The Tchaikovsky Ballet

SLEEPING BEAUTY
MARCH 26-28, 2010

DON GIOVANNI
APRIL 10-18, 2010

TOSCA
MAY 15-23, 2010

BALLET HISPANICO
FEBRUARY 13-14, 2010

Spring 2010
How about a hand for those who reach for the stars?

Great performances deserve a strong supporting cast. Please join us in helping the Detroit Opera House continue to enrich our community.

To experience the Private Client Group in Detroit, call Randi Bellner, Market Executive, at 248.729.8479.

Wealth Planning | Investments | Private Banking | Trust & Estate Services
NationalCity.com/PrivateClientGroup
CONTENTS  Spring 2010

WELCOME
LETTER FROM DAVID DIChIERA .......................................................... 4

ON STAGE
BALLEt HISPANICO ................................................................. 6

THE TCHAikovsky BALLET: SLEEPING BEAUTY ................... 12

THE MICHIGAN OPERA THEATRE CHILDREN’S CHORUS:
THE VERY LAST GREEN THING ........................................... 17

DON GIOVANNI ................................................................. 18

Q & A WITH DIRECTOR/DESIGNER JOHN PASCOE .............. 20

TOSCA ................................................................. 22

Q & A WITH TODD THOMAS ON HIS FAVORITE OPERA VILLAIN .............................................................................. 24

MICHIGAN OPERA THEATRE
Artist Profiles ................................................................................... 26
Education at the Detroit Opera House: Community Programs and Learning at the Opera House, Dance Education .... 30
Board of Directors and Trustees ...................................................... 32
Administration and Staff .................................................................. 33
Family Album .................................................................................. 34
Chorus and Orchestra ...................................................................... 35

CONTRIBUTORS
Avanti Society .................................................................................. 36
Campaign to Restore the Detroit Opera House .................. 37
Michigan Opera Theatre Contributors ........................................... 39
Community Foundation Challenge Grant .............................. 46
Volunteer Information ...................................................................... 45
General Information ......................................................................... 47

Detroit Opera House  www.MichiganOpera.org  BRAVO  3
Welcome to Michigan Opera Theatre’s 2010 Spring Season!

The past year has been a tremendously difficult one as we were forced to cut one production from our 2009 spring season and, as across the nation, arts institutions faced record cutbacks. As our region continues to face unprecedented turmoil, the survival of our arts and cultural institutions becomes even more critical, as they are — and traditionally have been — solace and refuge from crisis and difficulty. Our survival is a testament to you, our faithful patrons, who have supported us for many years.

As MOT approaches its 40th anniversary, we fondly reflect on our history and look forward to a bright future in service to our community and region with a steadfast commitment to quality programming, a hallmark of MOT.

Our exciting spring opera season lineup promises to exceed expectations with two treasured opera classics. Running April 10-18, 2010 is Mozart’s incomparable Don Giovanni, considered by many to be the perfect opera. This production by Cyrano-designer John Pascoe is a beautiful retelling of the legend of Don Juan. We are pleased to bring back baritone Robert Gierlach, who made his North American debut with us in 2002 and has since developed an extensive career worldwide, starring soprano Kelly Kaduce, who made her debut with us in the 2005 world premiere of Margaret Garner.

Our 2009-10 opera season concludes with the landmark opera Tosca. With music of incredible power and beauty, Tosca confronts us with myriad plot twists and turns leading to betrayal and tragedy. The opera is further intensified with music of incredible power and beauty. Two powerful Toscas are cast in this role requiring dually important acting and singing: American soprano Mary Elizabeth Williams, who premiered here in last season’s Margaret Garner, and Italian soprano Tiziana Caruso who made her MOT debut as Magda in La Rondine in 2008.

Our commitment to presenting the finest dance companies in the world continues with our spring 2010 season, which features two vastly different companies. Ballet Hispanico returns to the Detroit Opera House to open the 2010 spring season, bringing a sexy, Latin flavor to our stage. The Tchaikovsky Ballet will close our 2009-10 dance season with the evergreen Sleeping Beauty ballet, beautifully matching Tchaikovsky’s elegant score with exquisite choreography by Marius Petipa. Ranked with the Kirov and Bolshoi ballets, the Tchaikovsky ballet is considered one of Russia’s top ballet companies.

As you know, Michigan Opera Theatre, along with most arts organizations in our state, is certainly not immune from the economic difficulties our nation and state are facing. During these times, we are especially grateful for you, our community of donors, who have steadfastly supported us. Only with your support can we continue the fight to keep opera and dance alive in our community.

As you may know, ticket revenue only covers about 40% of our operating budget and we very much rely on generous corporate and individual donations to continue to offer our main stage productions and educational outreach. In these difficult times, we especially appreciate the continued and unwavering support of our Ballet Hispanico corporate sponsors, Ford Motor Company and Marathon Oil Corporation. I would also like to thank individual donors who contributed to MOT during the Community Foundation’s Arts and Culture Challenge in August 2009 for their dedication and persistence. Your generosity is paramount to our survival and enables us to continue to bring artists of the highest caliber to the Detroit Opera House stage.

We hope to see you again very soon. As always, thank you for joining us, and enjoy the performance!
Grand Valley celebrates the imagination, creativity, and beauty of the fine arts. We appreciate the performances that inspire and enlighten us. And, we applaud the artists who share our passion for excellence and our commitment to personal achievement. gvsu.edu 800.748.0246
Ballet Hispanico salutes Jody and John Arnhold, Co-Chairmen of ¡Adelante! The Campaign for Ballet Hispanico, for their leadership through the Arnhold Challenge.

MetLife Foundation is the Official Tour Sponsor for Ballet Hispanico.

Special thanks to JPMorgan Chase & Co. for supporting Chase Primeros Pasos on tour.

www.ballethispanico.org

Program is subject to change. The taking of video, audio and photographs are strictly prohibited.
BALLET HISPANICO

CLUB HAVANA
(2000)
Choreography by Pedro Ruiz
Music by Israel López, Rubén Gonzales, A.K. Salim,
Perez Prado, and Francisco Repilado
Costume Design by Emilio Sosa
Lighting Design by Donald Holder

Son
Eric Rivera, Vanessa Valecillos
and Waldemar Quiñones-Villanueva
with Jessica Batten, Angelica Burgos,
Marina Fabila, Rodney Hamilton, Jeffery Hover,
Min-Tzu Li, Nicholas Villeneuve

Mambo
Min-Tzu Li Rodney Hamilton
Marina Fabila Jeffery Hover
Jessica Batten Nicholas Villeneuve

Cha Cha Cha
Eric Rivera Angelica Burgos
Waldemar Quiñones-Villanueva

Bolero
The Company

Rhumba, Conga
The Company


INTERMISSION

BALET HISPANICO

TRIPTICO
(World Premiere December 1, 2009)
Choreography by Ron DeJesús
Music by Oscar Hernandez
Costume Design by Anita Yavich
Lighting Design by Ryan O’Gara

Jessica Batten, Marina Fabila, Min-Tzu Li
Rodney Hamilton, Waldemar Quiñones-Villanueva,
Nicholas Villeneuve

The music for Triptico was commissioned by the American Music Center Live Music for Dance Program.

INTERMISSION

BATUCADA FANTÁSTICA
(Company Premiere 1982)
Choreography by Vicente Nebrada
Restaged by Nancy Turano
Music by Luciano Perrone
Costume Design by Diana Ruettiger
Lighting Design by Roger Morgan

Variation I: Rodney Hamilton
II: Min-Tzu Li
III: Jessica Alejandra Wyatt
IV: Waldemar Quiñones-Villanueva
V: Angelica Burgos
VI: Vanessa Valecillos
VII: Jeffrey Hover
VIII: Marina Fabila

Coda
The Company

Batucada Fantástica was made possible, in part, with public funds from the National Endowment for the Arts.

DETROIT OPERA HOUSE  www.MichiganOpera.org  BRAVO  7
ABOUT BALLET HISPANICO

Celebrating 40 years of dance and culture, Ballet Hispanico was founded by Tina Ramirez and is recognized as the nation’s preeminent Hispanic-American dance organization. Since its inception, the Company, School of Dance, and Primeros Pasos education and outreach programs have served as catalysts for cultural dialogue and are the vehicles through which Ballet Hispanico celebrates and shares the dynamic aesthetics of the Hispanic diaspora with all communities.

Today, Ballet Hispanico remains dedicated to continuing and deepening its mission through the artistic leadership of Eduardo Vilaro, a former Ballet Hispanico Company member, educator, and choreographer. Under his leadership, the organization continues to explore, preserve, and celebrate Hispanic cultures through dance.

The Ballet Hispanico Company has performed its unique blending of dance styles, music, and Latino cultures for over two million audiences throughout the United States, Latin America, and Europe. The repertory consists of 79 commissions by master choreographers such as Sergio Trujillo, Talley Beatty, and Vicente Nebrada, as well as emerging choreographers such as Andrea Miller and Annabelle Lopez Ochoa. The dancers are “highly individualistic performers who can shift easily from ballet and modern to a whole range of Latin styles.” – Hedy Weiss, The Chicago Tribune

The Ballet Hispanico School of Dance offers a unique curriculum of classical Spanish dance, ballet, and contemporary techniques. The School provides pre-professional training and classes for children from pre-school to teens as well as adult classes. Led by a teaching staff of highly regarded professional artists, it has trained more than 7,500 children who have gone on to successful careers in dance, theater, film, education, business, and many other professions. The Primeros Pasos (First Steps) dance education program is an innovative learning experience for young people, their families, educators, and communities. The in-school program offers long-term residencies that culminate in a performance for participating students. The touring program includes professional development workshops, master classes with Company members, and Performances for Young People, and has brought the joy of dance and Latino culture to tens of thousands of people. Ballet Hispanico’s headquarters is located in New York City at 167 West 89th Street www.ballethispanico.org

WHO’S WHO IN THE COMPANY

EDUARDO VILARO joined Ballet Hispanico as Artistic Director in August 2009, following a ten-year record of achievement as Founder and Artistic Director of Luna Negra Dance Theater in Chicago. Building on Tina Ramirez’ founding vision for Ballet Hispanico, he brings with him a commitment to dance, to education, and to fostering a deeper understanding of the rich diversity within Latino cultures.

Mr. Vilaro is an accomplished choreographer, having created over 20 ballets for Luna Negra and others. He has worked in collaboration with major dance and design artists, and musicians like Paquito D’Rivera and the Chicago Symphony Orchestra. As a former principal dancer with Ballet Hispanico, he has performed throughout the United States, Europe, Central and South America. He has taught master classes and worked with Ms. Ramirez to create and conduct arts education and outreach programs for NYC children; he subsequently created a broad range of educational programming for the Chicago community.

Mr. Vilaro came to New York City at the age of six from his native Cuba, and began his dance training as a teenager on scholarship at the Alvin Ailey American Dance Center; he also studied at the Martha Graham Center of Contemporary Dance. He received a BFA in Dance from Adelphi University and an MA in Interdisciplinary Art from Columbia College Chicago, where he served as Artist-in-Residence at The Dance Center.

Mr. Vilaro serves on the Board of Directors for Dance/USA. He was selected Chicagoan of the Year in 2007 and Alumni of the Year by Columbia College in 2008. He is the recipient of an NEA grant and the Ruth Page Award for his choreography.

JESSICA BATTEN trained with New Jersey Dance Theater Ensemble under Nancy Turano and graduated Cum Laude in 2005 from SUNY Purchase with a BFA in Dance. Ms. Batten has danced professionally with NJDTE, Cedar Lake II, Connecticut Ballet, and has performed with the Kirov Ballet and on the Amici Television show in Rome. This is her fourth season with Ballet Hispanico.

ANGELICA BURGOS is of Dominican-Armenian heritage and is beginning her sixth season with Ballet Hispanico. Ms. Burgos has danced with Joffrey Ballet, The Sacramento Ballet and Thomas Ortiz Company. She has worked with Ron Cunningham, Dwight Rhoden, Val Caniparoli, Margo Sappington, Septime Webre, Sergio Trujillo, and Graciela Daniele.

MARINA FABILA was born and raised in Southern California. She has performed with Inland Pacific Ballet, Pasadena Dance Theater and The Steps Repertory Ensemble. Marina has danced works by Arturo Fernandez, Daniel Kirk, Marie De La Palme, Debbie Allen, Nathan Trice, Warren Adams and Karen Gayle. This is her first season with Ballet Hispanico.

RODNEY HAMILTON, a native of St. Louis, started his dance training at the age of ten with Carr Lane, COCA, Alexandra School of Ballet and Katherine Dunham. In 1996, at the age of 14, Mr. Hamilton joined the adult dance chorus at The Muny of St. Louis. He graduated from The Juilliard School and is now in his eighth season with Ballet Hispanico.

JEFFERY HOVER graduated summa cum laude from Butler University, receiving a BFA in Dance Performance with Departmental Honors. Mr. Hover has danced with New Jersey Ballet, Dance Kaleidoscope, Ballet International and The Muny in St. Louis. He has also worked closely with Paul Sutherland, Gemze de Lappe and Norman Walker. This is his third season with Ballet Hispanico.
YESID LOPEZ, originally from Colombia, trained at the Anna Pavlova Ballet Academy in Bogota, Inland Pacific Ballet Academy in Montclair, CA, The School at Jacob's Pillow, and Steps on Broadway. As a dancer and choreographer, Yesid has performed and presented work in Colombia, the UK, Cuba, South Korea, and the United States. This is his second season with Ballet Hispanico.

MIN-TZU LI, a native of Taiwan, enjoyed her education at The Boston Conservatory and gained many diverse experiences working with their faculty and students. Ms. Li has been fortunate to perform works by such masters as José Limón, Thomas/Ortiz, Martha Graham and Murray Louis, as well as creating her own works. This is her third season with Ballet Hispanico.

RACHEL McSWEEN trained at the L.A. County High School for the Arts and the Alvin Ailey/Fordham University B.F.A. Program, performing works by Van Manen, Graham, and Duato. She has worked with Diversity of Dance, Thomas/Ortiz, Aliley II, Alvin Ailey American Dance Theater in Memoria and Complexions as an apprentice. This is her first season with Ballet Hispanico.

WALDEMAR QUIÑONES-VILLANUEVA performed with Ballet Concierto, Ballet Teatro Nacional de Puerto Rico, and the European tour of West Side Story. He performed with Olga Tañón, Marc Anthony, Gilberto Santa Rosa, and for Pope John Paul II. Television appearances include The Billboards, Latin Grammy’s, Ms. Universe and the Super Bowl. He graduated summa cum laude from the University of Puerto Rico with a BS in Education.

ERIC RIVERA, a native of Humacao, Puerto Rico, is in his thirteenth season with Ballet Hispanico. Mr. Rivera has also performed with Minnesota Ballet and Ballet Municipal de San Juan. He has danced works by Ann Reinking, José Limón, and Graciela Daniele. He performed in Carousel, La Traviata at the Kennedy Center and a European tour of Jerome Robbins’ West Side Story. Mr. Rivera earned a BFA in dance from SUNY Purchase.

JESSICA ALEJANDRA WYATT received her training at The School of Oregon Ballet Theater. Under the direction of Cuban teacher Haydee Gutierrez, she also studied with her mother, Elena Carter. Miss Wyatt was an apprentice with The Joffrey Ballet and a company member of Luna Negra Dance Theater. This is her first season with Ballet Hispanico.

VANESSA VALECILLOS joined Ballet Nacional de Caracas under director Vicente Nebra in 1989. After earning a BFA from the North Carolina School of the Arts, she performed with Southern Ballet Theater, Chicago Lyric Opera, and with Luna Negra Dance Theater, where she was a founding member. This is her first season with Ballet Hispanico.

NICHOLAS VILLENEUVE, a native Canadian, was raised in Kingston, Jamaica. An alumnus of The Juilliard School and The Alvin Ailey Schools, his credits include The Lion King, Cortez Contemporary Ballet, and The Company Dance Theatre, Jamaica. He has performed works by José Limón and Hans van Manen, is on faculty at Perry-Mansfield, and guest teaches at The Juilliard School. This is his fifth season with Ballet Hispanico.

RON DE JESÚS (Choreographer) danced with Hubbard Street Dance Chicago, starred in Movin’ Out, and is Artistic Associate for StagePlay’s Theater Company. Film credits: Road to Perdition, Stay, Across the Universe. Awards: Chicago Music & Dance Alliance Award, New York Musical Theater Festival, National Choreographers Initiative, Ruth Page Award for Outstanding Male Dancer, Carollon Award. Choreography: A League of Their Own, Hubbard Street Dance Chicago. Television appearances include: Chicago, New Jersey Repertory and Vladimir Malakhov’s Staatsballet Berlin.

VICTENCE NEBRADA (Choreographer) was a founding member and resident choreographer for the Harkness Ballet, then for the International Ballet of Caracas, creating numerous ballets and earning international acclaim. He was subsequently appointed Artistic Director of the National Ballet of Caracas. His numerous ballets have been performed by more than 30 companies around the world, such as ABT; National Ballet of Canada; Joffrey Ballet of Chicago; Ballet Florida, where he was resident choreographer; and Ballet Hispanico. His works are now managed by the Nebraska Arts Initiative, under the direction of Zane Wilson and Yanis Pikieris.

ANNABELLE LOPEZ OCHOA (Choreographer), who is half-Colombian and half-Belgian, trained at the Royal Ballet Academy in Antwerp, Belgium, and appeared with various German companies before joining Djazzex. She was then a soloist with the Scapino Ballet Rotterdam for seven years. She has choreographed works for the Scapino Ballet, Dutch National Ballet, The Royal Ballet of Flanders, Djazzex, Ballet du Grand Theatre du Geneve, Ankara Modern Dance Theatre, Gran Canaria Ballet, Ballet X, Luna Negra Dance Theater, Ballet National de Marseille, and the Pennsylvania Ballet.

PEDRO RUIZ (Choreographer), born in Cuba, choreographed three celebrated ballets while a principal dancer with Ballet Hispanico for 21 years. Choreography credits include The Joffrey, Luna Negra, New Jersey Ballet, the Aliley Professional School and the Ailey/Fordham B.F.A. Program. He is on the dance faculty of Marymount College, The Ailey School and Scarsdale Ballet. Awards include the Bessie Award, the Choo-San Goh Award, The Cuban Artist’s Fund and The Joyce Foundation Award. He was profiled nationally in 2007 on PBS’s “In The Life.”

NANCY TURANO received her BFA in Dance from SUNY Purchase, performed as a principal dancer with Ballet Hispanico of New York and Buglisi/Foreman Dance and was founding director of Harkness Youth Ballet. Since 1994, she has been the Artistic Director of NJDTE. She has choreographed for Luna Negra Dance Theater, Swedish National Ballet School, Ailey School and “Law and Order.” Her Carmen was featured on PBS and her film Tango Octogenario presented at “New Films/ New Directors” in Lincoln Center.
OSCAR HERNÁNDEZ (Composer), a Grammy Award winner, is considered one of the most gifted and prominent pianist/arrangers of Latin-jazz and salsa music. He has recorded and performed with such artists as Tito Puente, Celia Cruz, Julio Iglesias, Juan Luís Guerra, and Ray Barreto. He was Musical Director/Conductor for Paul Simon’s The Capeman on Broadway. His playing can be heard on the theme of the hit show Sex and the City. He is the leader of the world-renowned Spanish Harlem Orchestra, and is also musical directing the world tour of Ruben Blades & Seis Del Solar.

BART RIJNINK (Composer) is an acclaimed actor in Holland. He received a musical-award nomination, and plays in various Dutch TV-shows and theatre pieces. In addition to acting, he composes music for film and theater. He currently has a solo tour in theatres as a singer-songwriter, and is part of the theatre group “Fantasten” (with Annabelle Lopez Ochoa). Locked Up Laura is his first composition for Ballet Hispanico.

DIANA RUETTGER (Costume Design) has served as wardrobe supervisor for Luna Negra Dance Theater and Costume Designer for Dance for Life Chicago, Columbia College, and The Chicago Academy for the Arts. She has worked as stitcher and crew for the Joffrey Ballet and numerous Broadway touring shows. Ms. Ruettiger owned and operated a costume shop for 25 years before moving to New York to begin her tenure as Wardrobe Supervisor with Ballet Hispanico.

EMILIO SOSA (Costume Design) Broadway and London: Topdog/Underdog. Off-Broadway: Crowns (Audelco Award ’03), Caligula (Classical Theater of Harlem), Birdie Blue, Living Out (Second Stage Theater), The Story, Radiant Baby (Public Theater). Regional: Senor Discretion, Himself (Arena Stage), Ain’t Misbehavin’ (Pittsburgh Public Theater). Mr. Sosa is image consultant for the Lincoln Center Jazz Orchestra featuring Wynton Marsalis.

ANITA YAVICH (Costume Design) has designed Anna In The Tropics (Broadway); Being Alive (Westport, Philadelphia Theater); Iphigenia 2.0 (Signature); The Wooden Breeks (MCC); Measure for Pleasure, Kit Marlowe, The Winter’s Tale, Civil Sex, Pericles (The Public). Opera: Les Troyens, Cyrano De Bergerac (The Met, La Scala); Golijov’s Ainadamar (Tanglewood); The Gambler (Opera Zuid); and Reich’s Three Tales International Tour. She was Puppet and Costume Designer for The Sound of Music at Salzburg Marionette Theater and received a 2006 Obie for Sustained Excellence.

RYAN J. O’GARA (Lighting Designer) has designed for ABT, Hubbard Street Dance Chicago, MOMIX, Cedar Lake Ensemble, Luna Negra Dance Theater, Knuckle Heads Zoo and Black Violin, and the Nike Rockstar Workout with Jamie King, among others. Theater credits: Bristol Riverside Theatre, Playwrights Horizons, Westbeth Theatre, and The Sonnet Repertory Company. Broadway: Associate Lighting Designer for: West Side Story, To Be or Not To Be, Cry Baby, Gypsy, In the Heights, Xanadu, LoveMusik and Avenue Q.

DONALD HOLDER (Lighting Design) served as Ballet Hispanico’s Lighting Supervisor from 1986-89 designing Inez De Castro and Stages. Broadway: South Pacific (2008 Tony Award) The Lion King (Tony, Drama Desk, Outer Critic Circle Awards), Movin’ Out, Les Liaisons Dangereuses, A Streetcar Named Desire, Gem Of The Ocean, Juan Darien (all Tony nominated), La Cage Au Folles, Thoroughly Modern Millie, The Green Bird, Hughie, and others. Off Broadway: Almost an Evening, The Marriage of Bette and Boo, Romco and Juliet, Saturday Night, After Play, All My Sons, and others.

ROGER MORGAN (Lighting Design) is a Tony Award-winning designer of over 200 Broadway, regional and international shows, including a long collaboration with Tina Ramirez and Ballet Hispanico. He is founder of Sachs Morgan Studio, Theatre Design Specialists in NYC (www.sachsmorganstudio.com) and co-author for the NEA of Space For Dance, a classic in the architectural profession.

JOSH PRESTON (Lighting Design) is the resident Technical Director for Ballet Hispanico, and formerly held that position with Luna Negra Dance Theater. In addition, he served as lighting designer for Ensemble Espanol Spanish Dance Theater, as well as numerous other companies in Chicago. Mr. Preston is a native of Lexington Kentucky where he has worked with The Lexington Shakespeare Festival for the past seven years. He also is a regular at the International Edinburgh Festival Fringe.

IRENE HOGARTH-CIMINO (Ballet Mistress) trained in South Africa in the Cecchetti Method and received a Performing Arts Diploma from the University of Cape-Town. She continued training in New York at the School of American Ballet, Joffrey and Martha Graham schools. She performed soloist and principal roles with Cape Town Ballet, NAPAC Dance Company and American Repertory Ballet, joining Ballet Hispanico in 2000 and performing for eight years before becoming Ballet Mistress.
KAY LEA MEYERS (Stage Manager) holds a Bachelor’s of Arts in Scenic Design and Arts Management from Columbia College of Chicago, Illinois. Prior to joining Ballet Hispanico, she spent three years working as Production Stage Manager for Luna Negra Dance Theater. Her summers are spent with Kentucky Classical Theater Conservatory’s Summerfest in Lexington, Kentucky, where she worked in 2008 as Lighting Designer and in 2009 as Festival Production Manager and Scenic Designer. Previous work also includes Production Stage Management for Ballet Chicago, Ensemble Español Spanish Dance Theater, The American Spanish Dance Festival, Chamber Opera Chicago, and The Opera Department of North Eastern Illinois University.

VERDERY ROOSEVELT (Executive Director) has overseen the growth of the institution since 1978, as Ballet Hispanico has attained international stature. She is a former Chairman of Dance/USA and is a guest speaker at arts administration programs, including the University of Wisconsin/Madison, where she earned her master’s degree.

TINA RAMIREZ (Founder) combined her incomparable artistic vision with years of performance and teaching experience to create the nation’s preeminent Latino dance institution, Ballet Hispanico. In recognition of her lifetime of work as a professional dancer, educator and producer, Ms. Ramirez was awarded a National Medal of Arts, the nation’s highest cultural honor, in 2005.

Ms. Ramirez was born in Venezuela, the daughter of a Mexican bullfighter and grandniece to a Puerto Rican educator. Her performing career included international touring with the Federico Rey Dance Company, the inaugural Festival of Two Worlds in Italy with John Butler, the Broadway productions of Kismet and Lute Song and the television adaptation of Man of La Mancha.

In addition to the National Medal of Arts, Ms. Ramirez has received countless awards and honors in recognition of her work, including the Dance Magazine Award, the Hispanic Heritage Award for Education, Capezio Dance Award, NYS Governor’s Arts Award, and the NYC Mayor’s Award of Honor for Arts & Culture.

BALLEHiSPANiCO BOARD OF DIRECTORS

Jody Gottfried Arnhold, Chairman
Thomas W. Ostrander, President
Gaily W. Beinecke, Vice President
Kate B. Lear, Vice President
David Pérez, Vice President
Vin Cipolla, Secretary
Charles J. Wortman, Treasurer
Dhuanne S. Tansill, Chairman Emeritus

Angela Bedoya Saralegui
Lois Phifer Betts
Michelle Caruso-Cabrera
Judith K. Dimon
Raul Pineda
Olivier Rustat
Herb Scannell
Andy Unanue
Maritza L. Williamson

Major Donors to Ballet Hispanico

The Board of Directors, artists and staff of Ballet Hispanico extend their deepest gratitude to our generous donors. Their support provides the financial resources that help sustain the Ballet Hispanico Company, the School of Dance, and education and outreach programs. For information about giving opportunities, please contact the Director of External Affairs at (212) 362-6710, ext. 40.

Individuals

Jody and John Arnhold
Mr. and Mrs. Henry Arnhold
Judy and Jamie Dimon
Kate Lear and Jonathan LaPook
Thomas W. Ostrander and Kelli Turner
David Perez and Milena Alberti
Marcie and Miles Stuchin
Laurie Tisch
Angela Bedoya and Javier Saralegui
Gaily W. and John B. Beinecke
Mr. and Mrs. Roland W. Betts
Michelle Caruso-Cabrera
Vin Cipolla and Celine McDonald
Donald W. Drapkin
Mr. Paul Fribourg
Beth and Gary Glynn
Robert, Katie and Annie Kartheiser
Mr. and Mrs. Michael M. Kellen
Jonathan and Stephanie Levi
Judy McGrath
Carlos M. Mendez and Joanne Purdy
Cheryl & Philip Milstein
Raúl Pineda and Mayalen Uribe
Melissa Posen and Lawrence Hirschhorn
Encarnita and Robert Quinlan
Olivier Rustat
Herb Scannell and Sarah Reetz
Melanie Shorin and Greg S. Feldman
Dhuanne and Douglas Tansill
Mr. Andy Unanue
Joseph A. and Carmen Ana Unanue
Maritza L. and Richard A. Williamson
Charles J. Wortman and Laura F. Baldwin
Barbara and David Zalaznick
Anonymous

Institutions

American Express
Booth Ferris Foundation
Carnegie Corporation of New York
Doris Duke Charitable Foundation
Ford Foundation
JPMorgan Chase & Co.
The Frances Lear Foundation
Former Manhattan Borough President C. Virginia Fields

The LuEsther T. Mertz Advised Fund at the New York Community Trust
MetLife Foundation
The Mulago Foundation
The City Council of New York: Gale A. Brewer, District 6
The State of New York: George E. Pataki, Former Governor
New York State Council on the Arts
Rockefeller Brothers Fund
The C and J Unanue Foundation
American Express
Former New York State Assemblyman
Scott Stringer
Former New York State Senator David A. Paterson
Fribourg Family Foundation
The Horace W. Goldsmith Foundation
The Hearst Foundations
National Endowment for the Arts
New York City Department of Cultural Affairs
The New York Community Trust
Altman Foundation
Louise and Ardé Bulova Fund
Consolidated Edison Company of New York, Inc.
Goldie Anna Charitable Trust
Goldman, Sachs & Co.
The Harkness Foundation for Dance
The Hyde and Watson Foundation
Kyodai Foundation
New York State Energy Research and Development Authority
Princess Grace Foundation
The Prospect Hill Foundation
The Fan Fox and Leslie R. Samuels Foundation, Inc.
The Samuel H. Scripps Foundation
The Shubert Foundation, Inc.
The Ted Snowdon Foundation
Time Warner Inc.
Walt Disney Company
Hollywood Entertainment Group
Presents
The Tchaikovsky Ballet Theatre

SLEEPING BEAUTY
A Ballet in Three Acts
Music by Pyotr Tchaikovsky
Based on the fairytales by Ch. Perrot
Choreography by M. Petipa
Set and Costume Design by V. Okunev

GEORGE ISAAKyan
General and Artistic Director of the Theatre

ALEKSEY MIROShNICHENKO
Artistic Director of the Ballet

USA Tour 2010
Season 2009 - 2010
SLEEPING BEAUTY
A Ballet in Three Acts
Music by Pyotr Tchaikovsky
Based on the fairytales by Ch. Perrot
Choreography by M. Petipa

Set and Costume Design by V. Okunev

CAST:
The King .................................. Vitaliy Poleshchuk
The Queen .................................. Galina Dubrovina
Catalabute ................................. Maksim Temnikov
Princess Aurora ................................ Maria Menshikova
Prince Desire ................................ Robert Gabdullin, Sergey Mershin, Ivan Mikhalev
Fiances .................................. Sergey Mershin, Ivan Mikhalev, Andrey Popov, Ilya Shitov, German Starikov

Maids of Honor
Big .............................................. Ekaterina Gushchina, Natalia Makina, Ekaterina Mosienko, Ekaterina Panchenko, Anna Poistogova
Small ........................................... Kseniya Barbashova, Maria Belousova, Nadezda Dvurechenskaya, Evgeniya Lyakhova
Lilac Fairy .................................... Ekaterina Gushchina, Natalya Makina, Maria Menshikova
Fairy of the Crystal Fountain ................... Ekaterina Gushchina, Elena Kobeleva, Ekaterina Panchenko
Fairy of the Enchanted Garden .................. Maria Menshikova, Ekaterina Mosienko
Fairy of the Woodland Glade ................. Maria Belousova, Nadezda Dvurechenskaya
Fairy of the Song Birds ...................... Kseniya Barbashova, Maria Belousova
Fairy of the Golden Vine ................... Ekaterina Gushchina, Natalya Makina
Diamond Fairy ................................ Kseniya Barbashova, Maria Belousova, Nadezda Dvurechenskaya, Natalya Makina
Sapphire Fairy ................................ Ekaterina Gushchina, Elena Kobeleva
Emerald Fairy ................................ Ekaterina Panchenko

Gold Fairy .................................. Nadezda Dvurechenskaya, Anna Poistogova
Carabosse .................................. Igor Soloviev, Marat Fadeev
Florina ....................................... Kseniya Barbashova, Ekaterina Mosienko
Blue Bird ..................................... Robert Gabdullin, Nikolay Kalabin, Sergey Mershin, German Starikov
White Cat .................................... Maria Belousova, Evgeniya Lyakhova
Puss in Boots ................................ Ivan Poroshin
Grey Wolf .................................... German Starikov, Mikhail Timashev
Red Riding Hood ......................... Nadezda Dvurechenskaya, Anna Terentyeva
Ballet Coaches ............................ Valentina Baikova, Stanislav Fecho, Alexinka Lisina, Olga Lukina, Vitaliy Poleshchuk, Olga Salimbaeva, Rimma Shlyamova, Igor Soloviev
SYNOPSIS

Prologue
At the christening of Princess Aurora, all the fairies in the land have been invited to come and bring gifts for her. However, a wicked fairy called Carabosse had been forgotten. In revenge, she declares that on her 16th birthday, Aurora will prick her finger on the spindle and die. The good Lilac Fairy cannot break this spell, but she lessens it by saying that Aurora will not die, but sleep for a hundred years. Then a handsome prince will wake her with a kiss. To prevent all this from happening, the King bans all spinning wheels from the land.

Act I.

Scene 1
At Aurora’s 16th birthday party, four princes come to seek her hand in marriage and dance the famous Rose Adage with her.

Scene 2
Aurora sees a strange woman with a spindle; she is fascinated as she has never seen one before. Before anyone can stop her, she pricks her finger and the whole court falls asleep.

Act II.

Scene 3
One hundred years later, Prince Desire is hunting in the forest. Downcast, he is seeking his ideal love and sends his companions away in order to be alone.

Scene 4
The Lilac Fairy appears and shows the Prince a vision of Aurora.

Scene 5
Enchanted and guided by the Lilac Fairy, he finds his way to where she sleeps, fights off Carabosse and wakens Aurora with a kiss.

Act III.

At the wedding of Aurora and Prince Desire many guests and characters from other fairy tales come to celebrate the marriage: Princess Florina and Blue Bird, White Pussie Cat and Puss in Boots, Wolf and Red Riding Hood and others.

History of Tchaikovsky Ballet Theatre

To give the Company its full name, the Perm Tchaikovsky Opera and Ballet Theatre is one of Russia’s most distinguished artistic companies.

The city of Perm, spectacularly perched above the Kama River, is a city with old musical traditions. The Theatre as we know it today was founded in 1870, initially focusing mainly on opera. Since then, it has produced a growing number of classical and contemporary works with an emphasis on the operas and ballets of Pyotr Tchaikovsky who was born near Perm.

Ballet came into its own there with the institution of a permanent company in the mid 1920’s. A performance of Giselle opened the first ballet season in Perm in 1926. The city has an honored place in ballet history: it was the home of Sergei Diaghilev, the towering genius of “Ballet Russes” who launched Anna Pavlova and VACLAV Nijinsky among many other great names on the European stage.

To render the due homage to S. Diaghilev the International Diaghilev Festival has been created in Perm in early 2000s, featuring the extensive cycles of various events.

The Diaghilev Seasons: Perm – Petersburg – Paris have become an open international ground for the dialogue of cultures with participation from musicians and dancers, exhibition halls and artists, researchers and spectators.

Over the years the company has maintained strong historical and cultural ties with the Mariinsky (Kirov) Theatre when the famous Kirov Opera and Ballet sought refuge in Perm during the Second World War. It was not unnatural that the Perm Ballet was hugely influenced by the traditions and standards of the Kirov school. The Perm Ballet Company is unique in that it draws all of its dancers from its own school which is one of the most prestigious training institutions for ballet in Russia. The school’s roots go back to the famous Vaganova School that was also evacuated to Perm in the war years. The newly-born Perm Ballet school was headed by Ekaterina Heidenreich, a splendid ballerina of Mariinsky Imperatorsky Theatre and a brilliant teacher.

Former graduates of the school and dancers of Perm Ballet, such as Rimma Shlyamova, Lev Asaulyak, Kyrill Shmorgoner, Galina Ragozina-Panova, Galina Shlyapina, Nadezhda Pavlova, who went on to become a Prima Ballerina with the Bolshoi, Olga Tchenchikova, Marat Daukayev, Lyubov Kunakova – Mariinsky stars, and others, have confirmed the excellence of this schooling.

With a company of 80 dancers, the ballet company’s current repertoire features ballet’s most-treasured classics as well as the works by contemporary choreographers, such as Vladimir Vasilev, Oleg Vinogradov, Radu Poklitaru, Tatyana Baganova, Yuri Possokhov and Alexei Miroshnichenko.

It has become a tradition to do co-productions on the Perm stage with choreographers, directors and set designers from Germany, Spain, Switzerland, the USA and the U.K. Choreographic versions of Swan Lake (2005) mounted by the legendary ballerina Natalia Makarova (USA) and Le Corsaire (2008) by Vasily Medvedev (Germany) are perfect examples of such a highly favorable artistic collaboration.

The Perm Ballet has also brought its new versions of the magical productions of The Sleeping Beauty, Don Quixote, The Nutcracker, Les Sylphides, Romeo and Juliet and Giselle.

The Perm Ballet has benefited from the collaboration with the George Balanchine and the Jerome Robbins Trusts having carried out the joint Russian – American projects “George Balanchine and Jerome Robbins Choreography on the Perm Stage”. The Ballet received the national prestigious Golden Mask arts award for G. Balanchine’s Ballet Imperial (2004, best performance).
Traditionally, Perm is the center for holding an Open Russian Ballet competition Arabesque supervised for or many years by the great ballet masters and former Bolshoi magnificent dancers Vladimir Vasilev and Ekaterina Maximova.

The Perm Ballet is now known far beyond Russia's borders. Numerous foreign tours and appearances at international festivals have brought fame and success to the Company. Their mission is based on a dedication to establishing and maintaining a solid tradition of a superior Russian classical dance.

The Perm Ballet tours extensively and recent tours have included engagements in the Netherlands, Spain, Ireland, the USA and Canada.

Pyotr I. Tchaikovsky
Composer

Pyotr Ilyich Tchaikovsky was the author of some of the most popular themes in all of classical music. He founded no school, struck out no new paths or compositional methods, and sought few innovations in his works. Yet the power of his best music elevates it to classic status. It was Tchaikovsky's unique melodic charm that could, whether in his Piano Concerto No. 1 or in his ballet The Nutcracker or in his tragic last symphony, make the music sound familiar on first hearing.

Tchaikovsky was born into a family of five brothers and one sister. He began taking piano lessons at age four and showed remarkable talent, eventually surpassing his own teacher's abilities. By age nine, he exhibited severe nervous problems, not least because of his overly sensitive nature. The following year, he was sent to St. Petersburg to study at the School of Jurisprudence. The loss of his mother in 1854 dealt a crushing blow to the young Tchaikovsky. In 1859, he took a position in the Ministry of Justice, but longed for a career in music, attending concerts and operas at every opportunity. He finally began study in harmony with Zaremba in 1861, and enrolled at the St. Petersburg Conservatory the following year, eventually studying composition with Anton Rubinstein.

In 1866, the composer relocated to Moscow, accepting a professorship of harmony at the new conservatory, and shortly afterward turned out his First Symphony, suffering, however, a nervous breakdown during its composition. His opera The Voyevoda came in 1867-1868 and he began another, The Oprichnik, in 1870, completing it two years later. In 1869 Tchaikovsky entered into a working relationship with composer Mily Balakirev, leader of The Five; the result was Tchaikovsky's first recognized masterpiece, the fantasy-overture Romeo and Juliet. Other works were appearing during this time, as well, including the First String Quartet (1871), the Second Symphony (1873), and the ballet Swan Lake (1875).

In 1876, Tchaikovsky traveled to Paris with his brother, Modest, and then visited Bayreuth, where he met Liszt. By 1877, Tchaikovsky was an established composer. This was the year of Swan Lake's premiere and the time he began work on the Fourth Symphony (1877-1878). It was also a time when he married Antonina Milyukova, an obsessed admirer, their disastrous union lasting just months. The composer even attempted suicide. Near the end of that year, Nadezhda von Meck, a woman he would never meet, became his patron and frequent correspondent. The period of subsidy by Mme von Meck was abundantly productive for Tchaikovsky with a spate of outstanding compositions, including the Serenade for Strings (1881), 1812 Overture (1882), and the Fifth Symphony (1888). In both 1888 and 1889, Tchaikovsky went on European tours as a conductor, meeting Brahms, Grieg, Dvořák, Gounod, and other notable musical figures. Sleeping Beauty was premiered in 1890, and The Nutcracker in 1892, both with success.

Throughout Tchaikovsky's last years, he was continually plagued by anxiety and depression. In 1893 he finished his Sixth Symphony (Pathétique) and it was successfully premiered in October the same year. Ten days after the first performance of the new work Tchaikovsky died of cholera in St. Petersburg on 6th November 1893.

GEORGE ISAAKyan
General and Artistic Director of the Theatre

George Isaakyan received his musical education at the Moscow State Academy of Theatre Art, which he graduated from in 1991. In the same year he joined the Perm State Theatre of Opera and Ballet as an Opera Director, a position he held till 1996, when he was appointed Principal Director.

Mr. Isaakyan assumed Artistic Directorship in 2001. Since then he has distinguished himself as a highly efficient artistic leader and an imaginative creator of a great variety of productions which were acclaimed as the musical highlights: Donizetti's Don Pasquale (winner of two national Golden Masque Awards in 1996), Tchaikovsky's Pique Dame (the Golden Masque award in 1997), Verdi's Rigoletto (1997), W.A.Mozart's Cosi fan tutte (1997), B. Britten's Noye's Fludde (1999), P Mascagni's Cavalleria Rusticana (2000), etc. Also his career has taken him to major opera houses all over Russia and the former Soviet Union, including the Kirov Opera in St. Petersburg where he directed A. Borodin's Prince Igor for the Kirov Opera Festival and which was presented at Metropolitan Opera in 1998, the Moscow Helicon-opera where A. Skryabin's Keistutes et Birute was world premiered, Minsk Opera, Belarus (La Bohème), the Latvian National Opera in Riga (J. Strauss's Die Fledermaus), etc.

He was also invited to stage his productions in a number of opera houses overseas: Madame Butterfly in Opera Ireland, Dublin, Don Carlo in Sakai-city Opera, Osaka, Japan, and others.

George Isaakyan is the author of numerous important cultural projects (the most recent the renowned Diaghilev Festival) and the bearer of many national and international prizes and awards among which is the highest in Russian culture State Premium of the Russian Federation granted him for his grand project Pushkin in Opera (1999). He received the Fyodor Volkov Award for distinguishing the theatrical art in Russia (2005). In October 2006 he was honored for his services to arts.

As a director of vast scope, Mr. Isaakyan is keen and inspired by original works rarely performed both in Russia and abroad. His most renowned productions include J. Massenet's Cleopatre and Cinderella, Lolita based on V. Nabokov's...
novel to the music by the contemporary composer Rodion Schedrin and G. Handel’s Alcina and C. Monteverdi’s Orfeo, which is a breakthrough in the field of early music so rarely performed in Russia. In May 2005 he mounted a new version of J. Bizet’s Carmen – a really striking contrast with all ever existing productions of this famous opera. His most recent creations feature Dvo ák’s Rusalka and Tchaikovsky’s Mazeppa and Iolanta.

ALEKSEY MIROSHNICHENKO
Artistic Director of the Ballet

Aleksey Miroshnichenko trained at the Vaganova Academy of Russian Ballet and joined the Mariinsky Theatre in 1992. He gained his dance experience there and went on to study at the choreography department of the Vaganova Academy under professors Igor Belskiy and George Aleksidze, from where he graduated in 2002. He choreographed his first one-act ballet Child’s Album to music by Tchaikovsky for the ARB students in 1997.

Mr. Miroshnichenko found his true vocation as a choreographer at the Mariinsky Theatre where he staged his debut work of Stravinsky’s Les Noces (1997). Since assuming his post of resident choreographer with this renowned company, he has created many ballets there, including Adagio to music by J.Bach, Pavana (Fore), Helios-Fighter (Einsturzende Neubauter) by C.Debussy, Nanou (Aphektwin), Get What You Gave (Plaid), Figata (A.Piazzolla) and others.

His choreographic miniatures The Hermit to music by K.Orf won him the Fyodor Lopukhov Award. He also staged dances for such operas as Wagner’s Parsifal, Prokofiev’s Betrothal in Monastery and Bellini’s Sonnambula, and was Associate Director and choreographer for Wagner’s Lohengrin and Pergolezi’s La Serva Pardona. His more recent works for the Mariinsky Theatre feature Towards “Swan” (2006), The Ring (to music by ZH Company), which he then staged for the Perm Ballet (2009), and Like an Old Organ-Grinder... to music by Leonid Desyatnikov (both 2007).

His works for other companies include a program of one-act ballets Roads To Love (Weil-Cosma-Poulenk) and User to music by Mozart for the Novosibirsk Opera and Ballet Theatre (2002), one-act ballet Hungarian Dances to music by Brahms for the Bolshoi (in the framework of Contemporary Choreography Workshop, 2004), and choreography of Valery Fokin’s Marriage at the Aleksandrinsky Theatre in St-Petersburg (2008).

In 2004 Mr. Miroshnichenko was appointed ballet master to William Forsythe’s productions at the Mariinsky Theatre. In 2005 he was invited to the New York Choreographic Institute to take part in the spring and autumn sessions where he staged Stravinsky’s Songs for the students of the School of American Ballet and Towards “Swan” for the soloists and corps de ballet of the New York City Ballet. In 2006 he took part in the project Uncontainable at the Royal Ballet of Flanders.

He also created dances for the music film Music Gone from Russia and choreographed Pavel Sanaev’s film Zero Kilometre. He taught at the choreography department of the Vaganova Academy of Russian Ballet (2003-2008).

In 2009 Aleksey Miroshnichenko accepted an invitation to join the Tchaikovsky Perm State Opera and Ballet Theatre as its Chief Ballet Master.

NATALIA MOISEEVA - POLESCHUK
Principal

A graduate of the Perm Ballet School, she has danced on the stage of the Perm Opera and Ballet Theatre since 1988. Her good looks, fine technical skills of the classical dancer and acquiring of musical and dramatic means of contemporary choreography have enabled the young ballerina to take on the solo roles in The Sleeping Beauty, Swan Lake, Romeo and Juliet, Giselle, Anyuta, Don Quixote, Cinderella and La Sylphide. Moiseeva’s works with which she is perhaps most closely associated are The Cavalry’s Halt, The Sleeping Beauty, The Nutcracker and Les Sylphides, where she is dancing the principal roles. She recently created leading roles in J. Robbins’s Four Seasons and The Concert.

The second prize won at the competition of young ballet dancers of Russia ARABESK-90 confirmed the promising dancer’s talent. The couple Natalia Moiseeva - Vitaliy Poleschuk won a special Ekaterina Maksimova - Vladimir Vasiliev Award “The Best Couple” at the competition ARABESK-92. Another competition, held in Nagoya, Japan, 1993, won her a silver medal. In 1998 she received a distinguished title Honored Artist of Russia.

SERGEY MERSHIN
Principal

Sergey Mershin has been with the Company since 2000, the year of his graduation from the Perm Ballet School. This young promising soloist was very shortly promoted to principal, and currently dances the leading roles in Swan Lake, The Nutcracker, The Fountain of Bakhchisarai, Cinderella, The Kingdom of the Shades, Don Quixote, The Sleeping Beauty, The Cavalry’s Halt, Le Corsair and in works of contemporary choreography.

Recently added to his repertoire of classical works are George Balanchine’s Donizetti-Variations and J. Robbins’s Four Seasons which won him both the critics and audiences acclaim.

Sergey Mershin twice won the third prize at the Perm competition of ballet dancers of Russia “Arabesque” in 2002 and 2004.

ROBERT GABDULLIN
Principal

Robert Gabdullin was born in 1983 in Sverdlovsk. In 2000 he finished his studies at the School of Ballet of the municipal Ballet Theatre “Nutcracker” in Ekaterinburg and joined the Theatre of Opera and Ballet there. The young promising dancer was almost immediately promoted to principal, and has performed the leading roles in La Sylphide, Les Sylphides, The Nutcracker, The Swan Lake, Cinderella and The Sleeping Beauty.

On the Perm stage he dances all leading roles of the classical repertoire and recently created the main roles in G. Balanchine’s choreography and in J. Robbins’s Four Seasons.

In April 2006 he took part in the Perm ballet competition “Arabesque” and received a special Perm Theatre Award. Robert Gabdullin twice won the third prize at the Perm competition of ballet dancers of Russia “Arabesque” in 2008.
Presents

An opera for young people by young people

Music: Cary John Franklin
Libretto: Michael Patrick Albano
Director: Frannie Shepherd-Bates
Assistant Director/Stage Manager: Nan Luchini
Conductor: Dianna Hochella

The Very Last Green Thing is presented in partnership with the Detroit Science Center and RecycleHere!. The Detroit Science Center’s traveling science group will present their educational stage show, “Going Green with the DSC” prior to the Friday student performance of The Very Last Green Thing. RecycleHere! will be present at the Friday student show of Green Thing to collect waste that students bring to recycle. Set in the year 2192, The Very Last Green Thing depicts a classroom of students who, on a rare field trip outside, discover a time capsule containing something quite unusual — a small, withering plant.

AUGUST 16, 2010

Detroit Opera House www.MichiganOpera.org BRAVO 17
Music by Wolfgang Amadeus Mozart
Libretto by Lorenzo Da Ponte

DON GIOVANNI is presented in two acts
World Premiere in Prague, Czechoslovakia, October 29, 1787
Sung in Italian with English supertitle translation
Running time: 3 hours

CONDUCTOR
CHRISTIAN BADEA

ORIGINAL DIRECTOR
JOHN PASCOE

ASSOCIATE DIRECTOR
CHIA PATINO

CHORUS MASTER
SUZANNE MALLARE ACTON

SET AND COSTUME DESIGN
JOHN PASCOE

LIGHTING DESIGN
KENDALL SMITH

HAIR & MAKEUP DESIGN
SARAH HATTEN

ASSISTANT DIRECTOR
RICHARD GAMMON

STAGE MANAGER
KEN SALTMAN

SUPERTITLES
ROBERTO MAURO

Sets and costumes made possible by a generous grant from Ford Motor Company
Harpsichord provided by Thomas Ciul

April 10-18, 2010

DeRoy Testamentary Foundation
April 17 Performance Sponsor

JPMorgan Chase
Education Sponsor

ArvinMeritor
April 16 Performance Sponsor

www.MichiganOpera.org
believe (Quartet: “Non ti fidar, o misera”). As Elvira runs off, finding the Commendatore's murderer. Just then, Elvira zeroz her suitor (“Ah, fuggi til traditor!”), then leads to leave for the palace, Elvira appears and vehemently warns to marry her (Duet: “Là ci darem la mano”). As they are about to leave, Giovanni tells Leporello to get ready for an evening of drinking and dancing (“Fin ch’han dal vino”).

In the garden of Giovanni’s palace, Zerlina asks Masetto to forgive her (“Batti, batti, o bel Masetto”). When Giovanni’s voice is heard, she becomes nervous and Masetto’s suspicions return. Giovanni enters and leads Zerlina and Masetto inside. Anna, Elvira, and Ottavio appear masked, and Giovanni instructs Leporello to invite them in. In the ballroom, Giovanni dances with Zerlina and, while Leporello distracts Masetto, drags Zerlina into the adjoining room. When she cries for help and runs back into the ballroom, Giovanni blames Leporello. Anna, Elvira, and Ottavio take off their masks and, along with Zerlina and Masetto, accuse Giovanni. Though momentarily surprised, he manages to outface them and slips away.

Act II

Leporello threatens to resign, but when Giovanni offers him money, he decides otherwise. The men exchange hats and cloaks in the dark under Elvira’s window, and Leporello, in his master’s clothes, leads Elvira away, leaving Giovanni free to serenade her maid (“Deh, vieni alla finestra”). When Masetto arrives with a band of peasants he has gathered to hunt down Giovanni, the disguised Don divides them into search parties and sends them off in various directions. He then beats up Masetto and leaves. Zerlina finds her bruised fiancé and comforts him (“Vedrai, carino”).

Later that night, Leporello—still believed by Elvira to be Giovanni—is surprised by Anna, Ottavio, Zerlina, and Masetto, who all denounce the supposed Don, despite Elvira’s protests. Fearing for his life, Leporello reveals his true identity and escapes. Ottavio proclaims that he will take revenge on Giovanni and asks the others to look after Anna (“Il mio tesoro”). Elvira thinks about her betrayal by Giovanni, whom she still loves in spite of everything (“Mi tradi quell' alma ingrata”).

Leporello finds Giovanni in a cemetery. As he talks about his latest conquest, Giovanni is interrupted by the voice of the statue on the Commendatore’s grave. It warns him that by morning he will laugh no longer. Giovanni forces the terrified Leporello to invite the statue to dinner (Duet: “O statua gentilissima”), and the statue accepts.

Ottavio once again asks Anna to stop grieving and marry him, but she says she can’t until her father’s death has been avenged (“Non mi dir”).

Leporello serves supper in Giovanni's palace. Elvira arrives and makes a last desperate attempt to persuade Giovanni to change his life, but he only laughs at her. Elvira runs off. There is a knock on the door and the statue enters. Giovanni greets it while Leporello hides under the table. The statue asks Giovanni to repent (“Don Giovanni, a cenar teco”). When he boldly refuses he is consumed by flames. Elvira, Anna, Ottavio, Zerlina, Masetto, and Leporello appear, contemplating their futures and the fate of an immoral man (“Questo è il fin di chi fa mal”).

-Courtesy Opera News
“Of his more than 2,000 seductions, the most important seduction that Don Giovanni makes is of the audience.”

Q & A with director/designer John Pascoe

Bravo: What is the concept of your Don Giovanni?

John Pascoe: I dislike the word “concept” because we’ve all seen concept productions where “that concept” is stamped so heavily on the production that the opera disappears.

I don’t believe in that for one second. I think that the music and the text have to lead you. The Don Giovanni production I created for Michigan Opera Theatre is driven by the main character, a freedom-seeker who is fighting the restrictions of a religious framework in which he finds himself. That idea permeates the entire production.

The opera is set in the Seville of Mozart’s period—a time when the Spanish Inquisition still ruled. Don Giovanni is a wealthy young aristocrat from the best family in Seville. He is used to getting whatever he wants and he also believes that it is right to live out all sexual fantasies.

In the background is the repressive and powerful vehicle of the church that existed at that time. It is against this restrictive framework of the Inquisition in the 18th Century that Don Giovanni is rebelling. His need for total freedom is at the heart of the show for me. It’s important that we see him up against the environment of religious oppression.

Bravo: In that sense he is heroic?

John Pascoe: Yes. Don Giovanni absolutely is heroic. He just happens to be a hero who rejects mores of society. Giovanni is uniquely and completely selfish, more than any character I can think of in operatic repertoire.

His pursuit of freedom is something that we all share; to come to terms with what society requires of us as opposed to what we want. And of all his more than 2,000 seductions, the most important seduction that Don Giovanni makes is of the audience. It is vital to the show. The audience must love him, want to be loved by him, or want to be him.

In one of the many strokes of genius from Mozart and Da Ponte, Don Giovanni gains our support despite his crimes. This is someone with whom we should have no sense of empathy or sympathy. In the first act he kills the Commendatore, attempts to rape or actually rapes Donna Anna, and behaves appallingly toward Zerlina and Masetto, yet he is a hero to us. We’re engaged by this extraordinarily selfish, egotistical, sexually driven creature who embodies our childish inner self.

Then in the second act Mozart shreds our belief in Don Giovanni. By the end we should arrive at a point where despite any laudable Christian inclinations we have to not condemn other people, our instincts are send him to hell—burn the bugger. That’s the way the piece is written.

Bravo: What are the advantages of both designing and directing a production?

John Pascoe: For me directing and designing is the simplest way to draw a straight from the composer through the music, the drama, the conductor, the singers, and the stage. That’s my ideal way to work. A possible disadvantage is that, as the one person doing it all, I don’t get the benefit of dialogue to develop ideas. So I rely on collaborating with the conductor. That for me is always my prime relationship, and I’ve been blessed to work with many fine conductors.

Bravo: What are the advantages of both designing and directing a production?

John Pascoe Productions for Michigan Opera Theatre

Cyrano - 2007
Don Pasquale - 2002
Don Giovanni - 1990
Norma 1989 - (Joan Sutherland’s farewell production)

Note: I didn’t see any D.Giovanni production photos. –Tom
Music by Giacomo Puccini
Libretto by Luigi Illica and Giuseppe Giacosa

TOSCA is presented in three acts
World Premiere in Rome, Italy on January 14, 1900
Sung in Italian with English supertitle translation
Running time: 2 hours, 40 minutes

CONDUCTOR
GIULIANO CARELLA

DIRECTOR
BERNARD UZAN

CHORUS MASTER
SUZANNE MALLARE ACTON

SET DESIGN
ANDREW HORN

COSTUME DESIGN
MALABAR COSTUMES, LTD., TORONTO

LIGHTING DESIGN
DONALD THOMAS

HAIR & MAKEUP DESIGN
SARAH HATTEN

ASSISTANT DIRECTOR
SEE PROGRAM INSERT

STAGE MANAGER
KEN SALTZMAN

SUPERTITLES
ROBERTO MAURO

Sets to this production of Tosca are owned by Fort Worth Opera

Ida & Conrad H. Smith Endowment
Fund for the Michigan Opera Theatre
May 22 Performance Sponsor

May 15-23, 2010

TOSCA
MAY 15-23, 2010

www.MichiganOpera.org

Detroit Opera House
THE CAST

In order of vocal appearance

Angelotti................................................ Andrew Gray+
Sacristan................................................ Peter Strummer
Cavaradossi...................Antonello Palombi (15, 19, 22)
......................................................Noah Stewart (21, 23)
Floria Tosca...........Mary Elizabeth Williams (15, 22)
......................................................Tiziana Caruso (19, 21, 23)
Scarpia.............................Todd Thomas*
Spoletta..............................Brian Leduc
Sciarrone.............Edward Hanlon*+
Shepherd............Antonello Palombi (15, 19, 22)
.............Mary Elizabeth Williams (15, 22)
Jailer........................................see Program Insert

*Michigan Opera Theatre debut
+Barbara Gibson Young Artist Apprentice

SYNOPSIS

ACT I

Cesare Angelotti, an escaped political prisoner, rushes into the church of Sant’Andrea della Valle to hide in the Attavanti chapel. As he sequesters himself, an old sacristan shuffles in, praying at the sound of the Angelus. Mario Cavaradossi, a painter, enters to work on his portrait of Mary Magdalen—inspired by the Marchesa Attavanti (Angelotti’s sister), whom he has seen but does not know. Taking out a miniature of the singer Floria Tosca, he compares her raven beauty with that of the blonde Magdalene (“Recondita armonia”). The sacristan grumbles disapproval and leaves. Angelotti ventures out and is recognized by his friend and fellow liberal Cavaradossi, who gives him food and hurries him back into the chapel as Tosca is heard calling outside. Forever suspicious, she jealousy questions him, then prays, and reminds him of their rendezvous that evening at his villa (“Non la sospiri la nostra casetta?”). Suddenly recognizing the Marchesa Attavanti in the painting, she explodes with renewed suspicions, but he calms her (“Qual’ occhio al mondo”). When she has gone, Cavaradossi summons Angelotti from the chapel; a cannon signals that the police have discovered the escape, so the two flee to Cavaradossi’s villa. Meanwhile, the sacristan returns with a group of rowdy choirboys, but their excitement is silenced by the entrance of Baron Scarpia, chief of the secret police, in search of Angelotti. When Tosca comes back to her lover, Scarpia shows her a fan with the Attavanti crest, which he has just found. Thinking Cavaradossi faithless, Tosca tearfully vows vengeance and leaves as the church fills with worshipers. Scarpia, sending his men to follow her to Angelotti, schemes to get the diva in his power (“Va, Tosca!”).

ACT II

In the Farnese Palace, Scarpia anticipates the sadistic pleasure of bending Tosca to his will (“Ha piu forte sapore”). The spy Spoletta arrives, having failed to find Angelotti; to placate the baron he brings in Cavaradossi, who is interrogated while Tosca is heard singing a cantata at a royal gala downstairs. She enters just as her lover is being taken to an adjoining room: his arrogant silence is to be broken under torture. Unnerved by Scarpia’s questioning and the sound of Cavaradossi’s screams, she reveals Angelotti’s hiding place. Cavaradossi is carried in; realizing what has happened, he turns on Tosca, but the officer Sciarrone rushes in to announce that Napoleon has won the Battle of Marengo, a defeat for Scarpia’s side. Cavaradossi shouts his defiance of tyranny (“Vittoria!”) and is dragged to prison. Scarpia, resuming his supper, suggests that Tosca yield herself to him in exchange for her lover’s life. Fighting off his embraces, she protests her fate to God, having dedicated her life to art and love (“Vissi d’arte”). Scarpia again insists, but Spoletta interrupts: faced with capture, Angelotti has killed himself. Tosca, forced to give in or lose her lover, agrees to Scarpia’s proposition. The baron pretends to order a mock execution for the prisoner, after which he is to be freed; Spoletta leaves. No sooner has Scarpia written a safe-conduct for the lovers than Tosca snatches a knife from the table and kills him. Wrenching the document from his stiffening fingers and placing candles at his head and a crucifix on his chest, she slips from the room.

ACT III

The voice of a shepherd is heard as church bells toll the dawn. Cavaradossi awaits execution at the Castel Sant’Angelo; he bribes the jailer to convey a farewell note to Tosca. As he writes, he is overcome with memories of love and gives way to despair (“E lucevan le stelle”). Suddenly Tosca runs in and shares the story of her recent adventures. Cavaradossi caresses the hands that committed murder for his sake (“O dolci mani”), and the two hail their future. As the firing squad appears, the diva coaches Cavaradossi on how to fake his death convincingly. The soldiers fire and depart. Tosca urges Cavaradossi to hurry, but when he fails to move, she discovers that Scarpia’s treachery has transcended the grave: the bullets were real. When Spoletta rushes in to arrest Tosca for Scarpia’s murder, she cries to Scarpia to meet her before God, then leaps to her death.
SCARPIA: GOOD COP, BAD COP?  
Q & A with Todd Thomas on his favorite opera villain

Bravo: Who is Scarpia?

Todd Thomas: I got into trouble once for answering that question. When I did Tosca in Giessen, Germany, the headline of a feature article on me read something like “Thomas thinks Scarpia is just a big misunderstood man.”

I took a lot of heat for that—how could I call this power-mad torturer misunderstood? But in some ways I think he is misunderstood.

Yes, he is sadistic and corrupt. But he's driven by his sexuality—by his groin—perhaps more than by his mind. Whatever he must do to get Tosca, to have her, he will do. Furthermore he enjoys the game. The game is in fact more pleasurable than the conquest itself.

To me that is one of the most fascinating aspects of Scarpia's personality. In the opening of Act II he says that he doesn't want a woman to just give herself to him. If some waif lays down her body for him, he won't be interested. Even when he is on a political conquest, it's the battle, the process, he enjoys, more so than the end result.

I don't think of Scarpia as purely evil. Film actors know, too, that when you play the villain you don't simply become bad. You must come up with an understanding of what motivates their choices.

Bravo: Do politics motivate Scarpia's choices?

Todd Thomas: Yes, but in the context of the drama, the political story is mostly a stage for the human story. Scarpia is somewhat a pawn of the queen and of the larger political situation. And the polarity between Scarpia, representing ruling power, and Cavaradossi, the freedom fighter, is poignant. But the focal point of the story has to be the love interest and Scarpia's sexual response to this incredibly beautiful and appealing, tough-as-nails woman, Tosca. It's up to the director and the production itself as to which way it goes. In most productions the politics are just there; present but not at all highlighted.

Bravo: Would you ever consider radically recreating the character?

Todd Thomas: I definitely would not be the one to say, “I'm never going to try that.” I hope I never get to that point. As an artist, I'm always willing to learn and look at things differently.

It's going to be interesting in Detroit, of course, because Bernard Uzan is directing. I'll pretty much do whatever Bernard wants me to do. He's a brilliant director and I completely trust him. And if I have an idea, he'll listen to it. If it's something completely opposite of what he wants then he'll tell me so but I know that I have the freedom to make a request or a suggestion.

Bravo: Which of Scarpia's scenes is most enjoyable vocally?

Todd Thomas: The Te Deum at the end of Act 1 is a fun sing, very powerful and vocally gratifying. But for me the most pleasurable scene is in Act 2, right before he tries to rape Tosca. He says, “This is the hour for which I've long waited. I saw how your body became like a tiger when you tried to comfort Cavaradossi.” That chunk of music builds sexual tension for 10 pages, anticipating the consummation of his great chase with her. The drum comes in and Tosca realizes that she is trapped and she's going to have to give in shortly. It's seductive music—blatantly, sexually charged. The scale passages go above the staff for the baritone and—for lack of a better word—you can sense his erection, musically.

Puccini is the supreme master of putting sex in music. Mozart was, too, in different ways. That's what makes these composers great; their ability to depict elements of real life with music.
Open Page
SUZANNE MALLARE ACTON
Chorus Master, Don Giovanni, Tosca

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: A Little Night Music, 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.

CHRISTIAN BADEA
Conductor, Don Giovanni

Conductor Christian Badea returns to Michigan Opera Theatre following his debut conducting Samson and Delilah in 1999. He has received exceptional acclaim throughout his career, which includes prestigious engagements in the foremost concert halls and opera houses of Europe, North America and Asia. At the Metropolitan Opera in New York he conducted over 160 performances in a wide variety of repertoire including Don Giovanni, Boris Godunov, Tosca, La Bohème, Madame Butterfly, Aida, Rigoletto and La Traviata. Recent productions include Turandot and Tosca at the Royal Opera House in London, Parsifal, Otello, Così fan Tutte and Macbeth in Copenhagen, Falstaff, Romeo et Juliette, Werther and Der Rosenkavalier in Lyon, Elektra, Tannhäuser, Don Giovanni, Lady Macbeth of Mzensk, Salome and Nabucco in North America. Recent operatic projects include new productions of Pique Dame in Stockholm and Tannhäuser in Oslo.

BRAVO
Sara Hatten
Hair & Makeup Designer, Don Giovanni/Tosca
Sarah Hatten returns to Michigan Opera Theatre in the spring 2010 season to design hair and makeup for Don Giovanni and Tosca. In addition to her productions with Michigan Opera Theatre and Des Moines Metro Opera, she recently became involved with hair and makeup design at LA Opera including their new productions of Il Trittico, The Fly, The Birds, and Wagner’s Ring Cycle. Previously, she has also worked as an Assistant Wig and Makeup Designer for Central City Opera, Cleveland Opera, Omaha Opera and Nevada Opera.

Andrew Horn
Scenic Designer, Tosca
Scenic designer Andrew Horn returns to Michigan Opera Theatre for the second time since his production of Tosca opened here in 2005. As a set designer, Mr. Horn has designed for a number of opera companies across the country, including Los Angeles Opera, Houston Grand Opera, Florida Grand Opera, Atlanta Opera, and Opera Company of Philadelphia.

Kelly Kaduce
Donna Elvira, Don Giovanni (10, 14, 17)
Soprano Kelly Kaduce made her Michigan Opera Theatre debut as Caroline Gaines in the world premiere of Margaret Garner in 2005. A soprano with a warm and rich voice, stunning beauty, and superb acting ability, Ms. Kaduce returns in the spring 2010 season as Donna Elvira in Don Giovanni. In the current season, Kaduce sings Mimi in La Bohème with Portland Opera; Countess in Le nozze di Figaro with Eugene Opera; Nedda in I Pagliacci with Opera Omaha and Florida Grand Opera; the title role in Suor Angelica, also with Florida Grand Opera; and Princess Lan in Tan Dun’s Tea with Opera Company of Philadelphia. Upcoming engagements include Cio-Cio-San in Madame Butterfly with Santa Fe Opera.

David Lomeli
Don Ottavio, Don Giovanni
Making his MOT debut, Mexican tenor David Lomeli is quickly gaining prominence for the great beauty of his voice. A first-prize winner in Placido Domingo’s 2006 Operalia, Mr. Lomeli is the first Mexican tenor ever to have won the First Prize, and the first singer ever to win both the opera and zarzuela divisions in the world-renowned singing competition. Mr. Lomeli began the 2009–2010 season as Rinuccio in Gianni Schicchi for San Francisco Opera. This season he was heard in an opera aria concert with soprano Nuccia Focile at University of California, Berkeley and made his debut in Dijon, France as The Duke in Rigoletto and with the Berlin Philharmonic in Verdi’s Requiem.

Caitlin Lynch
Donna Anna, Don Giovanni (10, 14, 17)
Soprano Caitlin Lynch has recently debuted with the Michigan Opera Theatre and Opera Lyra Ottawa in Le Nozze di Figaro (Countess); Opera Carolina in Don Giovanni (Donna Elvira); Nashville Opera in La Bohème (Musetta); Opera Cleveland in Falstaff (Alice Ford); Arizona Opera in Così Fan Tutte (Fiordiligi); several productions with the Houston Grand Opera including Beatrice et Benedict (Hero) and the American premiere of Chorus!; as well as a concert performance of Giulio Cesare (Cleopatra) for the Glimmerglass Opera. Next, she performs Countess in Le Nozze di Figaro at the Glimmerglass Opera during the summer 2010.

Sarah Jane McMahon
Zerlina, Don Giovanni
Soprano Sarah Jane McMahon, making her MOT debut as Zerlina in Don Giovanni, is recognized for her “beautiful vocal sophistication” and “sparkling stage presence.” Ms. McMahon began 2009 with a Gala concert opposite Placido Domingo on his newly dedicated stage in New Orleans. Ms. McMahon’s 2009-10 season engagements include Fiordiligi in Così Fan Tutte with Opera Grand Rapids; Zerlina in Don Giovanni with Virginia Opera; Gilda in Rigoletto with the Opera Company of North Carolina; and a staged production of Carmina Burana with Tulsa Opera. Next she will perform as Susanna in Le Nozze di Figaro with Des Moines Metro Opera and Violetta in La Traviata with Opera Theater of Connecticut.

Rod Nelman
Commendatore, Don Giovanni
American bass-baritone Rod Nelman makes his MOT debut as Commendatore in Don Giovanni. One of America’s most versatile basses with a repertoire that encompasses roles by Mozart, Rossini, Donizetti, Verdi, and more recently, Wagner and Strauss, he recently earned critical acclaim as Wotan in Long Beach Opera’s condensed “Ring” cycle which he repeated with Pittsburgh Opera Theater. Recent engagements include Don Magnifico in La Cenerentola with Fort Worth Opera, George in Kentucky Opera’s production of Of Mice and Men, and Mustafà in Litaliana in Algeri in Salt Lake City.

Antonello Palombi
Mario Cavaradossi, Tosca (15, 19, 22)
Italian tenor Antonello Palombi made his MOT debut as Radames in Aida in 2006, and performs around the world to tremendous acclaim. He made his American debut performing Dick Johnson in La Fanciulla del West with Seattle Opera, with subsequent performances around the U.S. including Canio in I Pagliacci with the Dallas Opera, Cavaradossi in Tosca with the Cincinnati Opera and Opera Colorado,
Radames in Aida
with Atlanta Opera, and multiple
returns to Seattle.
Recent European
engagements
include Luigi in Il
Tabarro and
Radames in Aida at
La Scala, Calaf in Turandot in both
Cagliari and Genoa, and Chevalier des
Grieux in Manon Lescaut in Berlin,
Frankfurt, Leipzig, Munich, and Milan.

JOHN PASCOE
Original Stage Director/Set & Costume
Designer, Don Giovanni
British artist John Pascoe made his
MOT debut as set designer for 1984’s
Anna Bolena starring Joan Sutherland
and has since returned many times,
most recently
designing the sets and
costumes for the world premiere of
David DiChiera’s
Cyrono. He has
worked as designer
and/or director in
most of the world’s
leading opera houses since his debut in
1979 as scenery designer for Handel’s
Guilio Cesare for
the English National
Opera. Working as
director and/or
designer for such houses as
Chicago, San Francisco, Dallas, Houston, Spoleto Festivals USA & Italy, Rome, Cannes, Munich, The Royal Opera House and
the London and Sydney Opera House,
he has created new productions
featuring the greatest names of the
operatic world. Mr. Pascoe’s production
of the English ballad opera, Hob in the
Well, will open the 2010 Spoleto USA Festival in May and his production of
Donizetti’s Lucrezia Borgia featuring
Renee Fleming will be revived at the San
Francisco Opera in 2012.

CHIA PATINO
Associate Director, Don Giovanni
Originally from Ecuador, Chia Patino
is a stage director and composer with an
emerging international reputation.
Opera News has
described Chia
Patino’s stage
direction as “highly
detailed and
inventive” and
“full of grace and
dramatic
involvement.”
Previously she directed Carmen and
Dido and Aeneas for Teatro Nacional
Sucre; Tosca, The Telephone, and
Trouble in Tahiti in Dubai, UAE; L’Elisir d’Amore, Hansel and Gretel for the Washington National Opera’s Domingo-Caflitz Young Artist Program. Upcoming
projects for Chia include Sweeney Todd, the Demon Barber of Fleet Street for Teatro Nacional Sucre in Quito, Ecuador and Luisa Fernanda in Colombia. Recent projects include Luisa Fernanda in Guatemala, Lucia di Lammermoor and
Luzuriaga’s Manuela y Bolivar for the
Teatro Nacional Sucre as well as La
Nozze di Figaro for the University of
Wisconsin.

JENNIFER ROWLEY
Donna Anna, Don Giovanni (16, 18m)
Soprano Jennifer Rowley makes her
MOT debut in the role of Donna Anna
in Don Giovanni. In the summer of 2009
she was heard as Konstanze in Die
Enführung aus dem Serail with Opera
New Jersey, where in response to her
performance, reviewers likened her to
such great sopranos as Sutherland, Moser,
and VanNess. She then made her Avery
Fisher Hall debut in New York City in
the Mid-Autumn Chinese Festival
concert, in association with the United
States and China Foundation. Upcoming
engagements for 2010 include Rosilinde in Die Fledermaus with the American Ballrom Theatre
Company in New York City, and
covering the title role in Donizetti’s
Maria di Rohan for the Caramoor Music
Festival.

KENDALL SMITH
Lighting Designer, Don Giovanni
As the Resident Designer for
Michigan Opera Theatre for the last
twenty-two years, Don Giovanni marks
his 60th production with the company.
Regional opera companies for
which Mr. Smith has designed
lighting include San
Diego Opera,
Florida Grand
Opera, Minnesota
Opera, Lyric Opera
of Kansas City, San Antonio Opera,
Indianapolis Opera, Virginia Opera,
Dayton Opera, and Eugene Opera. His
theatre credits include Indiana
Repertory Theatre, Weston Playhouse,
Merrimack Repertory Theatre, Pioneer
Theatre Company, North Shore Music
Theatre, Brunswick Music Theatre,
Geva Theatre, Studio Theatre in DC,
and Connecticut Repertory Theatre.

NOAH STEWART
Mario Cavaradossi, Tosca
Tenor Noah Stewart is developing
into one of opera’s most sought-after,
young leading tenors. He made his
MOT debut this past fall as Ismaele in
Nabucco. Most recent engagements
include Don Jose in La Tragedie de
Carmen and The
Prince in John
Adams’ A Flowering
Tree at Chicago
Opera Theater;
Macduff in Macbeth and T. Morris
Chester in the world premiere of Philip
Glass’ Appomattox at San Francisco
Opera; the Wizard in Conrad Susa’s
Transformations at Wexford Festival;
Rodolfo in La Bohème at Opera
Carolina; Narraboth in Salome at the
Arizona Opera; and Mozart’s Requiem
at Carnegie Hall. He joined the
Metropolitan Opera roster in 2008
covering Arturo in Lucia di Lammermoor.

PETER STRUMMER
Sacristan, Tosca
Austrian bass baritone Peter
Strummer made his MOT debut in
2005’s Daughter of the Regiment. His
most recent engagements include
Sacristan in Tosca with New York City
Opera and Seattle Opera; Magnifico in
La Cenerentola and Dulcamara in
L’Elisir d’Amore with the Atlanta Opera;
Bartolo in Il Barbiere di Siviglia with
Austin Lyric Opera, Atlanta Opera, Opera Lyra
Ottawa, Manitoba Opera, and Calgary
Opera; Bartolo in Le Nozze di Figaro at
Palm Beach Opera and Atlanta Opera;
Daland in Der Fliegende Holländer with
the Syracuse Symphony; and in concert,
Beethoven’s Symphony No. 9 with the
Israel Symphony Orchestra and Dvorak’s
Stabat Mater with the Jerusalem
Symphony Orchestra.
TODD THOMAS
Baron Scarpia, Tosca

Verdi baritone Todd Thomas makes his MOT debut as Scarpia in Tosca. He recently earned critical acclaim in North America as Falstaff and Count di Luna in Il Trovatore with the Seattle Opera; Rigoletto with the Palm Beach Opera and Austin Lyric Opera; Count di Luna in Il Trovatore with the Manitoba Opera and Indianapolis Opera; Amonasro in Aida with the Nashville Opera and Opera Carolina; and Iago in Otello and Renato in Un Ballo in Maschera with the Des Moines Metro Opera. He 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.

DONALD THOMAS
Lighting Designer, Tosca

Lighting Designer Donald Edmund Thomas made his MOT debut in the 2006 production of Salome. He has designed productions for noted companies including L'Opera de Montreal, Seattle Opera, Dallas Opera, Palm Beach Opera, Florida Grand Opera, Florentine Opera in Milwaukee, Opera Carolina, New Orleans Opera, Arizona Opera, Fort Worth Opera, and Kentucky Opera, among others. Most recent lighting productions include Tosca at Lyric Opera of Kansas City and Arizona Opera, I Pagliacci for the Seattle Opera, Otello and Rigoletto at Palm Beach Opera, Aida and Il Trovatore with the Atlanta Opera, and the world premiere of David DiChiera's Cyrano with Michigan Opera Theatre and Opera Company of Philadelphia.

BERNARD UZAN
Stage Director, Tosca

A native of France, Bernard Uzan’s long history with MOT began with his debut as stage director for Faust in 1983. His extensive background in the arts includes success as a general director, artistic director, stage director, librettist, designer, actor, novelist, and an artists’ manager. As a stage director and a producer, 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 the Michigan Opera Theatre and Opera Company of Philadelphia to acclaim. Mr. Uzan is a graduate of the University of Paris, with Ph.D.’s in Literature, Theatrical Studies and in Philosophy. In 2008, Mr. Uzan’s first novel, The Shattered Sky, was published in both French and English.

MARY ELIZABETH WILLIAMS
Floria Tosca, Tosca (15, 22)

Lyric-spinto soprano Mary Elizabeth Williams made her MOT debut as Cilla in Margaret Garner in 2008. She has most recently made debuts at the Seattle Opera, Indianapolis Opera and Kentucky Opera as Leonora in Il Trovatore; at the Arizona Opera and New Orleans Opera as Tosca; at the Spoleto Festival U.S.A. as Goddess of the Waters in Amistad; and at the Atlanta Opera as the title role of Aida and Serena in Porgy and Bess. She was a winner of the International Singing Competition of Clermont-Ferrand and the Lyric Artist prize given every year by the Opéra Bastille’s Cercle Carpeaux.

Barbara Gibson Young Artist Apprentice Program

ANDREW GRAY
Joyce H. Cohn Young Artist

Masetto, Don Giovanni, Cesare Angelotti, Tosca

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

EDWARD HANLON
Sciarone, Tosca

Bass Edward Hanlon makes his Michigan Opera Theatre debut as Sciarone in Tosca. A 2009 Metropolitan Opera Competition Regional Diamond Wendelboe Award Winner and runner-up in the Birmingham Musicaux Voice Competition, Mr. Hanlon recently performed in U of M productions of Le Nozze di Figaro (Figaro), Albert Herring (Inspector Budd), Eugene Onegin (Prince Gremin), La Bohème (Colline) and Postcard from Morocco (the Bass). Upcoming engagements include A Midsummer Night’s Dream (Bottom) with the University of Michigan, Lucia di Lammermoor (Raimondo) with Arbor Opera Theatre and covering Masetto in La Bohème with Ash Lawn Opera Festival.
Great Things Happen in Education when Corporations Partner with the Arts!

In a special partnership with JPMorganChase, MOT’s department of Community Programs will be working in Fredrick Douglass High School and Detroit International Academy in Detroit to educate students on the dangers of domestic violence based on themes from the opera Don Giovanni. Director of Community Programs Karen V. DiChiera, will lecture alongside noted historians and experts Wallace Peace, Lamar Richardson, Ann Duggan, and Louise Jefferson. Students will even get to learn and hear demonstrations from MOT singers! For more information on how your corporation can get involved in education with MOT’s Department of Community Programs, contact Michelle Deland at (313) 237-3402 or mdeland@motopera.org.

Better than ever... Learning at the Opera House Returns for 2010

Building upon the award-winning educational legacy of years past, Learning at the Opera House is once again the place to learn this summer. Running June 28 through August 8, there are programs, classes, and workshops for everyone: children, adults, and everyone in-between. Returning Learning at the Opera House programs include the popular Create and Perform class, Operetta Workshop, opera lectures, the “Lens on the City” tours in partnership with Preservation Wayne, and Opera Camp. More details on the family program and other LATOH programs will be available online at www.MichiganOpera.org.

Let MOT Touring Programs Bring the Magic to Your School or Group!

The spring 2010 season includes the following exciting programs that will travel to schools, churches, and community groups.

Footsteps to Freedom

Footsteps to Freedom chronicles the history of black Americans and the African-American experience during Black History Month and beyond! Students will learn about the rich legacy and many contributions of African Americans in today's society, grown out of the sounds, songs, rituals, music, dance, spoken word, and rhythms of ancient Kemet, now known as Africa.

The Pied Piper of Hamelin

Follow along with Michigan Opera Theatre’s touring programs as they present the Pied Piper of Hamelin by Seymour Barab as the latest touring production offering. The Pied Piper of Hamelin promises the local village that he can rid the town of its rats, and in return, the town will pay him handsomely. When the town does not fulfill its promise of payment, the Pied Piper teaches the townspeople a lesson. Like the Grimm fairy tale (only with a happy ending), children learn the value of keeping promises. Students learn geography and the differences between fairy tales and legends.

To book any touring programs for your school or group, contact Dolores Tobis at (313) 237-3429.

Congratulations MOT young artist Kisma Jordan!

Congratulations to Kisma Jordan, one of the Met Council audition winners on Saturday, January 9! She joined two other winners who will compete in the Great Lakes Regional Auditions in February 2010. Kisma’s last engagement with Michigan Opera Theatre was in the 2008 production of La Rondine and she has since appeared with the Detroit Symphony Orchestra.

John Gricaitis
Wine, Dine, Enjoy the Ballet, and Let Us do the Driving!

Join the Michigan Opera Theatre Dance council and Shiraz for an evening of wonderful food, wine, and spectacular dance. You can enjoy a three course meal at Shiraz, a premium seat for the performance, and complimentary transportation to and from the Detroit Opera House, all for only $89 per person! This package is available for the Saturday evening performance of the Tchaikovsky Ballet’s Sleeping Beauty on March 27th.

The three-course meal at Shiraz begins at 5 p.m. where you may choose a selection of appetizers, entrees, and desserts, accompanied by a glass of wine selected by Master Sommelier Madeline Triffon. Complimentary transportation from Shiraz is provided to and from the opera house if requested when purchasing tickets. Sit back and allow us to take you to the Opera House. You won’t need to worry about traffic or parking downtown!

For tickets call 313.237.SING and for group rates, call Kim Smith at 313.237.3251.

Join Other Dance Lovers for Dance Film Tuesdays

Dance lovers from all over Detroit come together for dance films, food, drink, and discussion on Tuesday evenings. The series opens on January 19 at 7 p.m. with “Divertissements: A suite of dances often found in the final acts of late 19th century ballets.” Continuing in February, just in time for Ballet Hispanico, is “Latin Nights” on February 23rd. Corps dancers are featured on March 16th during the film series, and artistic dance films are featured on April 20th. Spartacus: a full-length ballet with the Bolshoi is featured on May 25th, the final dance film night of the season.

All dance films take place at the Detroit Opera House in the Ford Center for Arts and Learning. There is a $10 charge payable at the door, and no reservations are required. For more information, call 313.237.3426.

Year-Round Dance Classes Offer Something for Everyone

Two dance schools make their home here at the Detroit Opera House: Ballet Renaissance and Soul to Sole Dance Expressions. Ballet Renaissance offers year-round dance classes for students ages 4-adult, Monday through Friday from 5-8 p.m. For more information or to register, call 313.469.0694 or visit www.balletren.org.

Soul to Sole Dance Expressions offers ballet and modern classes for beginning, intermediate, and advanced dancers on Saturday mornings from 9 a.m. to 2 p.m. For more information, or to register, call 313.378.5085 or email soulsosoleexpressions@yahoo.com. All classes are held in the Margo V. Cohen Center for Dance.

Upcoming Auditions and Classes

The Ailey School
Feb 8, 2010 at 4 p.m.
Sleeping Beauty Master Class with the Tchaikovsky Ballet
March 27, 2010 at 11 a.m.
Free with Sleeping Beauty Ticket Stub!
ABT Summer Intensive
June 28-July 23, 2010

All auditions take place at the Detroit Opera House. Please visit our website, www.MichiganOpera.org for more information regarding audition requirements.
Administration & Staff

DAVID DICHIERA, FOUNDER & GENERAL DIRECTOR

DEPARTMENT DIRECTORS
Karen VanderKloot DiChiera, Director of Community Programs & Learning at the Opera House
Carol Halsted, Director of Dance
Dewan Mitchell, Director of Bookings & Events Management
Rock Monroe, Director of Safety & Security
Laura R. Nealssohn, Director of Communications
David W. Osborne, Director of Production
Mary Parkhill, Director of Development
Jason Warzeca, Director of Theatre and Parking Center Operations

ADMINISTRATION
William Austin, Executive Assistant to the General Director
Timothy Lentz, Archivist & Administrative Assistant for Ford Center for Arts and Learning

COMMUNICATIONS
Kimberly A. Mogieliski, Patron & Ticket Services Manager
Michael Hauser, Marketing Manager
Kimberly Gray, Ticket Services Assistant Manager
Jane Kennedy Coe, Ticket Services Assistant Manager
Tunisia Brown, Communication & Ticket Services Associate
Felicia Burgess, Administrative Assistant
Mitchell Carter, Website Coordinator
Rebekah Johnson, Public Relations Coordinator
John Grigaitis, Photographer
Crystal Cee, Account Executive, Solomon Friedman Advertising
Toby Faber, BRAVO Sales
Bill Carroll, Public Relations Volunteer

COMMUNITY PROGRAMS
Mark Vondrak, Associate Director & Tour Manager
Betty Lane, Operations Manager & Singing Voice Specialist
Dolores Tobis, Marketing Manager

TOURING ARTISTS OF COMMUNITY PROGRAMS
Betsy Bronson, Maria Cimarelli, Dan Greig, Bernard Holcomb, Joseph Jackson, Lois Kaarre, Betty Lane, Debbie Lannen, Amy Dolan Malaney, Kim Parr, Michael Parr, Madelyn Porter, David Pulice, Amanda Sabelhaus, Karl Schmidt, Trish Shandor, Christopher Vaught, Mark Vondrak, Alvin Waddles, Karin White

COMPUTER SERVICES
John Grigaitis, Information Technology Manager
Shelly Ratliff, LAN Administrator

DANCE
Kim Smith, Administrative Assistant

DEVELOPMENT
Kim-Lan Trinh, Associate Director of Development, Planned Giving & Major Gifts
Danielle DeFauw, Boutique Manager
Michelle DeLand, Corporate Campaign Manager
Carolyn Geck, Assistant Project Manager, BravoBravo! 2010

Jane Fanning, Annual Fund Manager
Heather Hamilton, Special Projects Manager
Katherine Kucharski, Foundation & Government Grants Manager
Stephani Yates, Dance Patron Circle Campaign Manager & Project Manager, BravoBravo! 2010

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

DETOUR OPERA HOUSE

HOUSE MANAGEMENT
Randy Elliott, House Manager

FACILITIES MANAGEMENT
Dennis Wells, Facilities Manager
Jesse Carter, Senior Building Engineer
Demetrius Barnes, Building Engineer
Robert Mettetal, Building Engineer
Timothy Johnson, Building Maintenance
Bernard Williams, Building Maintenance
Ben Latimer, Building Maintenance

FOOD & BEVERAGE
Angela Donaldson, Food & Beverage Manager
Lashanya Littlejohn, Assistant Food & Beverage Manager
Corey Scott, Executive Chef

SAFETY & SECURITY
Lt. Lorraine Monroe, Supervisor
David Marshall, Dave Williams, Stage Door Officers
Darryl Gramham, Lamont McPhail, Pamela Scott, Sgt. Daryl Stuckey, Control Center Officers

Detroit Opera House www.MichiganOpera.org BRAVO 33

DETOUR OPERA HOUSE PARKING CENTER
Robert Neil, Manager
Paul Bolden, Event Manager for Parking

PRODUCTION

ADMINISTRATION
Elizabeth Anderson, Production Coordinator
Sharon Faulkner, Production Administrator
Ken Saltzman, Stage Manager
Matt Jackson*, Nan Luchini*, Assistant Stage Managers
Nancy Krolkowski, Production Volunteer

MUSIC DEPARTMENT
David DiChiera, Music Director
Suzanne Mallare Acton, Assistant Music Director & Chorus Master
Roberto Mauro, Artistic Consultant
Diane Bredekens, Orchestra Personnel Manager
Jean Schneider, Repetiteur

TECHNICAL & DESIGN STAFF
Daniel T. Brinker, Technical Director
Monika Essen, Property Master & Scenic Artist
Kendall Smith, Lighting Coordinator
Andrew Griffin, Asst. Lighting Designer & Asst. Technical Director
Dee Dorsey, Supertitle Operator
Rudi Lauermann, Recording Engineer
Orsin Thanasi, Technical Assistant

COSTUMES
Suzanne M. Hanna, Costume Director
Laura Brinker, Cutter/Draper
Alice Moss, Wardrobe Mistress
Katie Hein, First Hand
Susan A. Fox, Margaret Bronder, Stitchers
Monika Essen, Costume Painter

MAKEUP & HAIR
Sarah Hatten, Designer
Elizabeth Geck, Assistant Wig & Makeup Designer

STAGE CREW
John Kinsora, Head Carpenter
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

* Don Giovanni
+ Tosca
Family Album

Opera Ball Parties 2009

Bunny Kratchman, host, with Dr. DiChiera

Mel Lester, Doreen Hermelin, and Joy Nachman

Ruth Rattner, Mary Lou Zieve

Suzanne and Joe Orley

Guests at Ethan and Gretchen Davidson’s Opera Ball Party

David DiChiera, Steven Mercurio, Maria Ewing, and George Bulanda

Photos by John Grigaitis

Ethan and Gretchen Davidson
Michigan Opera Theatre Orchestra

Violin I
Charlotte Merkerson, Concertmaster+
Laura Leigh Roelofs, Assistant Concertmaster+
Velda Kelly+
Bryan Johnston+
Beth Kirton+
Molly Hughes+
Janet Sullins
Elizabeth Rowin
Andrew Wu

Violin II
Victoria Halton+
Brooke Hoplamazian+
Daniel Stachyra+
Henrik Karapetyan+
Anna Weller+
Tamara Sherman
Julia Kurtysy

Viola
John Madison+
Scott Stefanko+
James Greer

Kathleen Grimes+
Barbara Zmich+
Julianne Zinn

Cello
Nadine Deleury*+
Diane Bredesen+
Robert Reed+
Andrew McIntosh
John Latzko
Eugene Zenzen

Bass
Derek Weller*+
Clark Suttle+
Shawn Wood

Flute
Pamela Hill*+
Laura Larson+
Dennis Carter

Oboe
Stephanie Shapiro*
Sally Pituch+
–Oboe/English Horn

Clarinet
Brian Bowman*+
J. William King+

Bassoon
Pawel Wnuk*+
Roger Maki-Schramm

Horn
Andrew Pelletier+
Carrie Banfield+
Susan Mutter
Tamara Kosinski

Trumpets
David Ammer*+
Gordon Simmons+

Trombone
Maury Okun*+
Greg Near+
Ava Ordman
Edward Hickman

Cimbasso
Phillip Sinder

Harp
Patricia Terry-Ross*+

Timpani
Keith Claeyss

Percussion
John Dorsey*+
David Taylor

Harpischord/Organ
Jean Schneider

* Principal
+ Michigan Opera Theatre
Core Orchestra
Detroit Federation of Musicians
American Federation of Musicians

Michigan Opera Theatre Chorus

Carol Ambrogio Wood
Sloane Artis
Ryan Banar
Heidi Bowen
Kim W. Brooks
Cynthia Brundage
Fred Buchalter
Amanda Cantu
Patrick Clampitt
Gerianne Ditto
Rebecca Eaddy
Ken Ebaugh
Brandy Ellis
Marko Farion
Kurt Frank
Yvonne Friday
Conda Green
Quishaun Hill

Bernard Holcomb
Branden C. S. Hood
Richard Jackson
DeAnna Johnson
Tom Kabala
Jacqueline King
Brian Leduc
Kim Millard
Allison Minando
Elizabeth Mitchell
Annie Radcliffe
Eliana Riley
Tanya Roberts
Aaron Sanko
Monica Scaikey
Ken Shepherd
Ramesh Srinivasan
Stephen Stewart

Jason Thomas
Lucy Thompson
Christopher Vaught
Justin Watson
Norman Weber
Tamara Whitty
Amber Williams

The American Guild of Musical Artists is the official union of the Michigan Opera Theatre Chorus

MOT Children’s Chorus

May 15, 19, 22
Jamila Ammary
Elena Bakaluka
Brooke Bliznik
Miles Eichenhorn
Emma Hintzen
Caroline Hofman
Ryan Hurley
Brittany Johnson
Cheyenne Johnson
Leah Linenfelser
Dylan Marcero
Kaitlin McBride
Emily Michielutti
Olivia Motzer
Grace Muawad
Madeleine Reardon
Isabel Rocha
Ameerah Shakoor
Madeline Thibault
Malaya Watson
Jasmine Zhao
Katherine Zhao

May 21, 23m
Alex Capeneka
Natalie Chaiken
Darbi Dombrowski
Dylan Drean
Alyssa Dsouza
Klara Eickhoff
Ursula Fuller
Nyjae Jones
Anne Koziara
Natalie Krauss
Alaina Matthews
Kyle McGuirk
Christina O’Neil
Kristine Overman
Ruth Richards
Sam Slocum
Taylor Stark
Madalyn Tenace
Jessica Tifft
Christina Wallag
Christina Walrad
Lauren Wickett
Alexis Williams

Detroit Opera House www.MichiganOpera.org BRAVO 35
Ensuring the Future

Imagine a gift that outlives you—that touches future generations in your absence—to experience and enjoy the world of opera.

That’s the goal of the Avanti Society, Michigan Opera Theatre’s Planned Gift Recognition Program.

The Avanti Society represents a designated group of friends of Michigan Opera Theatre who have made plans to include the organization in their estate plans—whether by will, trust, insurance, or life income arrangement. Membership in the Avanti Society is open to all.

Members of the Avanti Society receive a beautifully designed lapel pin, recognition at the annual Avanti Evening and invitations to special events and performances, and are listed as members in our program books throughout each season.

AN AVANTI FOR TOMORROW

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

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

Confidential Reply: Please return this form to Kim-Lan Trinh, Michigan Opera Theatre, 1326 Broadway, Detroit, MI 48226, or e-mail ktrinh@motopera.org

Phone (day) ____________________________________________ (eve) ____________________________________________
Best time to call: ____________________________________________

☐ Yes, please send information regarding planned gifts.
☐ I/we already qualify for the Avanti Society

Please briefly describe the estate gift that qualifies you for membership (all information submitted will be kept confidential):

____________________________________________________________________________________________________________________________________________________
____________________________________________________________________________________________________________________________________________________
____________________________________________________________________________________________________________________________________________________
____________________________________________________________________________________________________________________________________________________

THE AVANTI SOCIETY MEMBERS

Mr. Robert G. Abgarian
Mr. & Mrs. Robert A. Allesee #
Mrs. Adel Amerman* # +
Dr. Lourdes V. Andaya*
Mr. & Mrs. Agustin Arbulu*
Chester & Emelde Arnold*
Mr. & Mrs. Lee Barthel
Mr. & Mrs. J. Addison Battush*#
Mr. & Mrs. Brett Batterson*
Mr. & Mrs. Mandell Berman
Mr. & Mrs. Art Blair*
Mr. Robert Bomier
Gwen & Richard Bowly
Mary C. Caggio
Roy E. & Ilse Calcagno*
Gladys Caldroney*
Dr. & Mrs. Victor J. Cerenak*
Mr. Allen B. Christman
Mr. & Mrs. Robert C. Comstock#
Dr. Robert A. Cornette* #
Mr. & Mrs. Tarik Daoud* #
Mr. Thomas J. Delaney
Ms. Marjorie Adele DeVilleg
Mr. & Mrs. Robert E. Dewar* #
Mr. James P. Diamond
Dr. David DiChiera #
Karen VanderKloe DiChiera* #
Ms. Mary Jane Doerr#
Mr. & Mrs. Charles H. Duncan#
Mrs. Charles M. Endicot* #
Mrs. Charlotte Bush Failing
Mr. & Mrs. Herb Fisher*
Mrs. Anne E. Ford **
Pamela R. Francis*
Barbara Frankel & Ronald Michalak*#
Mr. & Mrs. Herman Frankel* #
Mrs. Rema Frankel* #
Mr. & Mrs. Harvey Freeman
Mrs. Jane Shoemaker French
Mr. Edward P. Frohlich
Dr. & Mrs. Byron P. Gesorgen*#
Priscilla A. B. Goodell
Mr. Ernest Goodman
Mrs. Freda K. Goodman
Priscilla R. Greenberg, Ph.D. *#
Mr. & Mrs. Stephen Hagopian
Mr. Lawrence W. Hall*
Mr. & Mrs. Jerome Halperin*
Mrs. Robert M. Hamady
Mr. David Handleman* #
Mr. Kenneth E. Hart*#
Mr. & Mrs. Eugene L. Harwig*
Dr. & Mrs. Gerhard A. Hein
Ms. Nancy B. Henk
Ms. Mary A. Hester
Mr. Bruce Hillman
Karen & Derek Hodgson
Mr. Gordon V. Hotalmen
Dr. Cindy Hung*
Mr. Carl J. Huss
Kristin Jaramillo*
Mr. Donald Jensen*
Ms. Helen Barbara Johnston
Mr. & Mrs. Robert Klemm#
Mrs. Josephine Kleiner
Mr. & Mrs. Erwin H. Klopfet* #
Mr. & Mrs. Daniel Kolton
Misses Phyllis & Selma Korn*
Mr. & Mrs. Arthur Krolikowska*
Mr. Max Lepler & Mr. Rex Dotson
Mr. Philip Leon
Mrs. Wade H. McCree*
Ms. Jane McKeen*
Mrs. Lucie B. Meiningerm
Drs. Orlando & Dorothy Miller*
Monica Moffat & Pat McGuire
Mrs. Ella M. Montroy
Mr. Ronald K. Morrison*
Ruth Rawlings Mott
Mrs. Betty J. Mueller
Dr. & Mrs. Stephen Munk
Jonathan F. Orser
Ms. Julie A. Owens
Mr. Dale J. Pangonis*
Mary & Charles A. Parkhill
Mrs. Elizabeth Pescenye
Clarice Odgers Pecson
Mr. Thomas G. Porter
Mr. Richard M. Raisin*
Mrs. Ruth F. Rattner* #
Mr. Joshua Rest
Marguerite & James Rigby*
Mr. Bryan L. Rives
Ms. Patricia Rodzik*
Mr. Mitchell J. Romanowski
Ms. Joanne B. Rooney
Ms. Susan Schooner*
Drs. Heinz & Alice Platt
Schwarz* 
Mrs. Frank C. Shaler* 
Ms. Laura Sias
June & Harold Siebert
Mrs. Marge Slezk
Ms. Anne Sullivan Smith
Phyllis Funk Snow*
Mr. Edward L. Stahl
Mr. & Mrs. Richard Starlweather* # +
Mrs. Mark C. Stevens* #
Mr. Stanford C. Stoddard
Jonathan Swift & Thomas A. St. Charles*
Mr. Ronald F. Switzer*
Ms. Mary Ellen Tappan* #
Donald & Margaret Thurber* 
Mr. Edward D. Tusset*
Mr. & Mrs. George Vincent* # +
Mr. J. Ernest Wilde
Mrs. Amelia H. Wilhelm* #
Mrs. Helen B. Wittenberg
Elizabeth & Walter P. Work*
Mary Lou & Larry Zangerle
Mr. & Mrs. George M. Zeltzer*
Avanti Logo & Pin Design
Monica Moffat & Pat McGuire

Keys:
* Founding Members
# Touch the Future donors
+ Avanti Society Sponsors
*Italics = deceased members
Contributors to Michigan Opera Theatre’s Campaign to Restore the Detroit Opera House


We also thank the many donors who contributed gifts below $5,000 for their commitment and belief in the Detroit Opera House project.

$5,000,000 + Ford Motor Company The Kresge Foundation

$2,000,000 to $4,999,999 The Chrysler Foundation General Motors Corporation The State of Michigan

$1,000,000 to $1,999,999 Mr. & Mrs. Robert A. Allesie Eugene Applebaum Family Foundation Lee & Floy Barthel Mr. & Mrs. John A. Boll, Sr. Herman & Sharon Frankel Daniella & Peter Karmanos John S. and James L. Knight Foundation The Skillman Foundation

$500,000 TO $999,999 Anonymous Bank of America JPMorgan Chase The Cohen Family Philanthropic Fund of the Community Foundation for Southeastern Michigan Comerica Detroit Grand Opera Association DTE Energy Foundation Mr. & Mrs. Max M. Fisher Herman & Barbara Frankel Mr. & Mrs. Samuel Frankel Mr. & Mrs. William H. Frankel, Sr. Leaf Corporation Mr. & Mrs. Harry A. Lomanos McGovern Fund Mr. & Mrs. Roger S. Penske Ralph L. & Winifred E. Folk Foundation Mr. & Mrs. R. Jamison Williams, Sr.

$250,000 TO $499,999 A&A AT & T BASF Corporation Mr. & Mrs. Philip E. Benton, Jr. Mandell & Madeleine H. Berman Foundation Blue Cross and Blue Shield of Michigan Dayton Hudson Foundation/ Hudson’s Mr. & Mrs. Robert E. Dewart Ghafari Associates, Inc. Robert & Alice Gustafson Hudson-Webber Foundation Kmart Corporation Mr. & Mrs. Paul Lavins Michigan Corporation Nonprofit Facilities Center Raymond C. Smith Foundation of the Community Foundation for Southeastern Michigan Mr. & Mrs. George Strambos Mr. & Mrs. Lynn A. Thielman

TRW Foundation Mr. & Mrs. George C. Vincent Mr. & Mrs. Alvin Wasserman Mr. & Mrs. R. Jamison Williams, Jr.

$100,000 TO $249,999 Mr. & Mrs. J. Eugene A. Angotti, Jr. Mr. & Mrs. Donald C. Austin Mr. & Mrs. Lomanos Bray Mr. & Mrs. Richard A. Brodie Vicki & Tom Celani The Hon. & Mrs. Avern L. Cohn Comau Pico Daimler Chrysler Services Mr. & Mrs. Tank Davoud DeRoy Testamentary Foundation Dickinson Wright PLLC Downtown Development Authority, City of Detroit DTE Energy/MichCon Foundation El Paso Energy Foundation Mr. & Mrs. Roland C. Eugenio Mr. & Mrs. Paul E. Ewing Jennifer & David Fischer Barbara Frankel & Ron Michalka Mr. & Mrs. Preston B. Happel Mr. & Mrs. Robert Klein Mr. & Mrs. Thomas M. Krikorian Oliver Dewey Marcks Foundation National City Bank of Michigan Opus One Karen & Drew Peslar Foundation Mr. & Mrs. Irving Rose Mrs. Carolyn L. Ross Mr. Anthony L. Soave Walbridge Aldinger Company Mr. & Mrs. Charles L. Williams, Jr.

$50,000 TO $99,999 Dr. & Mrs. Roger M. Ajluni AlliedSignal Foundation Inc. Dr. Lourdes V. Andaya Anonymous Dr. & Mrs. Augustin Arbulu Mr. & Mrs. Paul B. Baer Mr. & Mrs. Don H. Barden Mr. & Mrs. J. Addison Bartush Mr. Thomas Cohn Consumers Energy Foundation Mr. & Mrs. Marvin L. Danto Deloitte & Touche LLP The Detroit News/Cannett Foundation Dr. David DiChiera Rosanne & Sandy Duncan Mrs. Grace M. Endicott Mr. & Mrs. Alex Erdeljan Mr. & Mrs. Alfred J. Fisher, Jr. Dr. Marjorie M. Fisher Anne E. Ford Mr. & Mrs. Stanley Frankel Mr. Edward F. Frohlich The G. G. & T. C. Foundation Mr. & Mrs. Alan L. Gormick Mr. & Mrs. John C. Griffin Handleman Company David & Linda Handleman Mr. & Mrs. E. J. Hartmann Alice Kales Hartwick Foundation Mr. & Mrs. & Mrs. Hermelin Huntington National Bank Mr. & Mrs. Verne G. lstock Mr. & Mrs. Richard Janes Mrs. Sylvia Jacques Johnson Controls Foundation William & Ellen Kahn Champaign, Flossy, Linda, Benjamin & Anne Florence Kaufman Memorial Trust Mr. Gerald Knechtel Mr. & Mrs. Mike Kojaian Nancy & Paul Laume Mr. Alphonse S. Lucarelli Mr. & Mrs. Eugene A. Miller Million & Company Newman Marcus Lindsey D. Nelson Foundation Mr. & Mrs. Irving Nusbaum Mr. & Mrs. S. Paul Nussbaum Mr. & Mrs. Joseph Orley Mr. & Mrs. Donald E. Petersen Mr. & Mrs. Harold A. Poling Mr. & Mrs. David Pollack PVS Chemicals Inc. Mrs. Ruth Rattner/Ann F. Katz & Norman D. Katz Mr. & Mrs. Alan E. Schwartz Mr. & Mrs. Donald E. Schwendemann Mrs. Rosemary Skupny Mr. & Mrs. S. Kinnee Smith, Jr. Mr. Richard A. Sonenklar Mr. & Mrs. Stanford C. Stoddard Thyssen Inc., N.A. Mr. & Mrs. C. Thomas Toppan Mr. & Mrs. Herbert Tynner The Samuel L. Westerner Foundation Dr. & Mrs. Clyde Wu

$25,000 TO $49,999 Mr. & Mrs. Douglas F. Allison Anonymous Mr. & Mrs. Gebran S. Anton Mrs. Brian V. Balian Mrs. Loris G. Birnkrant The Dayton News/Cannett Foundation The Wayne Bookers Chausseur Foundation The Budd Company Covansys Corporation Cran Communications Inc. Julia D. Doyle & John C. O’Meaux Larry & Dodie Davis Delphic Distribution Mrs. Margaret Demand Detroit International Bridge Company Eaton Corporation Ernst and Young Mr. & Mrs. Herbert Fisher Mrs. Aaron H. Gershenson Andrew & Sue Gursky Giancamillo The Gilmour Fund Hilda & Joel Hamburger Mr. & Mrs. Kenneth E. Hart Julius & Cynthia Huebner Foundation Mario & Jane Iacobelli The Hon. & Mrs. Joseph N. Impastato Kenwal Steel Corporation Mr. & Mrs. Ronald C. Lampe Robert & Victoria Liggett Magna International The Hon. Jack & Dr. Betty Arrington-Maritz Ann & William McCormick, Jr Mr. & Mrs. E. R. Milner Mr. & Mrs. E. Michael Mitchill Mrs. Jennifer Nasser Mr. & Mrs. Harry Nosanchuk Mr. & Mrs. Robert T. O’Connell Frances H. Parchells Memorial Foundation Mr. & Mrs. Hughes L. Ponik Mr. & Mrs. & Mrs. J. Louis Prowse Mr. & Mrs. & Mrs. J. Louis Prowse Mr. & Mrs. Robert C. Roy & Maureen Roberts Mr. & Mrs. Jack Robinson Mr. & Mrs. Richard H. Rogel Mrs. Louis R. Ross Dr. Hershel & Lois Sandberg Richard Sanders The Sandy Family Foundation Mrs. Emma L. Schaver Mr. & Mrs. Shirley A. Schenck Diane & Morton Scholnick Mrs. Jennifer Nasser Mr. & Mrs. & Mrs. Ronald C. Shank Mr. & Mrs. & Mrs. Ronald C. Shank Mr. & Mrs. Michael L. Seidelman Mr. & Mrs. & Mrs. Ronald C. Shank Mr. & Mrs. & Mrs. Ronald C. Shank Mr. & Mrs. & Mrs. Ronald C. Shank

$15,000 TO $24,999 AIC Alcan Aluminum Corporation Aldo Company Mr. & Mrs. Robyn J. Allison Temple Brothers, Sott, Denn & Driker, Inc. Mr. & Mrs. John R. Edman Mr. & Mrs. Burton D. Farbman Ellen & Richard Farbman Mr. & Mrs. Robert E. Dewar Mr. & Mrs. Kenneth H. Fox Ann & Larry Garberding Keith & Eileen Gifford General Motors Corporation Mr. & Mrs. Susan H. Gifford Gordon V. Hoalmen Trust Mr. & Mrs. David Jacknow Mr. & Mrs. William V. Johnston Mr. & Mrs. Maxwell Jospey Mr. & Mrs. John Kaplan Bruno & Mollie Leonelli Mr. & Mrs. David Baker Lewis Mr. & Mrs. Walton A. Lewis Richard & Florence McBrien Dr. & Mrs. Stephen A. Munk Mr. & Mrs. & Mrs. John V. Balian Mr. & Mrs. Mr. & Mrs. John V. Balian Corning Inc. Mr. & Mrs. David B. Herrlein Mr. & Mrs. & Mrs. Donald E. Hoff Mr. & Mrs. & Mrs. Donald E. Hoff Mrs. Robert C. Johnson Mr. & Mrs. Jack Robinson Mr. & Mrs. & Mrs. Ronald C. Shank Mr. & Mrs. & Mrs. Ronald C. Shank Mr. & Mrs. & Mrs. Ronald C. Shank Mr. & Mrs. & Mrs. Ronald C. Shank

$10,000 TO $14,999 Mr. & Mrs. Thomas V. Angotti Anonymous Mr. & Mrs. Chester Arnold Mrs. Irene M. Barbour Barris, Sott, Denn & Driker, Inc. Mr. & Mrs. Gertrude Berlin Steel Corporation Mr. Charles A. Bishop Mr. & Mrs. Bernard J. Brodsky Mr. & Mrs. Peter D. Cummings Mr. & Mrs. Donald Cutler Mr. & Mrs. John W. Day, Jr. David & Joanne Denn Mr. & Mrs. Karen VanderKloot Mr. & Mrs. Dr. Charles Farbman Mr. & Mrs. Karen VanderKloot Mr. & Mrs. Karen VanderKloot Mr. & Mrs. Karen VanderKloot Mr. & Mrs. Karen VanderKloot

Contributors to Annual Campaigns

Michigan Opera Theatre gratefully acknowledges the generous corporate, foundation, government and individual donors whose contributions were made between July 1, 2008 and June 30, 2009. Their generosity plays an integral part in the company’s financial stability, necessary for producing quality grand opera and dance, and award-winning educational activities.

CORPORATE SUPPORT

OPERA & DANCE

SIGNAL BENEFACITOR

$50,000 – $199,999

The Chrysler Foundation
Dance Season Sponsor
Alvin Ailey American
Dance Theater
Performance Sponsor
ArvinMeritor
Madame Butterfly
Performance Sponsor
Margaret Garner
Educational Program Sponsor
Golf Outing Bronze, Tee &
Dinner Sponsor
Bank of America
Sunday Series Sponsor
Margaret Garner
Performance Sponsor
Compuware Corporation
Margaret Garner
Opening Night Performance
Sponsor

MAJOR BENEFACITOR

$25,000 – $49,999

ArvinMeritor
Madame Butterfly
Performance Sponsor
Margaret Garner
Educational Program Sponsor
Golf Outing Bronze, Tee &
Dinner Sponsor
Bank of America
Sunday Series Sponsor
Margaret Garner
Performance Sponsor
Compuware Corporation
Margaret Garner
Opening Night Performance
Sponsor

BENEFACITOR

$15,000 – $24,999

AAA of Michigan
Opera Ball Silver Sponsor
Alix Partners LLC
Nutcracker Gala Sponsor

PATRON

$2,500 – $4,999

24grille
BravoBravo! Crystal Leaf
Sponsor
Boyle Burdett
BravoBravo! Crystal Leaf
Sponsor
Citron Energy Group
BravoBravo! Crystal Leaf
Sponsor
Colasanti Construction
Services
IATSE – Local 38
Peace Tree Investments LLC
BravoBravo! Crystal Leaf
Sponsor
Politically Smart, LLC
BravoBravo! Crystal Leaf
Sponsor
Siebert Brandford Shank &
Co. LLC
Alvin Ailey American
Dance Theater
Student Ticket Sponsor
General Motors Corporation
Opera Ball Silver Sponsor
Germack Pistachio Co.
Opera Ball Silversponsor
Hard Rock Cafe
BravoBravo! Entertainment
Sponsor
Levitation Staging Inc.
BravoBravo! Platinum Leaf
Sponsor

FELLOW

$10,000 – $14,999

Bud Light Lime
BravoBravo! Platinum Leaf
Sponsor
Dow Automotive
Alvin Ailey American
Dance Theater
Performance Sponsor
MG M Grand Detroit
Alvin Ailey American
Dance Theater
Student Ticket Sponsor
BravoBravo! Platinum Leaf
Sponsor

SUSTAINER

$5,000 – $9,999

Commercial Maintenance, Inc.
BravoBravo! Gold Leaf
Sponsor
Golf Outing Titanium
Sponsor
McDonald’s McCafe
BravoBravo! Gold Leaf
Sponsor
Miller Canfield Paddock &
Stone PLC
Nutcracker Sponsor

DONOR

$1,000 – $2,499

Ash Stevens
Barns, Sott, Denn & Driker, PLLC
Golf Outing Titanium
Sponsor
Clark Hill PLC
BravoBravo! Bronze Leaf
Sponsor
Foley & Lardner LLP
BravoBravo! Bronze Leaf
Sponsor
Northern Trust Bank
Nutcracker Sponsor

FOUNDATIONS & GOVERNMENT

SUPPORT

OPERA & DANCE

GOVERNMENT

Michigan Council for Arts
and Cultural Affairs
National Endowment for the Arts

$100,000 +

The Kresge Foundation
McGregor Fund

RBC Wealth Management
Golf Outing Golf Club
Sponsor
Solomon Friedman
Advertising
Golf Outing Beverage Cart
& Tee Sponsor
The Michigan Front Page
BravoBravo! Bronze Leaf
Sponsor
Wolverine Packing
Company

$30,000 – $99,999

J. Ernest & Almena Gray
Wilde Fund
Mandel L. and Madeleine
H. Berman Foundation
MOT Children’s Chorus
Sponsor
Max M. and Marjorie S.
Fisher Foundation
Oliver Dewey Marcink
Foundation
Margaret Garner
Educational Outreach
Sponsor
General Operating
Support
The William Randolph
 Hearst Foundation

$10,000 – $29,999

Arts Midwest
Hubbard Street Dance
Performance Sponsor
Joffrey Ballet Nutcracker
Performance Sponsor
DeRoy Testamentary
Foundation
Young Artist Apprentice
Program Sponsor
Carmen Performance
Sponsor
Ann and Gordon Getty
Foundation
Alice Kales Hartwick
Foundation
Hudson-Webber
Foundation
Sage Foundation
Shirley K. Schaefer
Foundation
Alvin Ailey American Dance
Theater Residency Sponsor
The Elizabeth, Allan and
Warren Shelden Fund
Iida & Conrad H. Smith
Endowment for the
Michigan Opera Theatre
Carmen Performance
Sponsor
Matilda R. Wilson Fund

$5,000 – $9,999

The Karen & Drew Peslar
Foundation
The Herbert and Elsa
Pontr sing Foundation
Louis and Nellie Sieg Fund
Golf Outing Bronze
Sponsor
Dance Sponsor
General Operating
Support
Mary Thompson
Foundation

David Handelman, Sr.
Medina Studio, Center for
Arts & Learning
Daniele & Peter Karmanos
Broadway Façade
William & Ellen Kahn
Co-Star Dressing Room
Chaim, Fanny, Louis,
Benjamin & Ann Florence
Kaufman Memorial Trust
Grand Lobby Side
Chandelier
Wallis & Robert M. Klein
Grand Lobby Staircase
Mirror
DeLores & Paul Lavnis
Grand Lobby Side
Chandelier
Grand Lobby Staircase
Mirror
Leat Corporation
Rehearsal Studio I Lobby
Trustee Circle Level in
Opera Hall
The Lomason Family
The William K. & Neva
Lomason Opera Lounge
Oliver Dewey Marcink
Foundation
Third Floor Promenade
Staircase Lobby to 2nd
Floor, Madison
MichCon Foundation
Grand Lobby Boutique
The Karen & Drew Peslar
Foundation
Co-Star Dressing Room
Mr. & Mrs. John Rakolta
Rehearsal Studio II
Mr. & Mrs. Irving Rose
Patron Elevator, John R
Tower
Mrs. Carolyn L. Ross
Grand Lobby Staircase
Mirror
Raymond C. Smith
Foundation Fund of the
Community Foundation for
Southeast Michigan
Raymond C. Smith Lobby
Mr. & Mrs. Lynn Townsend
Trustee Lobby, Broadway
Mr. & Mrs. George C.
Vincent
Madison Lobby
Mr. & Mrs. Alvin
Wasserman
Box Level Promenade
Dr. & Mrs. Sam Williams
Barbara Gibson Stairway
Exhibit, Broadway
World Heritage Foundation
Conductor’s Dressing Room

Detroit Opera House
www.MichiganOpera.org
BRAVO
SUSTAINER $2,500 - $4,999
Mr. and Mrs. Robert A. Allese
Mr. & Mrs. Joseph Angiulli
Dr. Harold Mitchell
Arrington
Hon. & Mrs. Edward Auditor
Mr. & Mrs. Mark Alan Baun
Mart L. Mandell Haile
Berman Foundation
Lee & Paul Bizman
Mrs. Margaret Borden
Mr. & Mrs. Richard Bowly
Dr. Carol S. Chadwick &
Mr. H. Brooks Butlerson
Mr. & Mrs. Alfred
Cheesbrough III
Hon. & Avern L. Cohn
Dr. Mary Conroy
Dr. Laurence Corrigan
Mrs. Mary Rita Cuddothy
Mr. Victor Curatolo
Ms. Joanne Danto &
Dr. Arnold Weingardener
Julia Donovan Darlow &
John C. O'Meara
Mr. & Mrs. Todd D'Avignon
Leslie Desmond & Philip
Stoffregen
Mr. & Mrs. Cameron B.
Duncan
Dr. Charles H. Duncan
Dr. Rama Eronstof & Mr.
Sanford Frankel
Mr. & Mrs. Paul E. Ewing
Mr. & Mrs. Lloyd C. Fell
Mrs. Max M. Fisher
Mr. & Mrs. Scott Frankel
Mr. & Mrs. Harvey Freeman
Mr. & Mrs. James Garavaglia
Ms. & Mr. Andrew
Gacianelli
Mr. & Mrs. David
Handleman
Mr. & Mrs. Eugene Hartwig
Mr. & Mrs. Derek Hodgson
Mr. William Hulsaker
Eleanor & Alan Israel
Mr. & Mrs. Verne G. Isrock
Amy & Kent Jitlov
Mr. & Mrs. Gary E. Johnson
Mr. & Mrs. Selrang C.
Jones, Jr.
Mr. & Mrs. Maxwell Jospey
Mr. & Mrs. Martin
Kellman
Mr. & Mrs. Steve Kesler
Dr. William Kupsky
Dr. & Mrs. Myron LaBan
Dr. & Mrs. Gerald Laker
Mr. & Mrs. Paul LaVins
Mrs. Florence LoPatin
Mr. & Mrs. Naomie Lucarelli
Dr. & Mrs. Ronald Martella
Ms. Mary C. Mazure
Meyer & Anna Frents
Family Foundation
Trustees: Barbara P.
Frenkel, Marvin A.
Frenkel, Dale F. Frenkel,
Ronald R. Frenkel, Tom P.
Frenkel, Denise L. Brown,
Cindy Frenkel Kanter,
Nelson P. Lande
Mr. & Mrs. Susan J.
Heines
Ms. Anne Moroun
Dr. & Mrs. Peter Nickles
Mr. & Mrs. Joel A. Orly
Mr. Jonathan Orser
Mr. & Mrs. Brock E. Plumb
Mr. & Mrs. Bill Powlers
Mrs. Ruth F. Prunier
Mr. & Mrs. Kenneth
Robinson
Mr. & Mrs. Peter Rovan
Mr. & Mrs. Irving Rose
Mr. & Mrs. Norman H.
Rosenfeld
Mr. & Mrs. Hugh C. Ross
Mr. & Mrs. William Sandy
Ms. Georgia Scappatiucci
Dr. & Mrs. Norman R.
Schulze
Dr. & Mrs. Laurence
Schiff
Kim & Donald Schmidt
Dr. & Mrs. Robert J. Sokol
Mr. & Mrs. Frank Sonnye
Dr. & Mrs. Paul Spica
Dr. & Mrs. Susan Stephen
Dr. & Mrs. Gerald H.
Stollman
Dr. & Mrs. L. Murray
Dr. Lorna Thomas
Mr. & Mrs. C. Thomas
Toppin
Dr. Dana Zakalik &
John Weber
Mrs. Amelia H. Wilhelm
Mr. & Mrs. Christopher D.
Williams
Dr. Marilyn Williamson
Dina & Eric Winter
Mr. Andrew Wise
Mr. & Mrs. David Wus
Hon. Joan Young &
Mrs. Thomas J. Schellenberg
Mr. & Mrs. Larry Zangerle
Mrs. Paul Zuckerman
DONORS $2,000 - $2,499
Gehan & Suzanne Anton
Foundation
Mr. & Mrs. Eugene Applebaum
Mr. & Mrs. Agustin Arbuthu
Mrs. Donald J. Atwood
Dr. Anezi Bakken
Mr. John And Mrs.
Bachman
Mr. Noel Baril
Mrs. John G. Bialkowski
Mr. & Mrs. Eugene W.
Blanchard
Mr. & Mrs. G. Peter Blom
Mr. Jim Bonahous
Mrs. Betty Bright
Mr. & Mrs. Gerald Bright
Mr. & Mrs. Stephen C.
Calcagno
Mr. & Mrs. Frederick H.
Clarke
Mr. Edward Cody
Mr. & Mrs. Kenneth L.
David
Ms. Doris Elizabeth
Dewey
Mr. & Mrs. Robert Driscoll
Mr. & Mrs. Ronald E.
Eisenberg
Dr. & Mrs. William F.
Eisenstein
Mr. Susan Eisenberg
Ms. & Mr. Joel A.
Elyashevsky
Mr. & Mrs. Richard E.
Freeman
Mr. & Mrs. David G.
Friedberg
Mr. & Mrs. Donald G.
Grueneusk
Mr. & Mrs. Dina & Eric
Winter
Mr. & Mrs. Robert
Arrington
Mr. & Mrs. Ronald F.
Switzer
Mr. & Mrs. John A.
Wise, Jr.
Mr. & Mrs. William
Wong
Mr. Kantor & Mrs.
Wong
Mr. & Mrs. Theodore
Arrington
Mr. & Mrs. Joseph Angileri
Mr. & Mrs. David A. Robb
Mr. & Mrs. George Rummell,
Jr.
Mr. & Mrs. Peter J.
Poldiott
Dr. & Mrs. Joseph Richert
Mr. & Mrs. David A. Robb
Mr. & Mrs. George Rummell,
Jr.
Mr. & Mrs. Peter J.
Poldiott
Mr. & Mrs. Joseph Richert
Mr. & Mrs. David A. Robb
Mr. & Mrs. George Rummell,
Jr.
Mr. & Mrs. George Shirley
Dr. & Mrs. Paul Saitzynski
Mr. & Mrs. William Sikora
Ms. Lauren Slachta
Mr. James Slowik
Mr. Ari Smith
Mrs. Alma J. Snider
Mr. & Mrs. John Snyder
Dr. Gino Sovrar Ber
Ms. Mary Ann Stella
Dr. Mildred Ponder Sternis
Dr. & Mrs. Sheldon Stern
Dr. & Mrs. Choichi Sugawa
Ms. Elizabeth Sullivan & Dr.
Steven D. Gellman
Mr. Daniel Sullivan
Mrs. C. V. Sughrue-Mariona
Mr. Robert Sweetch & Ms.
Mary Margaret Sweeten
Hon. & Mrs. Clifford W.
Taylor
Dr. Amie Taylor
Dr. & Mrs. Lawrence
Taylor Ph. D.
Ms. Mary Teachout
Mr. & Mrs. Frank Tenkel
Mr. & Mrs. George W.
Tewksbury
Dr. Gretchen M. Thams
Jack W. Thiesen
Mr. Martin D. & Mrs. Karen
R. Todorov
Mr. & Mrs. Paul Tomboulian
Barbara & Stuart Traper
Dr. & Mrs. Gary Trock
Mr. Robert Truman
Dr. & Mrs. Vanitis K.
Vaukivicius
Joseph Valentines, DNS
Miss Lisa M. Vanier
Mr. & Mrs. Tony Ventimiglia
Mr. & Mrs. Marco Villalobos
& Lucyanne Carmona
Mr. & Mrs. Wil Viviano
Ms. Carol Ward
Ms. Ann Kirk Warren
Ms. Kathryn Waterson
Mr. & Mrs. Richard
Weisemiller
Ms. Janet Weir
Mr. Craig Wellman
Prof. Michael Wellman
Mr. & Mrs. Robert F.
Whitman
Mr. John Wilk Jr.
Mr. Richard Wilkes
Mrs. Stanley J. Winkelman &
Mr. Robert A. Kraush
Mr. & Mrs. Jon Wojalet
Mr. David D. Woodard
Mr. & Mrs. Richard D. Woods
Mr. Thomas Woods
Mr. & Mrs. Thomas V Yates
Dr. & Mrs. Gregory Zemenick
Mr. Irvin Zwicker

MAJOR GIFTS — DANCE
Sponsors
$2,500 - $4,999
Betty, Marvin & Joanne Danto
Dance Endowment
Romero & Juliet Opening
Night Performance Sponsor
Mr. George M. Zeltzer
Romero & Juliet Production
Sponsor
$15,000 - $24,999
Alex Partners LLC
Nutracker Gala
$5,000 - $9,999
Audrey & Irving Rose
Alvin Alley Student Tickets
Raising the Barre Donors
$25,000
Marlene & John Boll
Foundation

Shirley K. Schlafer
Foundation
George M. Zeltzer
$20,000
Michael Tweddle
$10,000
Debra Bernstein-Siegel
Joanne Danto & Arnold
Weingard
Betty & Marvin Danto
Linda Dresner Levy &
Edward Levy
$5,000
Maggy & Robert Allee
Dr. David DiChiera
Ruth Rattner
$2,500
Dr. Judy Goodman
Marsha & Jeffrey Mro
Linda & Ron Powers
Gilbert & Lila Silverman
Foundation

INDIVIDUAL SUPPORT — DANCE PATRONS
CONDUCTOR
$2,500 - $4,999
Mr. & Mrs. Lee Barthel
Mrs. Barbara Frankel & Mr.
Ron Michalak
Mr. & Mrs. Stuart Frankel
Mr. & Mrs. David Handelman

CHOREOGRAPHER
$1,500 - $2,499
Mrs. Betty Blazok
Mr. & Mrs. Monroe Bingham
Mr. & Mrs. Cameron B.
Duncan
Mr. Lawrence Glowczewski
Dr. Jean Kegler
Mr. & Mrs. Harry A. Lomason
Mrs. Florence Morris
Mr. Jonathan Orser
Mr. Charles Peters

DANCE MEMBERS
PREMIER DANCER
$1,000 - $1,499
Mr. & Mrs. Robert Allee
Ms. Lawrence John
Louis Nelies Sieg
Foundation
Mr. & Mrs. Joel D. Tauber
Mr. & Mrs. R. Jamison
Williams

SOLOIST
$500 - $999
Mr. & Mrs. Robert Davenport
Mr. & Mrs. Eugene Leich
Ms. Mary Mazure
Mrs. Phyllis Snow
Richard A. Sonenklar

CORPS DE BALLET
$250 - $499
Ms. Nancy Adamson
Ms. Stacy Bracken
Mr. Frank Brzenk
Dr. & Mrs. Dana Busch
Dr. Karson Carpenter
Mr. David Craig
Dr. Frank DeMarco
Ms. Margaret Franz
Ms. Michelle Barrett Hepburn
Dr. Joyce Leon & Mr. Corey
Leoni
Mr. James Morrison
Mr. & Mrs. Robert Opteck
Ms. Georgia Reid
Mr. David Richards
Mr. & Mrs. Marco Villalobos
Ms. Ann Kirk Warren
Mr. Craig Wellman

RESTRICTED CONTRIBUTIONS
2008 Opera Ball Sponsors
Platinum Sponsor
$25,000
Ford Motor Company
Gold Sponsor
$15,000
Comerica
Silver Sponsors
$10,000

Table Sponsors
$5,000
$3,000

Margaret Garner
Gala Sponsors
Opening Night Performance Sponsor
$30,000
Compuware Corporation
Educational Outreach Activities Sponsor
$25,000
Oliver Dewey Marcks
Foundation
Performance Sponsor
$20,000
Arvin Meritor
Bank of America
Artist Sponsors
$50,000
Sara & Doug Allison
$10,000
Marjorie M. Fisher Fund
Pre-Performance Reception Sponsor
$2,000
Total Health Care
Intermission Sponsor
$2,000
HAF
Celebration General Sponsors
Benefactors
$6,000
Gretchen & Ethan Davidson
Lil & Alex Erdeljan
Ayna & Dean Friedman
Dannahle & Peter Karmanos
Patrons
$3,000
Joanne Danto & Arnold
Weingard
Jennifer & David Fischer/The
Subway Collection
Henry Ford Health System
Supporters
$1,500
Jon Barfield & Vivian
Carpenter
Thomas Delaney

Dykema
Marianne Endicott
Dr. Haifa Fakhouri
Barbara Mahone
Florence & Richard McBrien
Pamela Rodgers

Elixir of Love Recital
Event Hosts
Debbie & Tom Kriorkian
$12,000
Nora & Manuel Moroun
$5,000
Gretchen & Ethan Davidson
Denise & Bob Lutz
Karen & Rick Williams
$1,000
Mr. & Mrs. Roger Afluni
Mary Sue & Paul Ewing
Clara & Henry Whiting, Jr.
Ms. Shiao-Fong Yin
$500
Dr. Lourdes V. Andaya
Andrea & James M. Balcerski
Lee & Paul Blizman
Gwen & Richard Bowly
Dr. Carol Chadwick &
Mr. Taylor Burks
Sara & Doug Allison
Joanne Danto & Arnold
Weingard
Neil Duke
Dana & John Kaplan
Dr. William Kupskey &
Dr. Ali Moini
Dorothy & Joseph Papp
Mrs. Amal Wilhelm
Robert Ziegelman & Nanci
Rands
$250
Henry Kassen
Edith Ruscello
$200
Inge & George Vincent
Arthur & Nancy Krolowski

MOT CHILDREN’S CHORUS

Brundibar Production
$10,000
Celeste Rose & David Handelman
Presenting Sponsor
Sponsor Dinner Hosts
$5,000
Karen & Rick Williams
Performance Sponsor
$3,000
Joanne Danto & Arnold
Weingard
Special Guest Artist Sponsor
$2,000
Denise & Bob Lutz
Children’s AltergloW
Sponsor
$1,500
Flory & Lee Barthel
Matteiann Endicott
Lil & Alex Erdeljan
Mary Sue & Paul Ewing
Meyra & Anna Prentis Family
Fdn.
Linda Dresser Levy &
Edward Levy
Arthur Nitzsche
Barbara & Irving Nusbaum
Richard Sonenklar

Annual Contributions
$1,500
Volkswagen Group of America
$1,000
Eaton Corporation
Mary Lou Zieve
$800
Eleanor & Alan Israel

$500
Mr. & Mrs. Mark Thubault
$250
Hanba & Lazaro PC

IN TRIBUTE
October 1, 2009 to
January 4, 2010
In Honor of Mr. Michael
Aspergh
Ms. Robyn Ansphac
In Memory of Mrs. Herbert
Bruce
John Terrence Sheaa
In Honor of Ethan
Davidson’s 40th Birthday
Mandell E. Berman
Barbara Frankel & Ron
Michalak
Marcie & Robert Orley
In Honor of Gretchen &
Ethan Davidson – Happy
Holidays!
Dr. Ali Moini and
Dr. William Kupskey –
Happy Holidays!
In Honor of Kevin Dennis
and Jeremy Zeltzer
Dr. Ali Moini and
Dr. William Kupskey
In Honor of Mr. David
DiCichea and Nubacco
The Honorable Avern &
Mrs. Cohn
Barbara Frankel & Ron
Michalak
In Honor of Cherie and
Kevin DiDiob – Happy
Holidays!
Dr. Ali Moini and
Dr. William Kupskey
In Memory of Mr. Ralph
Ergas
G. Aimee Ergas and
Tor A. Shwayder
Drs. Henry and Mamie Lim
In Honor of Michael Hauser
Adult Learning Institute/
Ms. Ana May Salgado,
Treasuer
In Honor of Lydia and
James Huston – Happy
Holidays!
Dr. Ali Moini and
Dr. William Kupskey
In Honor of Dr. Michele
Keys – Happy Holidays!
Dr. Ali Moini and
Dr. William Kupskey
In Memory of Mr. Dan
Kolton
Ms. Mary Christner
In Honor of Dr. William
Kupskey and
Dr. Ali Moini –
Happy Holidays!
Elizabeth Kupskey

Happy Holidays!
Dr. Ali Moini and
Dr. William Kupskey

Detroit Opera House
Open Page
Grand River
Ad?
M
ichigan Opera Theatre and the Detroit Opera House present two of the finest and most diverse opera and dance series in the country. Such an achievement requires many voices and many willing hands helping out behind the scenes. The talented, giving hands of each volunteer has a significant impact on the overall operation of the company. We all thank you for your dedication and support!

Volunteers

Greetings from the Michigan Opera Theatre Volunteer Association!

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

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

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

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

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

Steven Marlette
President
MOTVA

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

MOTVA Executive Committee
Steven Marlette, President
Nancy Moore, Secretary
John McMullin, Treasurer
Judith Slotkin, Past President
Dodie David, Past President
Gloria Clark, Past President
Betty Brooks, Past President

MOTVA Board of Directors and Committee Chairs (alphabetical)
Helen Arnoldi-Rowe, Divas/Divos
Gwen Bowlby, Publicity & Development
Gloria Clark, Opera League & Soirees
Dodie David, Opera League
Danielle DeFauw, Boutique
Kevin Dennis, Technology
Annette De Lorenzo, Dance Council
Marianne Endicott, Community Programs
Don Jensen, Soirees
Amy Jidov, Membership
Helen Millen, Ambassadors
Jerrid Mooney, Young Professionals
Joan Nagrant, Office Volunteers
Wallace Peace, Volunteer Education
Curtis Posuniak, Footlights
Elaine Schonberger, Board Member
Terry Shea, Board Member
Jeremy Zeltzer, Board Member

2009 OPERAtors
Lee Barthel
Robert Bomier
Gloria Clark
Dodie David
Marianne Endicott
Jane Fanning
Barbara Frankel
Mary Gucciardo
Alan Israel
Amy Jidov
Jutta Letts
Steven Marlette
John Novak
Eva Powers
Elaine Schonberger
Andrea Serra
Gail Urso

2008-2009 MOTVA Soiree Hosts
Judy & Sam Weiner
Marianne Endicott
Mary Van Elslander & Gloria & Fred Clark
Jeremy Zeltzer & Kevin Dennis
Dear friend,

I want to present my heartfelt thanks to all of you who participated in the August 18th, 2009 Arts and Culture Challenge offered by the Community Foundation for Southeast Michigan. For many of you, the process of giving through the Web site was very cumbersome and frustrating. On the other hand, the funding received through this initiative is a true statement to your dedication, and we are very grateful for your persistence.

Despite all the technical delays and problems with the online giving Web site, a total of $4.8 million was secured within 12 hours for the 75 participating nonprofit organizations. This overwhelming outpouring of gifts is a true testimony to the high value that dedicated donors place on arts and culture in Southeast Michigan, and to Michigan Opera Theatre in particular.

I am proud to report that the total amount generated in support of Michigan Opera Theatre combined with the 50% match provided by the Community Foundation is in excess of $342,000. The match funds will certainly help leverage new operating support for MOT in a struggling economy where, like so many others in Southeast Michigan, we have had to cut very deeply into our budget and make difficult financial decisions.

Whether your gift was large or small, rest assured that it will help ensure that we continue to present the highest quality performances as well as educational and outreach programs. Our main stage productions in tandem with our unique educational programs offer pre-professional opportunities for people of all ages and backgrounds who aspire to a career in the performing arts.

I am deeply touched by your support, and salute all of you for your persistence, dedication and generosity!

Suzanne Acton
Judith Lowitz & Joshua Adler
Rosette & Roger Ajami
Maggie & Robert Allese
Carol Ambrogio
Gretchen & Thomas Anderson
Amy Anderson
Anonymous (6)
Bette-Arrington
Martin & Jack Martin
Jeffrey Atto
Marrianna Bailey
Andrea & James Balcerski
Monique Bates
Nancy A Battle
Ruth Berean
Anaruth Bernard
Lisa Beyer
Linda & Maurice Binklow
Deirdre Bora
Basil Boraks
Margaret Borden
Jeanne Bourget
Gwen & Richard Bowby
Michael Bradie
Diane Brayer
Daniel Brinker
Betsy & William Brooks
Sheldon Brown
Linda S. Brown
Norman Bucknor
Kerry Burke
Daniel M Burns Jr
Ibe Calcagno
C. David Campbell
Sarah Chapman
Cynthia Charnesky
Arthur Chester
JoAnn Chmielowski
Gloria & Frederick Clark
Marcia Closson
Melanie Colaianni
Lauren Coleman
RoseAnne Cornstock
Laura & Jeff Corrigan
Shirley Cranbury
K Crawford-Fuller
Lisa Danielson
Joanne Danto
Gail Danto
Dodie & Lawrence David
Richard De Bear
Annette De Lorenzo
Nadine DeLeury
Sandra Deneka
Jeremy Zeltzer & Kevin Dennis
Kathleen Derbin
David DiChiera
Cristina DiChiera
George Dodd
Colleen Dolan-Greene
Carolyn Douglas
Rosanne & Cameron Duncan
Kenneth Ebaugh
Keith Edwards
David Eckehold
Merlin Eletrom
Marianne Endicott
Aimee Ergas
Wendy S Erzen
Valerie Evers Bernacki
Jane Fanning
Sharon Ferrara
Carolyn Findlay
Carol Fletcher
Corene Ford
Alan Fortunski
Carol & Burke Fossee
Susan A Fox
Daniel Frank
Sharon & Herman Frankel
Rema Frankel
Ron Michalak & Barbara Frankel
Edna Freier

Jack L. & Pamela A. Fruci
Clifford Furguson
Lois Gartner
David Gaskin
Darion Gifford
Randall Gilchrist
Joseph R. Gilmore
Sharon & Vito Gioia
Peter Granda
Shirley Gray
C Heather Green
John Grigahis
Henry Grix
Heather Gruenevald
Elizabeth Grunow
Steven Guterman
Philip Hadley
Carol & Tom Halsted
Suzanne Hanna
Deborah Hecht
Paula Hencken
Chris Herman
Doreen Hermelk
Susan J Hill
Victoria Hinton
Elizabeth Hoger
Mary Howarth
Robert Hudgins
Joseph Hudson
Harriet Hull
William Hulker
Eleanor & Alan Israel
Elizabeth Jackson
Richard Jeryan
Gwen & Gary Johnson
Jennifer Jolliffe
Bevery Katz
Donald Keim
Douglas Kellarman
Kristine Kidorf
Beverly Kilmo
Mary Christner & Daniel Kolson
Barbara & Michael Krichman
Aimee Kress
Alexandra Krsteva
Colleen Kunert
William Kupskey
Lizbeth & Chak Lai
Tom Kostecke & Jennifer Langowski
Susan Larsen
Benjamin Latimer
Mary Leonard
George Linker
Florence LoPatin
Alphonse Lucarelli
Steven Luck
Rachel Lum
Lynn Lux
Maud Lyon
Tom Robinson Mack
Avenue Records
Kira Macydla
Scott Maggert
Krisyn Mahle
Phoebe & Harris Mainster
Amy & Dennis Malaney
Vera Mannhardt
Jennifer & Steven Marlette
Mary Marling
Zvjezdana & Ronald Martella
Rene E Mascot
Elin Mathews
Timothy Mayer
Stacy Maynard
Lora L Mazza
Donald McCain
Doris C McCre
Patricia McKanna
Bridget McKinley
Charlene Mclemore
Diana McNary
Lisa Meils
Rebecca Mexico
Phillip Minch
Carmel & Glen Mitchell
Mi Al Moen
Barbara Moorhouse
Norah & Michael Moroun
Robert Mulcrone
Joan Nagrant
Geoffrey Nathan
Robert Neil
Lori Nelson
Sandra Nicholls
Barbara Nickles
James Kelly & Mariam Noland
Joseph Nuyen
Melanie Odom
Ellen O’Hare
Dorothy P Ozog & Tom Carson
Stephan Pagnani
Mary & Charles Parkhill
Annette Parsons
Linda Peecher
Alma Petrinia
Teresa Pierce
Katie & Brock Plumb
Irvin Poston
Ron and Kathy Primeau
Feruci & Rosi Rafaelski
Judith Ragan
Richard Rattran
Anthony Rea
Pamela Trotman & Irvin D Reed
Joletta & Joseph Rachet
Jan Ritchey
Bert Roth
Ann Rodgers
Laura Roelofs
Kaye & Thomas Terrell
Eloise Thompson
Barbara Van Dusen
Matthew Vanderlindt
Barbara Venezia
Renee & Rick Vincent
Phyllis Warrow
Jaison Warzech
George Waterman
Adrienne Watts
Michael Wellman
James Wessel Walker
Barbara Widener
Karen & R. Jamison Williams
Lawrence Williams
Paul Winslow
Richard Woods
Marc Zeller
Joseph Zelnis
Eugene Zenzien
Mary Lou Zieve
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 on the exterior of all entry doors for those who wish to smoke.

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

LATE SEATING
Latecomers will be seated only during an appropriate pause in the program. Late seating policies are at the discretion of the production, not opera house management.

LOST & FOUND
Lost and Found is located in the Safety and Security Department. Please see an usher if you have misplaced an article, or call (313) 961-3300 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 new state-of-the-art facility is reserved specifically for Detroit Opera House patrons during regularly-scheduled performances. Entrances and exits are located on both John R. Street and Grand River Ave. for added convenience. Prepaid parking is available. Call (313) 237-SING (7464) for more information.

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

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

CHILDREN
Children are welcome; however, all guests 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.

Public Pay Phones are located near the third floor ladies’ restroom. Take the elevator to “3R” and turn to the left. Pay phones are wheelchair accessible.

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 (248) 645-6666, or at www.TicketMaster.com.

DETOUR 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) 237-3425, or visit www.MichiganOpera.org.

IMPORTANT TELEPHONE NUMBERS
EMERGENCIES..................(313) 237-3257
Michigan Opera Theatre .... (313) 961-3500
General Information.............(313) 961-3500
Lost and Found..................(313) 961-3500
Ticket Office ..................(313) 237-SING (7464)
Usher Hotline................... (313) 237-3253
Theater Rental
Information..................... (313) 961-3500
Press and Public Relations ..(313) 237-3403
Detroit Opera House
Parking Center ...............(313) 965-4052
Website..................... www.MichiganOpera.org