroit’s Wayne State University where he received acclaim in operatic and musical theater productions.

JASON WICKSON
Second Priest, Man in Armor, The Magic Flute;
Matteo Borsa, Rigoletto
Tenor Jason Wickson, a Detroit native, makes his MOT debut this spring. His credits include Rodolfo in La Bohème, Fenton in Verdi’s Falstaff, Nemorino in Elixir of Love, Tamino in Magic Flute, Gonzalve in Ravel’s L’heure espagnol, Alfredo in La Traviata, and the title role in Albert Herring. Mr. Wickson has participated as an apprentice with Santa Fe Opera and as a Resident Artist with Palm Beach Opera. In addition, he has performed with Winter Opera Saint Louis, Detroit Symphony Orchestra, Detroit Concert Choir and Windsor Symphony Orchestra.
Sport Court
Michigan Opera Theatre has many programs that provide learning opportunities and outreach, both in and outside of the Detroit Opera House. Programs go out to schools, senior centers, libraries, homes, businesses, places of worship, and community centers throughout Michigan and to neighboring states.

**ON THE ROAD**

**Aesop’s Fables**
By Michigan composer Larry Singer to a libretto by former Michigander Douglas Braverman, this is a delightful piece for elementary and middle schoolers.

We also continue to tour The Pied Piper by Seymour Barab, “Dean of Children's Opera Composers.” For both programs, lucky children are chosen to perform right along with our professional opera singers! Teachers are given core curriculum materials in geography, history, music, the writing of tales and fables, and why they have lasted so long.

**Footsteps to Freedom**
This performance for all ages brings the rich legacy of African-American culture and contributions to life in a celebration of the ongoing struggle for freedom of body, mind and soul. Also available in a version for children.

**From East to West: Broadway to Hollywood!**
A dynamic revue of music and the lives of the best composers from the Great White Way to the Silver Screen. Popular with high school students through adults and senior citizens. Our talented singers can include songs for special occasions such as birthdays and anniversaries.

**LEARNING AT THE OPERA HOUSE**

**Create & Perform!**
Taught by Program Director Karen V. DiChiera with help from educator Lamar Richardson and guests.

Students create stories, compose music and perform through interactive learning and improvisation in two action-packed weeks!

To mark the 150th anniversary of the start of the American Civil War, our final piece will concentrate on Detroit's role in the Underground Railroad.

**Operetta Camp**
Students work for three weeks to learn and perform an entire Gilbert and Sullivan operetta in the beautiful theater of the Detroit Opera House. The final performance is attended by family, friends, and people who love G&S and adore attending this fabulous performance by young people each year.

This year's operetta will be *Princess Ida*, which satirizes women's education, a very controversial topic in Victorian England.

**Opera Camp**
A course for singers interested in a possible career in opera, designed by contralto Candace de Lattre, who has sung main stage roles with MOT and other opera companies in the U.S. and Europe.

For two weeks, singers participate in master classes with professional performers on topics such as historic dance, acting for the singer and performing in a formal recital.

Students range from very advanced high school students to college and graduate students, plus other trained adults who wish to have a review course.

Family, friends and opera lovers enjoy attending the final performance of opera scenes in our theater to hear “stars in the making.” Join us for some of these wonderful performances this summer.

**LENS ON THE CITY**
For people of all ages, combining photography with tours of three different locations in Detroit, including the Opera House. A joint project of Learning at the Opera House, Preservation Wayne and the Michigan Intergenerational Network. Join us for a unique intergenerational experience!

To book programs or get information on any of the above presentations, contact the Marketing Manager of Community Programs, Dolores Tobis at (313) 237-3429 or dtobis@motopera.org
Master Classes Offer Learning Opportunities

Learn from professional dancers when they come to Detroit to perform on the Opera House stage! This is a great opportunity for any level of dancer looking to learn from professionals.

In March, Alvin Ailey American Dance Theater will hold an Intermediate/Advanced Modern Class on Saturday, March 5, from 11 a.m. to 12:30 p.m. Eisenhower Dance Ensemble will conduct an Intermediate/Advanced Modern Class on Saturday, March 19, from 11 a.m. to 12:30 p.m. All classes are open to the public, ages 14 and up, and free with a corresponding ticket or $25 without. Master classes take place in the Margo V. Cohen Center for Dance or the Chrysler Black Box Theater in the Ford Center for Arts and Learning. Advance registration is required. To register, please send your name and contact information to dance@motopera.org or call (313) 237-3251.

Get Involved!

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

Enjoy Dance Films, Refreshments, and Discussion!

Dance lovers from all over Detroit come together for dance films, food, drink and discussion on Tuesday evenings. The Dance Film Series continues this spring with Modern Dance in the 21st Century on March 15, followed by All Them Animals, ballets featuring “dancing animals” on April 12. On May 17, come enjoy the presentation of the full ballet La fille mal gardée, a comic ballet presented in two acts.

All dance films take place at the Detroit Opera House in the Ford Center for Arts and Learning. A $10 donation is payable at the door and includes refreshments. No reservations are required. For more information, call (313) 237-3426.

Year-Round Dance Classes at the Detroit Opera House

Ballet Renaissance, one of Detroit’s dance schools, makes its home right here at the Detroit Opera House, offering year-round dance classes for students ages 4-adult, Monday through Friday from 5 to 8 p.m. For more information or to register, call (313) 469-0694 or visit www.balletren.org.

Inner City Dance Scope also calls the Detroit Opera House home, offering year-round dance classes including ballet, jazz, tap, modern, pointe, hip hop, and many other styles. Classes take place on Saturdays from 10 a.m. to 3 p.m. for both children and adults, ages 2 ½ and up. For more information or to register, call (313) 926-6654 or visit www.innercitydancescope.webs.com.

Upcoming Classes & Auditions

The Ailey School
Monday, March 7, 2011 at 4:30 p.m.
For: Certificate Program; Independent Study Program; Summer Intensive Program
Information: www.theaileyschool.edu

American Ballet Theatre Summer Intensive
June 27 – July 22, 2011
Final Performance open to the public
For information on auditions, contact Kim Smith at dance@motopera.org or (313) 237-3251.

All auditions take place at the Detroit Opera House. Please visit our website, www.MichiganOpera.org for more information regarding auditions.
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Members of the Avanti Society receive a beautifully designed lapel pin, recognition at the annual Avanti Evening and invitations to special events and performances, and are listed as members in our program books throughout each season.

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

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

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<td>Mr. Richard Sonenklar</td>
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In her own words

“My wish is for Michigan Opera Theatre to thrive and bring to others the thrilling opera and dance experiences I have known here. Such experiences have enriched my life, both as a member of the audience and a supporter.

Michigan Opera Theatre is an inspiration, David DiChiera’s dream come true, and we are the beneficiaries. What seemed an impossible dream back in the transient days of Overture to Opera is now our reality, a grand Opera House where great opera and dance are joyfully performed.

So many unforgettable moments!

I happily recall James Levine rehearsing the orchestra for the Three Tenors, Denyce Graves in the world premiere of Margaret Gass and William Burden’s duet in Pearl Fishers, and Angel Corella’s soaring presence with American Ballet Theatre. All these astonishing performances took place HERE IN DETROIT!

Our Opera House is more than a theater. Its stawlart presence in Detroit is a shining example of what can be realized when great visions find support.”

—RUTH RATTNER

Mrs. Rattner has been a staunch supporter of MOT since 1985, participating in every phase of our capital as well as annual campaigns for opera and dance, and all major fundraisers and special events. She is a member of the Avanti Society, MOT’s group of friends who have made arrangements to include MOT in their estate plans.

“Thank you, Ruth, for the memories and thoughts!”

—David DiChiera

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"Within its own words"

"Within its own words, Michigan Opera Theatre has typically featured gifted artists, often before they rise to excellent careers. Scenic values are important to me and MOT productions are consistently impressive. David DiChiera performed a miracle in providing us with this hand- some opera house from a movie palace in decay. The choice of repertoire is commendable from year to year, the orchestra is excellent, and I am grateful for the dance groups featured at the house.

I am so fond of Michigan Opera Theatre, the Opera House, and David DiChiera, which is why I chose to acknowledge MOT as a beneficiary of my estate when the time came for me to make my will."

—Philip Leon

A graduate of the University of Michigan, Mr. Leon was a nationally recognized master bridge player, a furniture store owner, an interior designer, a painter and a gourmet cook. A patron of the arts, he is a recognized master bridge player, and a furniture store owner, an interior designer, a painter and a gourmet cook. A patron of the arts, he is known for his support of the symphony, opera, ballet, and other performing arts organizations. He was a member of the Avanti Society, a group of friends who have made arrangements to include MOT in their estate plans. The above words were written in July, 2010. Mr. Leon peacefully passed away in September, 2010.

"Thank you, Philip, for the kind words! We will miss you always!"

—David DiChiera
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Making a gift to the endowment of the Michigan Opera Theatre is a way of leaving an indelible imprint. Find out more by calling Kim-Lan Trinh of the Michigan Opera Theatre at 313.237.3408.
Volunteers

Greetings from the Michigan Opera Theatre Volunteer Association!

As we enjoy a 40th year of world class performances here at Michigan Opera Theatre, we want to take a moment to once again thank our volunteers. Our volunteer membership continues to be the “heart” of Michigan Opera Theatre. Your countless efforts help this organization maintain its rightful place as one of Detroit’s finest cultural treasures.

Michigan Opera Theatre truly appreciates the support of its volunteer members who are critical to the success of each season. There are so many who contribute in such a variety of ways – the hosts of our opening night dinners, cast parties and soirées, our committees who create our hallmark BravoBravo! event, our resident historians who conduct Opera House tours, and of course, our extraordinary corps of ushers. To each of you, as well as the many volunteers who support us through your generous gifts of time and resources, please accept our sincere gratitude.

There isn’t a better way to perpetuate Detroit’s opera and dance scene than by engaging in one of our many volunteer groups. So, how can you get involved? By becoming a member! Your tax-deductible membership entitles you to participate in as many of the individual volunteer groups as you wish. 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. Enjoy this season as we focus on honoring the past and launching the future!

Steven Marlette
MOTVA President

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

MOTVA Executive Committee
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Terry Shea, Treasurer
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Dodie David, Past President
Gloria Clark, Past President
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Barbara Frankel
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2009-2010 MOTVA Soiree Hosts
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Debbie and Rick Partrich

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Jennifer Knapp
Jerrid Mooney
Richard Rice

For more information on one of the many ways to volunteer at Michigan Opera Theatre, please call (313) 237-3236.
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Carol Halsted, Director of Dance
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Rock Monroe, Director of Safety & Security
Laura R. Nealssohn, Director of Communications
David W. Osborne, Director of Production
Mary Parkhill, Director of Development
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Timothy Lentz, Archivist & Director of the Allesee Dance and Opera Resource Library

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Kimberly Gray, Ticket Services Assistant Manager
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Jeff Strayer, Communications Coordinator
John Grigaitis, Photographer
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DANCE
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Michelle DeLand, Corporate Campaign Manager
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Heather Hamilton, Special Projects Manager
Katherine Kucharski, Foundation & Government Grants Manager, Database Consultant
Stephani Yates, Dance Patron Circle Campaign Manager & Project Manager, BravoBravo! 2011

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

DETOUR OPERA HOUSE

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Corey Scott, Executive Chef
Edna Robinson, Sous Chef

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Nancy Krollkowski, Production Volunteer

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Suzanne Mallare Acton, Assistant Music Director & Chorus Master
Roberto Mauro, Artistic Consultant
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Daniel T. Brinker, Technical Director
Monika Essen, Property Master & Scenic Artist
Kendall Smith, Lighting Coordinator
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Rudi Lauermann, Recording Engineer

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Laura Brinker, Cutter/Draper
Alice Moss, Wardrobe Mistress
Katie Hein, First Hand
Susan A. Fox, Stitcher
Monika Essen, Costume Painter

MAKEUP & HAIR
Elizabeth Geck, Assistant Wig & Makeup Designer

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Robert Mesinar, Head Electrician
Alan Bigelow, Head Propertyman
Henry Ruiz, Head Sound
Robert Martin, Head Flyman
Gary Gilmore, Production Electrician
Mary Ellen Shufflett, Head of Wardrobe

IATSE Local #38, Stage Crew
IATSE Local #786, Wardrobe
General Information

PHOTOGRAPHY, RECORDING & COMMUNICATIONS DEVICES
Photography or recording during any performance is strictly prohibited. You are welcome to take photographs in the lobby before or after a performance and during intermission. As a courtesy to our guests, 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 in 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 Café.

NO SMOKING
The Detroit Opera House is a smoke-free facility. Ash receptacles are provided in 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
We encourage all our guests to take advantage of the Detroit Opera House Parking Center, located next to the Detroit Opera House. Pre-paid parking is available for all our guests for only $10, and can be purchased with tickets online, or through the Detroit Opera House box office. This facility is reserved specifically for Detroit Opera House patrons during regularly-scheduled performances. Entrances and exits are located on both John R. Street and Grand River Ave. 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 are required to hold a ticket, regardless of age. In all cases, babes in arms are not permitted.

SERVICES
Concessions stands are located on all levels. Please note that food and drinks are not 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 $1.00 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 pistol on the premises.

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

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 1-800-745-3000, or at www.TicketMaster.com.

DETROIT OPERA HOUSE TOURS
Come join the Opera House Ambassadors for a backstage tour of the Detroit Opera House! Learn about the history of the Opera House and its restoration. Meet the people behind the scenes, tour the stage and see how it operates. Tours are $10.00 per person. For more information, please call (313) 237-3423, or visit www.MichiganOpera.org.

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