

DETROIT OPERA HOUSE • HOME OF MICHIGAN OPERA THEATRE

# BRAVO

Spring 2013

EISENHOWER DANCE ENSEMBLE:  
**RED, HOT & BLUE**  
January 19

DANCE THEATRE  
OF HARLEM  
February 1-3

ALVIN AILEY AMERICAN  
DANCE THEATER  
March 21-24

FIDELIO  
April 13-21

AIDA  
May 11-19

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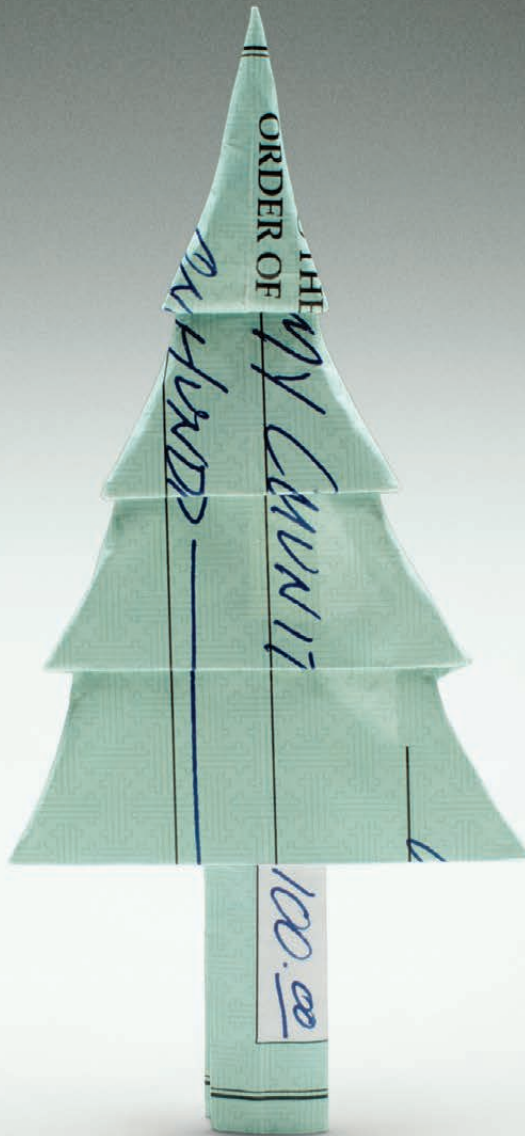
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# BRAVO

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of the Detroit Opera House

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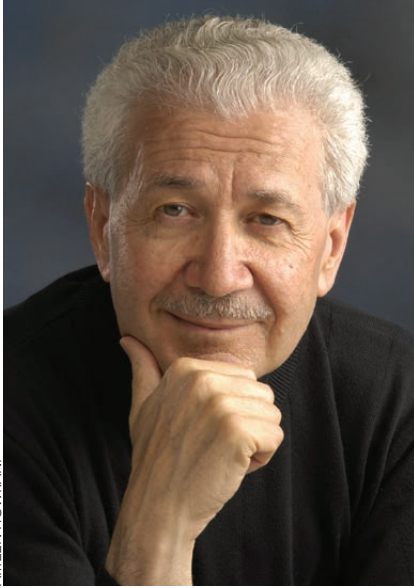
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AMEEN HOWRANI

## Welcome to Michigan Opera Theatre's 42nd spring season

Our 17th season of “Dance in the D” continues in January with the return of metro Detroit’s own Eisenhower Dance Ensemble and their production of *Red, Hot & Blue*. In February, we’re thrilled to welcome back the esteemed Dance Theatre of Harlem, after its recent revitalization. In March, we present the ever-popular Alvin Ailey American Dance Theater, rounding out another year at the home of dance in Detroit.

Our season of “Drama in the D” continues this spring with the company premiere of Beethoven’s only opera, and Verdi’s grand masterpiece.

In April, we bring you Beethoven’s *Fidelio*. With themes of courage, justice and freedom, it continues to be relevant even in the modern age, and I’m happy to present our premiere of this work. We welcome a number of artists to the company for this production, including tenor Erik Nelson Werner and soprano Christine Goerke in the leading roles.

In May comes one of the most grand and dramatic spectacles in all opera, Verdi’s *Aida*. Soprano Latonia Moore, our *Aida*, stepped into the same role at the last minute at the Metropolitan Opera last spring, to great acclaim. It’s my pleasure that she reprises that role with us, along with Canadian soprano Yannick-Muriel Noah. We also have two real-life couples as Amneris and Radames: Anita Rachvelishvili and Riccardo Massi, and husband-and-wife Milijana Nikolic and Rosario La Spina.

We are ever grateful for the support of our spring opera season sponsors, the General Motors Foundation and Cadillac. I also must thank the three women who have made our dance season possible: Marlene Boll, Joanne Danto and Nora Moroun. As always, it is our individual donors and volunteers whose gifts of time and investment allow us to present these world class programs each year.

Thank you for visiting, and enjoy this dramatic season!

A handwritten signature in black ink, appearing to read "Ameen Howrani".

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# RED HOT & BLUE

EISENHOWER DANCE ENSEMBLE  
JANUARY 19, 2013



ARTISTIC DIRECTOR  
Laurie Eisenhower

ASSOCIATE ARTISTIC  
DIRECTOR  
Stephanie Pizzo

TECHNICAL DIRECTION  
AND LIGHTING DESIGN  
Kerro Knox 3

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The 2012-13 Dance Season is made possible by  
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This activity is funded in part by the Michigan  
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The presentation of Eisenhower Dance Ensemble  
is made possible by the MetLife Community  
Connections Fund of the New England Foundation  
for the Arts' National Dance Project. Major  
support for NDP is also provided by the Doris Duke  
Charitable Foundation with additional support  
from the Andrew W. Mellon Foundation.

## PROGRAM

### UNCONDITIONAL

Choreography: Stephanie Pizzo  
 Music: *Share Your Love, Lord Protect My Child* and *Sweet Forgiveness* by Susan Tedeschi  
 Costumes: M.E. Cameron-Scott and Shari Bennett  
 Dancers: Andrew Cribbett, Alicia Cutaia, Katharine Larson, Molly McMullen, Morgan “Mo” Williams, Emily Zatursky

Stephanie Pizzo set *Unconditional* on EDE during the 2007-08 season. It premiered at the Macomb Center for the Performing Arts in Clinton Township, MI, in April 2008.

### NO ANGELS IN MY KAMIKAZE HEAVEN

Choreographer: Michael Foley  
 Assistant to the Choreographer: Courtney Smith  
 Music: *The Milky Bar Kid*, A.R. Rahman and Manuel Wandji  
 Dancers: Andrew Cribbett, Alicia Cutaia, Thomas Fant, Molly McMullen, Morgan “Mo” Williams, Emily Zatursky

Michael Foley created *No Angels in my Kamikaze Heaven* in November 2007. It premiered at the Lake Orion Performing Arts Center in Lake Orion, MI, in December 2007.

### THREADS

Choreography: Laurie Eisenhower  
 Music: *Primavera* by Ludovico Einaudi  
 Costumes: Shari Bennett  
 Dancers: Andrew Cribbett, Alicia Cutaia, Thomas Fant, Katharine Larson, Molly McMullen, Matthew Schmitz, Morgan “Mo” Williams, Emily Zatursky

*Threads* premiered at the Forest Roberts Theatre in Marquette, MI, in November 2011.

### INDIANA

Conception and Choreography: Daniel Gwirtzman  
 Music: Ballard MacDonald and James F. Hanley, recorded by the Dorsey Brothers  
 Costumes: Shari Bennett  
 Dancers: Lindsay Chirio, Andrew Cribbett, Thomas Fant, Katharine Larson, Molly McMullen, Matthew Schmitz, Morgan “Mo” Williams, Emily Zatursky

*Indiana* is an excerpt from *Encore*, which is an evening-length backstage dance musical that the Daniel Gwirtzman Dance Company premiered in 2007 at New York’s Joyce SoHo. The choreographer set the work on EDE in Fall 2010.

### — INTERMISSION —

### THE SHOW

#### Choreography:

Laurie Eisenhower

#### Music:

*Burlesque* and *Arioso* from *Suite for Klezmer Band and Orchestra* by Sid Robinovitch

Costumes: Leslie Littell

#### Dancers in order of appearance:

Ringmaster: Katharine Larson

Father: Matthew Schmitz

Child: Nina King

Fallen Man: Thomas Fant

Ingenuer: Alicia Cutaia

Couple: Emily Zatursky,

Morgan “Mo” Williams

Sailor on Leave: Andrew Cribbett

French Maid: Lindsay Chirio

Ballerina: Molly McMullen

The Show was inspired by the work of Federico Fellini, whose films’ imagery often depicts life as a circus. This dance premiered at the Troy Performing Arts Center in Troy, Michigan in January 2004. Nina King is a student at the EDE Center for Dance in Birmingham.

### LOVE, LOVE, LOVE

Choreography: Laurie Eisenhower  
 Music: Sound mix including *Lose Yourself* by Eminem, Jeffrey Irwin & Luis Edgardo — performed by Astrazz, *Dragons* by Caravan Palace, *Daisy Bell* by Tin Hat Trio, *Sleepwalk* by Hapa, *Tashweesh* by Ramallah Underground — performed by Kronos Quartet, and *The Book* by Tin Hat Trio  
 Costumes: Leslie Littell, Shari Bennett  
 Dancers: Andrew Cribbett, Alicia Cutaia, Thomas Fant, Katharine Larson, Molly McMullen, Matthew Schmitz, Morgan “Mo” Williams, Emily Zatursky

*Love, Love, Love* premiered at the Varner Recital Hall in Rochester, MI, in October 2010.

### DANCE SPORT

Choreography: Harrison McEldowney  
 Music: Various  
 Announcers: Joel Cory & Mark Swanhart  
 Lighting: Kerro Knox, after an original design by Todd Clark  
 Dancers: Andrew Cribbett, Alicia Cutaia, Thomas Fant, Katharine Larson, Molly McMullen, Matthew Schmitz, Morgan “Mo” Williams, Emily Zatursky

*Dance Sport* was originally commissioned and performed by Hubbard Street 2. Harrison McEldowney set the work on EDE in November 2011. EDE premiered the work at the Seligman Theatre in Beverly Hills, MI, in December 2011.

Laurie Eisenhower would like to acknowledge the dancers for their contribution to the choreographic process. Artistic input in the studio is vital to the creation and performance of a new work.

## HISTORY

Eisenhower Dance Ensemble, Michigan’s premier contemporary dance company, is in the midst of its 22nd professional season. Artistic director Laurie Eisenhower founded the company in the summer of 1991 in metropolitan Detroit. Since its inception, the Eisenhower Dance Ensemble has been dedicated to the performance of a diverse range of contemporary dance works. Along with Ms. Eisenhower’s highly acclaimed choreography, EDE showcases the works of young talented artists along with choreographers with established reputations. The company has boasted works by internationally known choreographers such as David Parsons, Lar Lubovitch, Stephen Koester, Michael Foley, Kiesha Lalama-White, Mark Dendy, Joel Hall, Lauren Edson, Lila York, Colin Connor and Billy Siegenfeld, among others. The company has produced several large-scale productions. These include *Motown in Motion*, a visual salute to the tunes that made Motown records famous, *Laugh Tracks*, an evening of comedy in dance, Igor Stravinsky’s *A Soldier’s Tale* and *The Rite of Spring* with Detroit Chamber Winds & Strings as part of the Great Lakes Chamber Music Festival, and *Dances from the Heart of Rock and Roll*, a heartfelt tribute set to folk and rock music.

Considered by many critics to be one of the finest contemporary dance companies in the nation, Eisenhower Dance Ensemble has received overwhelming critical acclaim along with enthusiastic audience support: “stunning” (Gloria Shay, *Holland Sentinel*), “intelligently crafted repertoire” (Susan Isaacs-Nisbett, *Dance Magazine*), “dance that touches the soul” (Susan Hall-Balduf, *Detroit Free Press*), “an eye-popping production” (David Lyman, *Detroit Free Press*), “a hearty, no-nonsense way of moving” (Jack Anderson, *The New York Times*), and “a finely interwoven company” (California, *Beverly Hills Outlook*). The company’s 2012-13 touring season includes residencies and performances in California, Arizona, New Mexico, Alabama, Georgia, Florida, Ohio, Illinois, New York and Virginia

## EISENHOWER DANCE ENSEMBLE

### ARTISTIC DIRECTION

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

Ms. Eisenhower began her professional choreographic career when she set a work for the Prospect Park Dance Festival in Brooklyn, NY. Since then, she has set her works on numerous professional and university dance companies including BalletMet Columbus, Desert Dance Theatre, State Street Ballet and Harbinger Dance Company, to name a few.

In 1991, she formed the Eisenhower Dance Ensemble, which, with the help of committed and talented dancers, has become the premiere dance company in the state of Michigan. Since the founding of EDE, the company has grown from a small ensemble of four dancers on a pay-per-performance basis to the current company with an extensive schedule of rehearsals, performances and touring. The company has traveled as far as St. Petersburg, Russia, tours nationally, and is now in the midst of its 22nd season.

Ms. Eisenhower has created over 100 dances for EDE and has received frequent

grants and honors for her choreography. She has been awarded several Creative Artists grants from state arts foundations, the Michigan Dance Association Choreographers Festival Award, the Women in Art Award for Choreography, ArtServe Michigan Governor’s Arts Award for Outstanding Michigan Artist and, most recently, the prestigious 2012 Kresge Artist Fellowship. Her work has also been supported through grants from the National Endowment for the Arts, the Community Foundation for Southeast Michigan, the Skillman Foundation, the Kresge Foundation, the National Dance Project, and the Michigan Council for Arts and Cultural Affairs.

Ms. Eisenhower is also well known for her teaching and is a former Dance Program Director and Professor of Dance at Oakland University in Rochester, Michigan. At OU, she was awarded a Travis Professorship and was honored twice by the OU Board of Trustees. She also received an OU Research Fellowship, 25 faculty research grants, and the Faculty Recognition Award for her outstanding contributions in the field of dance. In 2012, she was appointed the status of Professor Emerita.

**Stephanie Pizzo, EDE Associate Artistic Director**, is a native of Clinton Township, Michigan where she began her training with Orchid Diane and Denise Boucke and continued on with Evelyn Kreason. She danced with the Michigan Ballet Theatre, Oakland Dance Theater and Harbinger Dance Company. She has a Bachelor of Arts with an emphasis in Dance from Oakland University. As a student, she received the Jacob S. Decker Award for Outstanding Achievement in Dance and a scholarship from the American College Dance Festival to study with the Ririe Woodbury Dance Company in Utah. In 2009, she received a Distinguished Alumni or “MaTilDa” award from the Department of Music, Theatre and Dance at Oakland University. As a founding member of EDE, Ms. Pizzo currently teaches company class, rehearses the company, and choreographs. She has staged works by Laurie Eisenhower on numerous companies and universities including Desert Dance Theatre, Scottsdale Community College, Collin County Community College and Alma College. She has set her own choreography at Illinois Wesleyan University and numerous works on Eisenhower Dance Ensemble. Ms. Pizzo is a special lecturer in dance at Oakland University and also enjoys teaching ballet at the Detroit Skating Club to National and

International Competitive Figure Skaters.

**Mary Devitt, EDE Rehearsal Director**, from Sterling Heights, Michigan, first performed with EDE as a student at the EDE Center for Dance. Ms. Devitt continued her training on scholarship at Oakland University where she earned her BA in Dance. She graduated magna cum laude and was the recipient of the Jacob S. Decker Award for Outstanding Achievement in Dance. She also trained at the Limón Institute in NYC as a Maggie Allesee Summer Study Scholarship recipient. Ms. Devitt has performed with Oakland Dance Theatre and OU Repertory Dance Company and, prior to joining EDE, appeared as a guest dancer and apprentice with the Company. She has performed dance roles in *Aida* at the Detroit Opera House and in *Motor City Lyric Opera’s Amahl and the Night Visitors*. Ms. Devitt is also the Director of the EDE Center for Dance where she is in her ninth season as an instructor.

### COMPANY DANCERS

**Alicia Cutaia** earned her BFA with honors from Point Park University with a double major in Ballet and Jazz. Her previous training included scholarships at Hubbard Street Dance, North Carolina Dance Theatre, and River North Dance Company. She has worked with and performed pieces by many renowned choreographers, including: Lar Lubovitch, Louis Falco, Michael Foley, Keisha Lalama-White, Joel Hall, Lou Conte, Lynn Taylor-Corbett, Daniel Ezralow, Choo-San Goh, Alan Hineline, Harrison McEldowney, Kevin O’Day, Frances Patelle, David Storey, Margo Sappington, and Christian Holder. Ms. Cutaia previously danced with Hubbard Street and Giordano Jazz Dance Chicago. Her choreography has been chosen as a finalist in the Jazz Dance World Congress “Leo’s Choreography Competitive Event”, the “Maggie Allesee New Choreography Award”, “Michigan Youth Arts Festival” and the “NSAL Mid-Michigan Chapter.” Ms. Cutaia’s teaching credits include the Lou Conte Dance Studio, Oakland University, the ABT Summer Intensive, and the EDE Center for Dance. She also enjoys teaching master classes and setting choreography. Ms. Cutaia is sponsored by Jennifer & Dan Gilbert for the 2012-13 Season.



**MORGAN WILLIAMS** began his dance training at the Joel Hall Dancers & Center and the Hyde Park School of Ballet in Chicago. He attended the Chicago Academy for the Arts, where he studied under Randy Duncan, Guillermo Leyva, and the late Anna Paskevka. He has received scholarships to attend summer intensives at Alvin Ailey American Dance Theater, Deeply Rooted Productions, and Hubbard Street Dance Chicago. He has performed works by Lar Lubovitch, Randy Duncan, Troy Powell, Joel Hall, Kevin Iega Jeff, Harrison McEldowney, and Joseph Holmes. He has danced professionally with Dance Kaleidoscope and Joel Hall & Dancers, and is now in his third season with Eisenhower Dance Ensemble. Mr. Williams also dances in commercial projects and has danced for music artist Ginuwine and JQ. In addition, he has choreographed for Ginuwine and assisted Charles Lawrence, and is on faculty with Dance Rogue Intensive Workshops. Mr. Williams is sponsored by Precision Print & Label for the 2012-13 Season.

**ANDREW CRIBBETT**, originally from Thomasboro, Illinois, began his dance training at the age of six. He trained with Christine Rich and Luciana Rezende at the Christine Rich Studio Dance Academy and Performing Arts Center in Savoy, Illinois. He also guest starred in Champaign-Urbana Ballet productions. At the age of 16, Mr. Cribbett received a full scholarship to the Washington School of Ballet in D.C. to further his training while attending Duke Ellington School of the Arts to finish his senior year of High School. Mr. Cribbett has received scholarships to attend summer intensives at Washington School of Ballet, Hubbard Street Dance Chicago, The Rock School of Ballet in Philadelphia, and Faubourg Ballet Chicago. Mr. Cribbett is sponsored by an anonymous donor for the 2012-13 Season.

**EMILY ZATURSKY** was raised in Killingworth, Connecticut where she received her early dance training with Starship Dance Theatre, Eastern Connecticut Ballet and New Haven Ballet. After graduating high school in 2007, Ms. Zatursky attended The Hartt School at the University of Hartford where she graduated summa cum laude with a BFA in Dance. She has spent summers dancing with American Ballet Theatre, Joffrey Ballet School and Alonzo King LINES Ballet School. Ms. Zatursky danced with Full Force Dance Theatre during their

2010-2011 season. She has danced works by Antony Tudor, Jose Limon, and Emery LeCrone.

**THOMAS FANT** grew up in Norfolk, Virginia where he was exposed to the arts at a young age through various musical theatre productions. In high school he began classical dance training at the age of fifteen. Later, he attended the Governor's School for the Arts under the direction of Deborah Thorpe. There, he studied ballet and modern dance with Todd Rosenlieb, Lorraine Graves, Kathy Brenner-Lasakow, and Joni Petre-Scholz. Upon graduating in 2008, he joined Todd Rosenlieb Dance as a company member where he danced the works of Bill Evans, Erick Hawkins, Ricardo Meléndez, and Yuki Ozeki (after Jerome Robbins). He has danced professionally with Virginia Ballet Theatre, Lyric Opera Virginia, Virginia Musical Theatre, and The Virginia Arts Festival, and has been featured as a guest artist with Hampton Roads Civic Ballet.

**KATHARINE LARSON**, originally from Kingwood, Texas, grew up dancing under the direction of Sheryl Rowland. She graduated summa cum laude from the University of Arizona with a BFA in Dance and a minor in Chemistry. At U of A, she was the recipient of the Costume Manager Triple Threat Award and the Gertrude Shurr Modern Dance Award. Ms. Larson has worked with and performed pieces by Ann Reinking, Mia Michaels, Bella Lewitsky, James Clouser, Michael Williams, Sam Watson, Amy Ernst, Elizabeth George, Susan Quinn, and Ronn Stewart. She has previously trained at the Juilliard School, Alonzo King's LINES Ballet, and Thodos Dance Chicago. Ms. Larson also has a love for choreographing and has had several works selected to perform at Conder Dance's Breaking Ground, UA Dance Student Spotlight, and RDA's Southwest Festival.

**MOLLY MCMULLEN** began her dance training at South Dayton School of Dance in Dayton, Ohio. She was a ten-year member of South Dayton Dance Theatre, where she danced frequently with Dayton Contemporary Dance Company members. Ms. McMullen has attended various summer intensive programs including Cincinnati Ballet, Ballet Chicago, DCDC, Parsons Dance, Paul Taylor and Hubbard Street Dance Chicago. She also danced for Pittsburgh's Attack Theater in the 2011 Dirty Ball. She has performed in several RDA

ballet festivals and in 2006 received the Jeraldyn Blunden Award, which allowed her to attend the national Craft of Choreography Conference at Utah Valley State College with a full scholarship. Ms. McMullen graduated from Point Park University magna cum laude in 2012 with a BFA in dance. She has had the great opportunity of performing works by Daniel Marshall, Jonathan Phelps, Doug Varone, George Balanchine, Darrell Grand Moultrie, Kiesha Lalama, and Alan Himeline.

**MATTHEW SCHMITZ** graduated with a BFA in Dance from Webster University where he received departmental and general academic honors. He was a scholarship recipient at The Boston Ballet, Joffrey Ballet (Chicago), Kansas City Ballet, and Hubbard Street Dance Chicago. He has performed choreography by Antony Tudor, Alvin Ailey, Iyun Harrison, Eddy Ocampo, Michael Uthoff, Antonio Douthit, Kirven Boyd, Maggi Dueker, and Christine Kardell. Mr. Schmitz's professional credits include Dawn Karlovsky and Dancers, Ashani Dances (Seattle), and the Municipal Theatre Association of St. Louis (MUNY).

## APPRENTICE

**LINDSAY CHIRIO** began her training at a young age as both a dancer and a gymnast. She trained at Big City Dance Center in Wixom, Michigan under the direction of Lisa Fruchey. She is a scholarship student at Oakland University, where she is working toward her BA in Dance. She has performed as a member of Oakland Dance Theatre and OU's Repertory Dance Company and has had the honor of working with numerous choreographers, including Daniel Gwirtzman, Luis Piedra, Rodney Brown, Laurie Eisenhower, Dusan Tynek, and Meg Paul. She has studied with professional companies, such as Dayton Contemporary Dance Company, Complexions Contemporary Ballet Company and Eisenhower Dance Ensemble. In addition, she has trained and attended workshops with many commercial choreographers, such as Sonya Tayeh, Dennis Caspary, KC Combs, Mandy Moore, and Pamela Boling. She is currently a teacher at Big City Dance Center and guest teaches at other studios throughout the Detroit Metro area.

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## ABOUT DANCE THEATRE OF HARLEM

Dance Theatre of Harlem is a leading dance institution of unparalleled global acclaim that uses the art form of classical ballet to change people's lives. Through performances by our internationally acclaimed Company, training in our world-class school, and participation in our multi-faceted arts education program, Dance Theatre of Harlem has made a difference in the world for 43 years.

Inspired to bring new opportunity to the lives of the young people in the Harlem neighborhood in which he grew up by the example of Dr. Martin Luther King, Jr., Arthur Mitchell and the late Karel Shook founded the Dance Theatre of Harlem in the basement of a church in 1969. Mitchell, who had found success as a principal dancer with the renowned New York City Ballet, understood the power of training in a classical art form to bring discipline and focus to a challenged community. Dance Theatre of Harlem's unprecedented success, as a racially diverse company, school and source of arts education was built on creating innovative and bold new forms of artistic expression. Through these varied artistic interactions, our ambassadors have helped to build character and have provided valuable life skills to countless people in New York City, across the country and around the world.

As Dance Theatre of Harlem traverses its fifth decade, we remain committed to the excellence that has sustained us over the years. At the same time, we dedicate ourselves to reaching new audiences with a message of self-reliance, self-expression and individual responsibility through the relaunch of the Dance Theatre of Harlem Company.

Now under the leadership of a second generation of artists inspired by Arthur Mitchell's vision, Artistic Director Virginia Johnson, founding member/former prima ballerina and Executive Director Laveen Naidu, former school director/choreographer, our goal for the 21st century is to build community, inspire and uplift through the power of art.

### VIRGINIA JOHNSON (Artistic Director)

Virginia Johnson was a founding member of Dance Theatre of Harlem and its principal ballerina over a career that spanned nearly 30 years. After retiring in 1997, Ms. Johnson founded *Pointe Magazine* where she was editor-in-chief for 10 years.

A native of Washington, D.C., Ms.

Johnson began her training with Therrell Smith and studied with Mary Day at the Washington School of Ballet. She graduated from the Academy of the Washington School of Ballet and went on to be a University Scholar in the School of the Arts at New York University before joining Dance Theatre of Harlem.

Virginia Johnson is universally recognized as one of the great ballerinas of her generation and is perhaps best known for her performances in such ballets as *Giselle*, *A Streetcar Named Desire*, and *Fall River Legend*. She has received such honors as a Young Achiever Award from the National Council of Women, Outstanding Young Woman of America and the Dance Magazine Award, a Pen and Brush Achievement Award, the Washington Performing Arts Society's 2008-2009 Pola Nirenska Lifetime Achievement Award and the 2009 Martha Hill Fund Mid-Career Award.

### ARTHUR MITCHELL (Co-Founder and Artistic Director Emeritus)

Arthur Mitchell is known around the world for creating and sustaining the Dance Theatre of Harlem, the internationally acclaimed ballet company he co-founded with Karel Shook in 1969. Following a brilliant career as a principal artist with the New York City Ballet, Mr. Mitchell dedicated his life to changing perceptions, and advancing the art form of ballet through the first permanently established African American and racially diverse ballet company.

Born in New York City in 1934, Mr. Mitchell began his dance training at New York City's High School of the Performing Arts, where he won the coveted annual dance award and subsequently a full scholarship to the School of American Ballet. In 1955, he became the first African American to become a permanent member of a major ballet company when he joined New York City Ballet. Mr. Mitchell rose quickly to the rank of Principal Dancer during his fifteen-year career with New York City Ballet and electrified audiences with his performances in a broad spectrum of roles. Upon learning of the death of Reverend Dr. Martin Luther King, Jr. and with financial assistance from Mrs. Alva B. Gimbel, the Ford Foundation and his own savings, Mr. Mitchell founded Dance Theatre of Harlem with his mentor and ballet instructor Karel Shook.

With an illustrious career that has spanned over fifty years, Mr. Mitchell is the recipient of the Kennedy Center Honors, a National Medal of the Arts, a

MacArthur Foundation Fellowship, the New York Living Landmark Award, the Handel Medallion, the NAACP Image Award, and more than a dozen honorary degrees.

### THE DANCE THEATRE OF HARLEM COMPANY

#### Fredrick Davis, *Brooklyn, New York*

Born in New York City, Fredrick Davis moved to Chattanooga, Tennessee and started his training at the age of 11 with a full scholarship for Ballet Tennessee. In 2004, he graduated from the Chattanooga High School Center for Creative Arts and moved back to New York City to continue his training with the Joffrey Ballet School. After completing three years with Joffrey, he was able to study with a full scholarship at summer intensives by American Ballet Theatre, Boston Ballet, North Carolina Dance Theatre, Ballet Academy East, Magnus Midwest Dance and Ballet Tennessee. Mr. Davis then joined Roxey Ballet Company, dancing in works such as *Othello*, *Carmen*, *Diana and Actaeon* and *Sleeping Beauty*. Soon after finishing his season with Roxey, Mr. Davis joined the Dance Theatre of Harlem Ensemble. He has also worked as a freelancer with Ballet Fantastique, Benjamin Briones Ballet, Staten Island Ballet and Ajkun Ballet Theatre. Mr. Davis has participated in the Dance for America Tour, DTH Vision Gala, The Kennedy Center Honors, the Donald McKayle Tribute performance in Irvine, California and the Paramount Theatre Gala in Seattle, Washington.

#### Michaela DePrince, *Sierra Leone, West Africa*

Michaela DePrince was born in Sierra Leone, orphaned by the civil war there and adopted by an American family in New Jersey when she was 4 years old. She began dancing at the age of 5, studying ballet, modern, tap and jazz at Dalia Hay's Dance Academy in Cherry Hill, New Jersey. She began her formal ballet studies at The Rock School for Dance Education, where she continued her interest in other dance forms as well. While at The Rock School, she won both the Hope Award and the Junior Grand Prix at the Philadelphia Regional Youth America Grand Prix. From ages 11 to 13, Ms. DePrince studied ballet in Northern Vermont with Vanina Wilson, Alaina Albertson-Murphy and Alexander Nagiba. She also had the good fortune to study with Daniel Seillier in Montreal and Arthur Mitchell at the Dance Theatre of Harlem's Summer Intensive. She attended the American Ballet Theatre's Summer

Intensive in New York City when she was 13 and was named a National Training Scholar. Ms. DePrince was a participant in the 2010 International Ballet Competition in Jackson, Mississippi. As a finalist at the Youth America Grand Prix in New York City, she was awarded a scholarship to The Jacqueline Kennedy Onassis School of the American Ballet Theatre. She is also a two-year recipient of The Beverly G. Smith Scholarship at ABT and was featured in the documentary *First Position*. She has danced for Darrell Grand Moultrie, the Harlem School of the Arts Dance Benefit, the Francesca Harper Project in the 2011 Denise Jefferson Memorial, Ballet Vérité in The Levi HaLevi Memorial Concert, Daniel Ulbricht's Dance Against Cancer Gala, De Dutch Don't Dance's production of *Abdallah en de Gazelle van Basra*, and the South African Ballet Theatre, as well as the TV program *Dancing with the Stars*.

### **Da' Von Doane, Salisbury, Maryland**

Da' Von Doane began his training at the Salisbury Studio of Dance (now Salisbury Dance Academy) where he trained with Betty Webster, Tatiana Akinfieva-Smith and Elena Manakhova. As a member of the schools' regional dance company, the Eastern Shore Ballet Theatre, he performed various roles in annual productions of *The Nutcracker*, *Coppélia*, *Scheherazade* and the *Polovtsian Dances*, among others. Mr. Doane has attended summer intensives at the Kirov Academy of Ballet (Washington, D.C.) and the Atlantic Contemporary Ballet Theatre. At age 15, he returned to ACBT as a full-time academic student and trained there for four years. In 2008, Mr. Doane moved to New York City to join the Dance Theatre of Harlem Ensemble and performed at the Jacob's Pillow Dance Festival that summer. In 2009, Mr. Doane performed with Ballet Noir at East River Park as part of SummerStage and with Jacob's Pillow once again. In the fall of 2009, he danced as part of the Dance Theatre of Harlem with roles in the *Joplin Dances*, *New Bach*, the excerpt "Mother Popcorn," *Concerto In F*, *Fete Noir* and *South African Suite*. And in the winter of 2009, he began touring with DTH as a part of its Dance for America Tour. As a guest artist, Mr. Doane has performed with the Classical Contemporary Ballet Theatre and with choreographer Ja' Malik in 2009's E-moves Emerging Choreographers Showcase. In the summer of 2010, Mr. Doane performed once again with Ballet Noir in the 200th Anniversary Chopin Celebration and the 2010 World Dance Gala in Kielce, Poland. In 2011, Mr. Doane danced roles in *Glinka*

*Pas de Trois*, *In the Mirror Of Her Mind* and *Contested Space*.

### **Chyrstyn Fentroy, Los Angeles, California**

Chyrstyn Mariah Fentroy was born and raised in Los Angeles, California, where she trained with her mother Ruth Fentroy until the age of 17. She then moved to New York City after being offered a scholarship to the Joffrey Ballet School trainee program. During her first year there, she was asked to join the Joffrey Ballet School Performance Company in which she danced several principal roles in works such as Gerald Arpino's *Birthday Variations* and Davis Robertson's *UnEquilibrium*. Ms. Fentroy competed in the Youth America Grand Prix finals in New York in 2010 and 2011, where she was then asked to compete in the Beijing International Ballet and Choreography Competition. She has also had her contemporary choreography recognized in other competitions.

### **Jenelle Figgins, Washington, D.C.**

Jenelle Figgins began her training at the Jones-Haywood School of Ballet, Dance Institute of Washington and Duke Ellington School of the Performing Arts. While training, she received scholarships to attend Dance Theatre of Harlem's Kennedy Summer Intensive. She went on to attend SUNY Purchase New York on partial scholarship and in 2011 received her B.F.A. with honors in dance. Following graduation, she attended Springboard Danse Montreal in 2011. Ms. Figgins has been featured in works by Sarah Mettin, Kevin Thomas, Emily Molnar, Twyla Tharp, Paul Taylor, George Balanchine, Nora Reynolds and Hinton Battle. She has danced professionally with Mettin Movement Collective, Collage dance Collective and Les Grands Ballet Canadiens de Montréal.

### **Emiko Flanagan, Westlake Village, California**

Emiko Flanagan received her early dance training from California Dance Theatre and attended summer programs at Pacific Northwest Ballet, Boston Ballet, and San Francisco Conservatory of Dance. She continued her studies at UC Irvine as a BFA student in Dance Performance. After her sophomore year, she took a leave of absence from school to be a trainee with the Joffrey Ballet in Chicago. The following year Emiko was an apprentice with the Richmond Ballet for their 2010-2011 season and then spent one year in the Alonzo King LINES Ballet Training

Program. She has performed in works by choreographers such as George Balanchine, William Forsythe, Salvatore Aiello, Jodie Gates, Alexei Kremnev, and Keelan Whitmore.

### **Taurean Green, Portland, Maine**

Taurean Green returned to Dance Theatre of Harlem in 2011 after eight seasons dancing with companies such as Pacific Northwest Ballet, City Ballet of San Diego and, most recently, Company C Contemporary Ballet. At DTH, Mr. Green danced featured roles in George Balanchine's *Agon* and *The Four Temperaments*, Michael Smuin's *A Song for Dead Warriors* and *St. Louis Woman* and Jerome Robbins' *Fancy Free*, among others. At PNB, Mr. Green was featured in many Balanchine ballets as well as original works created for the company. In San Diego, he performed leading roles in *Don Q*, *Apollo*, *A Midsummer Night's Dream*, *The Four Seasons* and *La Bayadère*, just to name a few; and in San Francisco, Mr. Green had several original works set on him as well as reprised older works by noted choreographers such as Twyla Tharp and Lar Lubovitch.

### **Jehbreal Muhammad Jackson, Dallas, Texas**

Jehbreal Muhammad Jackson began his formal training in ballet at 10 years old, being placed accidentally into the wrong classroom by an afterschool program advisor. He found his heart in classical and contemporary dance and continued to study at the Dallas Black Dance Academy, W. E. Greiner Middle School of the Exploratory and Performing Arts, and the Booker T. Washington High School for the Performing and Visual Arts. Mr. Jackson is a graduate of The Juilliard School in New York under the direction of Lawrence Rhodes, where he performed the works of Alexander Ekman, Stijn Celis, Mark Morris, Jerome Robbins, William Forsythe and Ohad Naharin. Recently, Mr. Jackson performed as a guest with Ballet Noir NYC, sharing the stage with performers from American Ballet Theatre and the Polish National Ballet for their Chopin festival. In October 2010, he performed with Keigwin + Company at the annual Fall for Dance festival at New York City Center. He has also been a featured vocalist with various jazz bands at Juilliard and embarked on a concert tour to Brazil.

### **Alexandra Jacob, Oakland, California**

Alexandra Jacob began her first formal Vaganova ballet training at the age of

8 at Berkeley City Ballet. Ms. Jacob also attended summer programs at the Dance Theatre of Harlem and Alonzo King LINES Ballet on scholarships. After graduating high school, she pursued an architecture degree at the California College of the Arts. Three years into her college career, she rediscovered her love for ballet and decided to return to New York in the fall of 2004 to attend the Joffrey Ballet School. She joined the Dance Theatre of Harlem Ensemble in January 2005 under the direction of Arthur Mitchell. Ms. Jacob toured with the ensemble throughout the United States and internationally, performing featured roles by Peter Pucci, Donald Byrd, Christopher L. Huggins, Lowell Smith and Arthur Mitchell.

#### **Dustin James, Houston, Texas**

Dustin James began his dance training at age 11 in Houston and later attended the city's High School for the Performing and Visual Arts. While attending HSPVA, he also began studying at Houston Ballet's Ben Stevenson Academy and became a member of Houston Ballet II for two years. While there, Mr. James was trained and coached by Claudio Muñoz as well as Lázaro Carreño, Phillip Broomhead and Priscilla Nathan-Murphy. After completing his training, Mr. James joined BalletMet Columbus, where he danced for four seasons and performed works by such choreographers as Stanton Welch, Darrell Grand Moultrie and Ma Cong.

#### **Francis Lawrence, Melbourne, Australia**

Francis Lawrence studied at The Australian Ballet School where he graduated with a diploma in dance. While at the school, he danced with The Australian Ballet and with its regional Dancers Company for two years. Upon arriving in the states, Mr. Lawrence joined New York Theatre Ballet for their 30th season in *Cinderella* and *Dance/Speak: The Life of Agnes de Mille* and has danced for the Grand Rapids Ballet Company under the direction of Patricia Barker. During his time in the company, he performed repertoire by George Balanchine, Twyla Tharp, José Limón, Paul Taylor, Ulysses Dove, Lew Christensen, David Parson and Mario Radacovsky. In the states he has studied under programs offered by The Ailey School, Complexions and Hubbard Street, getting to work with choreographers like Pedro Ruiz, Dwight Rhoden and Desmond Richardson. Mr. Lawrence most recently worked with Olivier Weavers on *Fragments*, as well as a new work, *The Couch*.

#### **Ashley Murphy, Shreveport, Louisiana**

Ashley Murphy began her dance training at age 3. She was enrolled in the pre-professional division at Carol Anglin Dance Center from 1993-2002, where she became a member of Louisiana Dance Theatre, an Honor Company of Regional Dance America. She has also performed for Shreveport Opera and Moscow State Ballet as well as in the premiere of William Joyce's *The Leaf Men* and *The Brave Good Bugs*. She represented LDT in the Regional Dance America performance at the International Ballet Competition in Jackson, Mississippi and attended summer programs at New York's Joffrey Ballet School and The Ailey School. In 2002, Ms. Murphy went on to train and perform with Dance Theatre of Harlem's Dancing Through Barriers® Ensemble. The following year, she was accepted into the DTH Company and toured with them throughout the United States and to foreign countries that included Great Britain, Germany, Italy and Greece. Ms. Murphy has also taught for the DTH Pre-Professional Residency at the Kennedy Center. White House special, appearing on BET's *106 & Park* and the game show *Jeopardy*, and representing the U.S. in a cultural exchange program in Kingston, Jamaica. In 2011, she was chosen for a new work by Christopher L. Huggins

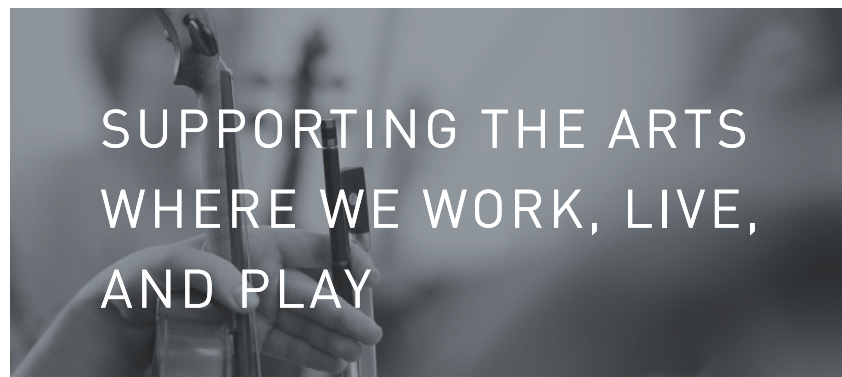
that was commissioned for Dancers Responding to AIDS.

#### **Lindsey Pitts, Midland, Texas**

Lindsey Pitts began her formal ballet training at Coleman Academy under the direction of Susan Clark and Judy Coleman. She continued her studies during summer intensives with Milwaukee Ballet, Atlanta Ballet, Orlando Ballet, Ballet Austin and The Ailey School. Following high school, she attended Butler University, where she received dual degrees in dance arts administration and strategic communications. Ms. Pitts began her professional career with Nashville Ballet's second company, performing under the direction of Paul Vasterling in full-length ballets that included *The Nutcracker*, *Giselle* and *Swan Lake*.

#### **Gabrielle Salvatto, New York, New York**

Gabrielle Salvatto, a native New Yorker born and raised in the Bronx, studied at The School of American Ballet and received her high school diploma from La Guardia H.S. of Music & Art and Performing Arts. She went on to graduate from the Juilliard dance B.F.A. program, where she performed repertoire by Ohad Naharin, Jerome Robbins, Nacho Duato, Eliot Feld and José Limón, among others. Ms. Salvatto has since danced for Austin



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**Anthony H. Javier Savoy, Jr.,  
Annapolis, Maryland**

Anthony Javier Savoy was born in Annapolis, Maryland and began his formal training at the age of 15 studying at schools in Maryland and Washington, DC. In 2006, Mr. Savoy was awarded the title, Maryland All State Dancer by the Congressional House Representative. He continued his studies at Point Park University. In the spring of 2008, he attended Anne Arundel Community College working towards a degree in Fine Arts and Biology. Savoy has attended summer intensives at Earl Mosley's Institute of the Arts, Point Park University, The Kirov Academy, American Ballet Theatre and Dance Theatre of Harlem. He spent two years with the Dance Theatre of Harlem Ensemble performing works by George Balanchine, Arthur Mitchell, Donald Byrd, and Robert Garland. In 2011, while a member of the ensemble, he had the opportunity to work with choreographer Christopher Huggins on "In the Mirror of her Mind" a piece commissioned in collaboration with Dancers Responding to AIDS and Broadway Cares. In 2012 Mr. Savoy acted as a cultural ambassador for the United States while performing and doing community outreach in Kingston, Jamaica.

**Ingrid Silva, Rio de Janeiro, Brazil**

Ingrid Silva began her formal ballet training at the age of 8 at Dançando Para Não Dançar, the Deborah Colker school and Escola de Dança Maria Olenewa. She has also apprenticed with Company Grupo Corpo in Brazil. After entering the Univercidade da Cidade College, she decided to follow her passion and traveled to New York in 2007. That summer, she attended the Dance Theatre of Harlem Summer Intensive Program, and afterwards joined the school's Professional Training Program. She became a member of the Dance Theatre of Harlem Ensemble in 2008. Ms. Silva has also performed with Armitage Gone! Dance performing *GAGA-Gaku* at the Joyce Theater in 2011.

**Stephanie Rae Williams,  
Salt Lake City, Utah**

Born in Utah and raised in Texas, Stephanie Rae Williams received her early training at Dallas Dance Academy with Fiona Fairrie. Ms. Williams made her

professional debut with Ben Stevenson's Texas Ballet Theater in 2006-07, and she most recently danced as a company member with the Francesca Harper Project and Ballet Black. Ms. Williams was an apprentice with Complexions in 2009, and has also studied during summers at The Juilliard School, Alonzo King LINES Ballet and Houston Ballet's Ben Stevenson Academy. She was a fellowship recipient at The Ailey School, a 2006 National Foundation on the Arts award winner, a 2006 Youth America Grand Prix Finalist and a 2004 Texas Commission on the Arts Young Master.

**Samuel Wilson, Bremerton, Washington**

Samuel Wilson started dancing ballet at the age of 15 with the Peninsula Dance Theatre. Since then, he has danced in summer programs such as Summer Dance Lab in Walla Walla, Washington and American Ballet Theatre in Austin, Texas. It wasn't until 2003, when Mr. Wilson came to Dance Theatre of Harlem that he started his professional career and joined the Dancing Through Barriers® Ensemble. DTH has provided Mr. Wilson with the opportunity to perform in venues such as the White House, BET's *106 & Park*, Fox 5 News, The Kennedy Center and The Joyce Theater in New York. He has also had the opportunity to work with world-renowned choreographers and study under influential teachers like Arthur Mitchell and Eva Evdokimava. Mr. Wilson has also developed into a high caliber teacher and dance coach himself, working in ballet schools and summer programs such as Usdan Center for the Creative and Performing Arts and the Voorhees Ballet.

**COMPANY ARTISTIC STAFF**

**KEITH SAUNDERS (Ballet Master)**

Keith Saunders, a native of Baltimore, Maryland, began dancing in 1971 while a student at Harvard University. He began his ballet training in 1973 at the National Center for Afro-American Artists in Dorchester, Massachusetts. Mr. Saunders joined Dance Theatre of Harlem in 1975 and continued his development under the tutelage of Arthur Mitchell, Karel Shook and William Griffith. He became a principal dancer with DTH and performed a wide range of roles throughout the company's repertoire for more than 17 years. He also danced with France's Ballet du Nord (1986) and BalletMet of Columbus, Ohio (1987-1989).

As a guest artist, Mr. Saunders appeared

with Boston Repertory Ballet, Maryland Ballet, Eglevsky Ballet, Ballethnic Dance Company, and the David Parsons Company, among others. He has been a faculty member of the Dance Theatre of Harlem School, the BalletMet Dance Academy (where he also served as Education Director), the New Ballet School (now Ballet Tech), and the 92nd Street Y. In 2003, Mr. Saunders was Guest Artist-in-Residence in the Dance Department at the University of Wyoming, and he taught and choreographed at their Snowy Range Dance Festival from 2003 – 2008.

Keith Saunders was appointed Dance Theatre of Harlem's assistant ballet master in 1994 and ballet master in 1996. From 2004 - 2010, Mr. Saunders was director of Dancing Through Barriers®, Dance Theatre of Harlem's international education and outreach initiative, in addition to directing the DTH Ensemble.

**ROBERT GARLAND  
(Resident Choreographer)**

Robert Garland was a principal dancer with the Dance Theatre of Harlem, and is now Resident Choreographer. He has created works for the Dance Theatre of Harlem Company, and their School Ensemble. He has also choreographed for New York City Ballet, The Royal Ballet, and Oakland Ballet, among many others.

After creating a work for the Dance Theatre of Harlem School Ensemble, Arthur Mitchell invited Robert Garland to create a work for The Dance Theatre of Harlem Company. Upon his retirement from the stage, he was appointed by Arthur Mitchell and became the organization's first Resident Choreographer.

His commercial work has included music videos, commercials and short films, including the children's television show *Sesame Street*, a Nike commercial featuring New York Yankee Derek Jeter, the NAACP Image Awards, a short film for designer Donna Karan, and the "Charmin Cha-Cha" for Proctor and Gamble.


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# ALVIN AILEY® AMERICAN DANCE THEATER


MARCH 21-24, 2013



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ARTISTIC DIRECTOR  
MASAZUMI CHAYA

## COMPANY MEMBERS

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Kirven James Boyd  
Hope Boykin  
Sean A. Carmon  
Sarah Daley  
Ghrai DeVore  
Antonio Douthit  
Renaldo Gardner  
Vernard J. Gilmore  
Jacqueline Green  
Daniel Harder  
Demetia Hopkins  
Michael Jackson, Jr.  
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Kelly Robotham  
Kanji Segawa  
Glenn Allen Sims  
Linda Celeste Sims  
Jermaine Terry  
Marcus Jarrell Willis

Matthew Rushing,  
Rehearsal Director & Guest Artist

EXECUTIVE DIRECTOR  
BENNETT RINK



## ABOUT THE COMPANY

Alvin Ailey American Dance Theater grew from a now-fabled performance in March 1958 at the 92nd Street Y in New York City. Led by Alvin Ailey and a group of young African-American modern dancers, that performance changed forever the perception of American dance. The Ailey company has gone on to perform for an estimated 23 million people at theaters in 48 states and 71 countries on six continents — as well as millions more through television broadcasts. In 2008, a U.S. Congressional resolution designated the Company as “a vital American cultural ambassador to the world” that celebrates the uniqueness of the African-American cultural experience and the preservation and enrichment of the American modern dance heritage. When Mr. Ailey began creating dances, he drew upon his “blood memories” of Texas, the blues, spirituals, and gospel as inspiration, which resulted in the creation of his most popular and critically acclaimed work, *Revelations*. Although he created 79 ballets over his lifetime, Mr. Ailey maintained that his company was not exclusively a repository for his own work. Today, the Company continues Mr. Ailey’s mission by presenting important works of the past and commissioning new ones. In all, more than 200 works by over 80 choreographers have been part of the Ailey company’s repertory. Before his untimely death in 1989, Alvin Ailey named Judith Jamison as his successor, and over the next 21 years, she brought the Company to unprecedented success. Ms. Jamison, in turn, personally selected Robert Battle to succeed her in 2011, and The Washington Post declared he “has the troupe’s forward momentum well in hand.”

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*Alvin Ailey American Dance Theater gratefully acknowledges The Joan & Sandy Weill Global Ambassador Fund, which provides vital support for Ailey’s national and international tours.*

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### ROBERT BATTLE, ARTISTIC DIRECTOR

Robert Battle became Artistic Director of Alvin Ailey American Dance Theater in July 2011, after being personally selected by Judith Jamison, making him only the third person to head the Company since it was founded in 1958. Mr. Battle has a long-standing association with the Ailey organization. A frequent choreographer and artist-in-residence at Ailey since 1999, he has set many of his works on Alvin Ailey American Dance Theater and

Ailey II, and at The Ailey School. The Company’s current repertory includes his ballets *Strange Humors*, *The Hunt*, *In/Side*, and *Takademe*. In addition to expanding the Ailey repertory with works by artists as diverse as Paul Taylor, Rennie Harris, Jiří Kylián, Garth Fagan, and Kyle Abraham, Mr. Battle has also instituted a New Directors Choreography Lab, to help develop the next generation of choreographers. His journey to the top of the modern dance world began in the Liberty City neighborhood of Miami, Florida. Mr. Battle showed artistic talent early and studied dance at a high school arts magnet program before moving on to Miami’s New World School of the Arts, under the direction of Daniel Lewis and Gerri Houlihan, and finally to the dance program at The Juilliard School, under the direction of Benjamin Harkarvy, where he met his mentor, Carolyn Adams. He danced with the Parsons Dance Company from 1994 to 2001, and also set his choreography on that company starting in 1998. Mr. Battle then founded his own Battleworks Dance Company, which made its premiere in 2002 in Düsseldorf, Germany as the U.S. representative to the World Dance Alliance’s Global Assembly. Battleworks subsequently performed extensively at venues including The Joyce Theater, Dance Theater Workshop, American Dance Festival, and Jacob’s Pillow Dance Festival. Mr. Battle was honored as one of the “Masters of African-American Choreography” by the Kennedy Center for the Performing Arts in 2005, and he received the prestigious Statue Award from the Princess Grace Foundation-USA in 2007. He is a sought-after keynote speaker and has addressed a number of high profile organizations including the United Nations Leaders Programme and the UNICEF Senior Leadership Development Programme.

### MASAZUMI CHAYA, ASSOCIATE ARTISTIC DIRECTOR

Masazumi Chaya was born in Fukuoka, Japan, where he began his classical ballet training. Upon moving to New York in December 1970, he studied modern dance and performed with the Richard Englund Repertory Company. Mr. Chaya joined Alvin Ailey American Dance Theater in 1972 and performed with the Company for 15 years. In 1988, he became the Company’s Rehearsal Director after serving as Assistant Rehearsal Director for two years. A master teacher, both on tour with the Company and in his native Japan, he served as choreographic assistant to Alvin

Ailey and John Butler. In 1991, Mr. Chaya was named Associate Artistic Director of the Company. He continues to provide invaluable creative assistance in all facets of its operations. In 2002, Mr. Chaya coordinated the Company’s appearance at the Rockefeller Center Christmas tree-lighting ceremony, broadcast on NBC. Mr. Chaya has restaged numerous ballets, including Alvin Ailey’s *Flowers* for the State Ballet of Missouri (1990) and *The River* for the Royal Swedish Ballet (1993), Ballet Florida (1995), National Ballet of Prague (1995), Pennsylvania Ballet (1996) and Colorado Ballet (1998). He has also restaged *The Mooche*, *The Stack-Up*, *Episodes*, *Bad Blood*, *Hidden Rites*, *Urban Folk Dance*, and *Witness* for the Company. At the beginning of his tenure as Associate Artistic Director, Mr. Chaya restaged Ailey’s *For ‘Bird’ - With Love* for a “Dance in America” program entitled *Alvin Ailey American Dance Theater: Steps Ahead*. In 2000, he restaged Ailey’s *Night Creature* for the Rome Opera House and *The River* for La Scala Ballet. In 2003, he restaged *The River* for North Carolina Dance Theatre and for Julio Bocca’s Ballet Argentina. Most recently, Mr. Chaya restaged *Blues Suite*, *Forgotten Time*, *Streams*, *Urban Folk Dance*, and *Vespers* for the Company. As a performer, Mr. Chaya appeared on Japanese television in both dramatic and musical productions. He wishes to recognize the artistic contribution and spirit of his late friend and fellow artist, Michihiko Oka.

### ALVIN AILEY, FOUNDER

Alvin Ailey was born on January 5, 1931 in Rogers, Texas. His experiences of life in the rural South would later inspire some of his most memorable works. At age 12, he moved with his mother to Los Angeles, where he was introduced to dance by performances of the Ballet Russe de Monte Carlo and the Katherine Dunham Dance Company. His formal dance training began with an introduction to Lester Horton’s classes by his friend, Carmen de Lavallade. Horton, the founder of one of the first racially-integrated dance companies in the United States, became a mentor for Mr. Ailey as he embarked on his professional career. After Horton’s death in 1953, Mr. Ailey became director of the Lester Horton Dance Theater and began to choreograph his own works. In the 1950s and 60s Mr. Ailey performed in four Broadway shows including *House of Flowers* and *Jamaica*. Mr. Ailey studied dance with Martha Graham, Doris Humphrey, Charles Weidman,

Hanya Holm, and Karel Shook and also took acting classes with Stella Adler. In 1958, he founded Alvin Ailey American Dance Theater to carry out his vision of a company dedicated to enriching the American modern dance heritage and preserving the uniqueness of the African-American cultural experience. He established the Alvin Ailey American Dance Center (now The Ailey School) in 1969 and formed the Alvin Ailey Repertory Ensemble (now Ailey II) in 1974. Mr. Ailey was a pioneer of programs promoting arts in education, particularly those benefiting underserved communities. Throughout his lifetime, he was awarded numerous honorary doctoral degrees, NAACP's Spingarn Award, the United Nations Peace Medal, the *Dance Magazine* Award, the Capezio Award, and the Samuel H. Scripps American Dance Festival Award. In 1988, he received the Kennedy Center Honor in recognition of his extraordinary contribution to American culture. When Mr. Ailey died on December 1, 1989, *The New York Times* said of him, "you didn't need to have known [him] personally to have been touched by his humanity, enthusiasm and exuberance and his courageous stand for multi-racial brotherhood."

#### JUDITH JAMISON ARTISTIC DIRECTOR EMERITA

Judith Jamison joined Alvin Ailey American Dance Theater in 1965 and quickly became an international star. Over the next 15 years, Mr. Ailey created some of his most enduring roles for her, most notably the tour-de-force solo *Cry*. During the 1970s and 80s, she appeared as a guest artist with ballet companies all over the world, starred in the hit Broadway musical *Sophisticated Ladies*, and formed her own company, The Jamison Project. She returned to Alvin Ailey American Dance Theater in 1989 when Mr. Ailey asked her to succeed him as Artistic Director. In the 21 years that followed, she brought the Company to unprecedented heights – including two historic engagements in South Africa and a 50-city global tour to celebrate the Company's 50th anniversary. Ms. Jamison is the recipient of numerous awards and honors, among them a prime time Emmy Award, an American Choreography Award, the Kennedy Center Honor, a National Medal of Arts, a "Bessie" Award, the Phoenix Award, and the Handel Medallion. She was also listed in "The TIME 100: The World's Most Influential People" and honored by First Lady Michelle Obama at the first White House Dance Series event. As a highly

regarded choreographer, Ms. Jamison has created many celebrated works, including *Divining* (1984), *Forgotten Time* (1989), *Hymn* (1993), *HERE... NOW* (commissioned for the 2002 Cultural Olympiad), *Love Stories* (with additional choreography by Robert Battle and Rennie Harris, 2004), and *Among Us (Private Spaces: Public Places)* (2009). Ms. Jamison's autobiography, *Dancing Spirit*, was edited by Jacqueline Kennedy Onassis and published in 1993. In 2004, under Ms. Jamison's artistic directorship, her idea of a permanent home for the Ailey company was realized and named after beloved chairman Joan Weill. Ms. Jamison continues to dedicate herself to asserting the prominence of the arts in our culture, and she remains committed to promoting the significance of the Ailey legacy – using dance as a medium for honoring the past, celebrating the present and fearlessly reaching into the future.

#### MATTHEW RUSHING, REHEARSAL DIRECTOR & GUEST ARTIST

Matthew Rushing was born in Los Angeles, CA. He began his dance training with Kashmir Blake in Inglewood, CA and later continued his training at the Los Angeles County High School for the Arts. He is the recipient of a Spotlight Award and *Dance Magazine* Award and was named a Presidential Scholar in the Arts. He was a scholarship student at The Ailey School and later became a member of Ailey II, where he danced for a year. During his career, Mr. Rushing has performed as a guest artist for galas in Vail, Colorado, as well as in France, Russia, Canada, Austria, and Italy. He has performed for presidents George H. Bush, Bill Clinton, George W. Bush, and Barack Obama, as well as at the 2010 White House Dance Series. During his time with the Company he has choreographed two ballets: *Acceptance In Surrender* (2005), a collaboration with Hope Boykin and Abdur-Rahim Jackson, and *Uptown* (2009), a tribute to the Harlem Renaissance. In 2012, he created *Moan*, which was set on Philadanco and premiered at the Joyce Theater. Mr. Rushing joined the Company in 1992 and became Rehearsal Director in June 2010.

#### WHO'S WHO

GUILLERMO ASCA (Rego Park, NY) or "Moe," as he is affectionately known, graduated from LaGuardia High School of the Performing Arts. He was a scholarship student at The Ailey School and danced with Ailey II, Ballet Metropolitan de Caracas, Ballet Hispanico, Dance Compass,

Shapiro & Smith, and Footprints Dance Project. In 2010, he performed at the White House Dance Series. Mr. Asca joined the Company in 1994.

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

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

SEAN A. CARMON (Beaumont, TX) began his dance training under Bonnie Cokinos with guidance from Lucia Booth and Eva LeBlanc. He is a graduate of the Ailey/Fordham B.F.A. Program in Dance and was a member of Elisa Monte Dance. Mr. Carmon was an original cast member of the 2010 revival of *La Cage Aux Folles* on Broadway and was also a cast member of the Broadway production of *The Phantom of the Opera*. As an assistant to Christopher L. Huggins, he appeared as a guest artist with the International Dance Association in Italy and with the Cape Dance Company in South Africa. Mr. Carmon joined the Company in 2011.

SARAH DALEY (South Elgin, IL) began her training at the Faubourg School of Ballet in Illinois under the direction of Watmora Casey and Tatyana Mazur. She is a 2009 graduate of the Ailey/Fordham B.F.A. Program in Dance. Ms. Daley has

trained at institutions such as the Kirov Academy, National Ballet School of Canada, The San Francisco Conservatory of Dance, and intensives such as Ballet Camp Illinois and Ballet Adriatico in Italy. She is a recipient of a Youth America Grand Prix Award and an ARTS Foundation Award. She was a member of Ailey II and joined the Company in 2011.

**GHRAI DeVORE** (Washington, DC) began her formal dance training at the Chicago Multicultural Dance Center and was a scholarship student at The Ailey School. She has completed summer programs at the Kirov Academy, Ballet Chicago, Deeply Rooted Dance Theater, American Ballet Theatre, and Alonzo King LINES Ballet. Ms. DeVore was a member of Deeply Rooted Dance Theater 2, Hubbard Street 2, Dance Works Chicago, and Ailey II. She is a recipient of the Danish Queen Ingrid Scholarship of Honor and the Dizzy Feet Foundation Scholarship, and she was a 2010 nominee for the first annual Clive Barnes Award. Ms. DeVore joined the Company in 2010.

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

**RENALDO GARDNER** (Gary, IN) began his dance training with Tony Simpson and is a graduate of Talent Unlimited High School. He attended the Emerson School for Visual and Performing Arts and studied with Larry Brewer and Michael Davis. Mr. Gardner was a scholarship student at The Ailey School, has trained on scholarship at Ballet Chicago and Deeply Rooted Dance Theater, and had an internship at the Martha Graham School of Contemporary Dance. In 2008, he received second place in modern dance from the National Foundation for Advancement in the Arts and received the Dizzy Feet Scholarship in 2009. In 2012, Mr. Gardner was honored with the key to the city of Gary, Indiana, his hometown. He was a member of Ailey II and joined the Company in 2011.

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

**JACQUELINE GREEN** (Baltimore, MD) began her dance training at the Baltimore School for the Arts under the direction of Norma Pera, Deborah Robinson, and Anton Wilson. She is a graduate of the Ailey/Fordham B.F.A. Program in Dance. Ms. Green has attended summer programs at Pennsylvania Regional Ballet, Chautauqua Institution, Earl Mosley's Institute of the Arts, and Jacob's Pillow Dance Festival. She has performed works by a variety of choreographers, including Elisa Monte, Helen Pickett, Francesca Harper, Azure Barton, Earl Mosley, and Michael Vernon. Ms. Green was the recipient of the Martha Hill Fund's Young Professional Award in 2009 and the Dizzy Feet Scholarship in 2010. She was a member of Ailey II and joined the Company in 2011.

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

**DEMETIA HOPKINS** (Orange, VA) began her dance training at the Orange School of Performing Arts under the direction of her uncle Ricardo Porter and Heather

Powell. She has studied with the National Youth Ballet of Virginia, Virginia School of the Arts, the Summer Dance International Course in Burgos, Spain, The Rock School, and Dance Theatre of Harlem School. Ms. Hopkins graduated with honors from the Ailey/Fordham B.F.A. program in Dance in 2009, and she was a recipient of a Leonore Annenberg Fellowship in the Arts in 2011. Ms. Hopkins was a member of Ailey II and joined the Company in 2010.

**MICHAEL JACKSON, JR.** (New Orleans, LA) began his dance training at age 14 at the Duke Ellington School of the Arts in Washington, DC under the direction of Charles Augins. He became a member of Dance Theatre of Harlem's Dancing through Barriers Ensemble in 2005. In 2006, he joined Dallas Black Dance Theatre and in 2008 joined Philadanco, where he also worked as Artistic Director of D3. He has performed works by Arthur Mitchell, Milton Myers, and Gene Hill Sagan. Mr. Jackson joined the Company in 2011.

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

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

**ALICIA GRAF MACK** (Columbia, MD) trained at Ballet Royale Institute of Maryland under Donna Pidel and attended summer intensives at the School of American Ballet and American Ballet

Theatre. Prior to dancing with Alvin Ailey American Dance Theater from 2005 to 2008, Mrs. Mack was a principal dancer with Dance Theatre of Harlem and a member of Complexions. In addition to several galas and festivals, she has been a guest performer with Alonzo King LINES Ballet and with André 3000 and Beyoncé at Radio City Music Hall. She is the recipient of the Columbia University Medal of Excellence and *Smithsonian Magazine's* Young Innovator Award. Mrs. Mack graduated magna cum laude with honors in history from Columbia University and received an M.A. in nonprofit management from Washington University in St. Louis. She rejoined the Company in 2011.

**MICHAEL FRANCIS McBRIDE** (Johnson City, NY) began his training at the Danek School of Performing Arts and later trained at Amber Perkins School of the Arts in Norwich, NY. Mr. McBride attended Earl Mosley's Institute of the Arts for two consecutive summers and was also assistant to Mr. Mosley when he set the piece *Saddle UP!* on the Company in 2007. In January 2012, Mr. McBride performed and taught as a Guest Artist with the JUNTOS Collective in Guatemala. Mr. McBride graduated magna cum laude from the Ailey/Fordham B.F.A. Program in Dance in 2010 after he joined the Company in 2009.

**RACHAEL McLAREN** (Manitoba, Canada) began her formal dance training at the Royal Winnipeg Ballet School. After graduating high school, she joined the Toronto cast of *Mamma Mia!* Ms. McLaren moved to New York City to study at The Ailey School as a scholarship student and later joined Ailey II. She has performed works by Karole Armitage, Dwight Rhoden, Francesca Harper, and Nilas Martins. Ms. McLaren joined the Company in 2008.

**AISHA MITCHELL** (Syracuse, NY) received her primary dance training at the Onondaga Dance Institute, Dance Centre North, and with Anthony Salatino of Syracuse University. She studied at North Carolina Dance Theatre, LINES Ballet School, The Joffrey Ballet School, and The Ailey School as a scholarship student. Ms. Mitchell is a graduate of the Ailey/Fordham B.F.A. Program in Dance and was a member of Ailey II. She performed works by choreographers Alonzo King, Dwight Rhoden, Debbie Allen, Seán Curran, and Nacho Duato. She recently served as co-choreographer for the Syracuse Opera's *Les Pêcheurs de Perles*. Ms. Mitchell was

also a medalist at the NAACP National ACT-SO competition. She joined the Company in 2008.

**AKUA NONI PARKER** (Kinston, NC) began her ballet training at the age of three and moved to Wilmington, DE at age twelve to continue her professional training at the Academy of the Dance. In 2000, she joined Dance Theatre of Harlem, where she danced lead roles in *Agon*, *Giselle*, and *The Four Temperaments*. Thereafter, she danced with Cincinnati Ballet and Ballet San Jose. Ms. Parker joined the Company in 2008.

**BELEN PEREYRA** (Lawrence, MA) began her formal dance training at the Boston Arts Academy, where she graduated as valedictorian. She was also a member of Origination Cultural Arts Center in Boston. Upon moving to New York City, Ms. Pereyra was closely mentored by Earl Mosley and danced with Camille A. Brown & Dancers for three years, during which time she performed at The Joyce Theater, Jacob's Pillow Dance Festival, and the Dancers Responding to AIDS' annual events, Dance from the Heart and The Fire Island Dance Festival. Ms. Pereyra was an apprentice for Ronald K. Brown/Evidence, A Dance Company, and has performed with Lula Washington Dance Theater, Nathan Trice, and Roger C. Jeffrey. She assisted Matthew Rushing with his ballet *Uptown* for the Ailey company in 2009. Ms. Pereyra joined the Company in 2011.

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

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

**SAMUEL LEE ROBERTS** (Quakertown, PA) began his dance training under the direction of Kathleen Johnston and attended The Juilliard School. He performed in the first international show of *Radio City Christmas Spectacular* in

Mexico City and danced with the New York cast from 1999-2004. Mr. Roberts performed during the award ceremony at the 2002 Salt Lake City Winter Olympics, worked with Corbin Dances and Keigwin + Company, and was a founding member of Battleworks Dance Company. In May 2006, Mr. Roberts was named *Dance Magazine's* "On the Rise" Dancer. He performed several roles in Julie Taymor's film *Across the Universe* and the original opera *Grendel*. Mr. Roberts joined the Company in 2009.

**KELLY ROBOTHAM** (New York, NY) is a graduate of New World School of the Arts and trained as a scholarship student at The Ailey School and the Dance Theatre of Harlem School. She is also a graduate of The Juilliard School, where she studied under the direction of Lawrence Rhodes and worked with Robert Battle. Ms. Robotham has also performed works by José Limón, Martha Graham, Mark Morris, and Jerome Robbins. In 2009, she was selected from The Juilliard Dance Division to participate in a cultural exchange tour to Costa Rica and soon after became an apprentice with River North Chicago Dance Company. Ms. Robotham was a member of Ailey II and joined the Company in 2011.

**KANJI SEGAWA** (Kanagawa, Japan) began his modern dance training with his mother, Erika Akoh, and studied ballet with Kan and Ju Horiuchi at Unique Ballet Theatre in Tokyo. In 1997, Mr. Segawa came to the U.S. under the Japanese Government Artist Fellowship to train at The Ailey School. Mr. Segawa was a member of Ailey II from 2000-2002 and Battleworks Dance Company from 2002-2010. He worked extensively with choreographer Mark Morris from 2004-2011, repeatedly appearing in Mr. Morris' various productions, including as a principal dancer in John Adams' *Nixon in China* at Metropolitan Opera. He has also worked with Jennifer Muller/The Works, Azure Barton's Azure and Artists, and Jessica Lang Dance. Mr. Segawa joined the Company in 2011.

**GLENN ALLEN SIMS** (Long Branch, NJ) began his classical dance training at the Academy of Dance Arts in Red Bank, NJ. He attended The Juilliard School under the artistic guidance of Benjamin Harkavy. In 2004, Mr. Sims was the youngest person to be inducted into the Long Branch High School's Distinguished Alumni Hall of Fame. He has been seen in several network television programs

including *BET Honors*, *Dancing with the Stars*, *The Today Show*, and *So You Think You Can Dance*. In 2010, Mr. Sims taught as a master teacher in Ravenna, Italy for “Dance Up Ravenna,” sponsored by the International Dance Association, and performed in the White House Dance Series. He has performed for the King of Morocco and is a certified Zena Rommett Floor-Barre® instructor. In 2011, Mr. Sims wrote a featured guest blog for *Dance Magazine*. Mr. Sims joined the Company in 1997.

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

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

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

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APRIL 13-21, 2013  
LUDWIG VAN BEETHOVEN

# FIDELIO

MUSIC  
Ludwig van Beethoven

LIBRETTO  
Joseph Sonnleithner

WORLD PREMIERE  
Vienna, November 1805

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In German with  
English supertitle translations.  
Presented in two acts.  
Two hours, forty-five minutes

CONDUCTOR  
Christian Badea

DIRECTOR  
John Pascoe

CHORUS MASTER  
Suzanne Mallare Acton

PRODUCTION DESIGN  
John Pascoe

LIGHTING DESIGN  
Ruth Hutson & John Pascoe

HAIR & MAKEUP DESIGN  
Cindy Ludwig

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Detroit Opera House

## Cast

*In order of vocal appearance*

<b>Jaquino</b> .....	Bradley Wisk*† Joyce Cohn Young Artist
<b>Marzellina</b> .....	Angela Theist† DeRoy Testamentary Foundation Young Artist
<b>Rocco</b> .....	Per Bach Nissen*
<b>Leonora</b> .....	Christine Goerke (13, 17, 20)* Ileana Montalbetti (19, 21)*
<b>Don Pizarro</b> .....	Carsten Wittmoser*
<b>First Prisoner</b> .....	Nicholas Fitzer
<b>Second Prisoner</b> .....	Errin Brooks
<b>Florestan</b> .....	Erik Nelson Werner (13, 17, 20)* Jason Wickson (19, 21)
<b>Don Fernando</b> .....	Ricardo Lugo*

\* Michigan Opera Theatre debut

† Barbara Gibson Young Artist Apprentices Program

## SYNOPSIS

### ACT I

In a prison in Spain in the 18th century Marzellina, daughter of the jailer, Rocco, rejects the attentions of her father's assistant, Jacquino, who hopes to marry her. Her heart is set instead on the new errand boy, Fidelio. The latter, a hardworking lad, arrives with provisions and dispatches, and is distressed by Marzellina's interest in him, especially since it has the blessing of Rocco. Fidelio is in fact Leonora, a noblewoman of Seville who has come to the jail disguised as a boy to find her husband,

Florestan, a political prisoner languishing somewhere in chains. When Rocco mentions a man lying near death in the vaults below, Leonora, suspecting it might be Florestan, begs Rocco to take her on his rounds. He agrees, though the governor of the prison, Don Pizarro, allows only Rocco in the lower levels of the dungeon.

As soldiers assemble in the courtyard, Pizarro learns from the dispatches brought to him that Don Fernando, minister of state, is on his way to inspect the fortress. At this news the governor resolves to kill Florestan, his enemy, without delay and orders Rocco to dig a grave for the victim in the dungeon. Leonora, overhearing his plan, realizes Pizarro's evil nature and the plight of his victim. After praying for strength to save her husband and keep up hope, she again begs Rocco to let her accompany him to the condemned man's cell - and also to allow the other prisoners a few moments of air in the courtyard. The gasping men relish their glimpse of freedom but are ordered back by Pizarro, who hurries Rocco off to dig Florestan's grave. With apprehension, Leonora follows him into the dungeon.

### ACT II

In one of the lowest cells of the prison, Florestan dreams he sees Leonora arrive to free him. But his vision turns to despair, and he sinks down exhausted. Rocco and Leonora arrive and begin digging the grave. Florestan awakens, not recognizing his wife, and Leonora almost loses her composure at the familiar sound of his voice. Florestan moves the jailer to offer him a drink, and Leonora gives him a bit of bread, urging him not to lose faith. Rocco then blows on his whistle to signal Pizarro that all is ready. The governor advances with dagger drawn to strike, but Leonora stops him with a pistol. At this moment a trumpet sounds from the battlements: Don Fernando has arrived. Rocco leads Pizarro out to meet him as Leonora and Florestan rejoice in each other's arms.

In the prison courtyard, Don Fernando proclaims justice for all. He is amazed when Rocco brings his friend Florestan before him and relates the details of Leonora's heroism. Pizarro is arrested, and Leonora herself removes Florestan's chains. The other prisoners are freed, and the crowd hails Leonora.

—courtesy of Opera News



An e-forum for operagoers



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# BEETHOVEN'S DREAM OF FREEDOM & JUSTICE

*Notes from the director*

With Martin Luther King's "I Have a Dream" speech as a prime example, perhaps it's not too obvious to say that the greatest men and women are in fact always dreamers and visionaries who work endlessly to make their visions a reality. There are endless quotes on this subject that spring to mind: Friedrich Hebbel's "The human being is a blind man who dreams that he can see," and Oscar Wilde's "We are all in the gutter, but some of us are looking at the stars."

With his position among the veritable titans of the musical world, I believe that there has been no greater dreamer than Beethoven. His dream was that through love comes justice and freedom from oppression. This is clearly stated by Don Fernando in the final moment of *Fidelio*: "Es sucht der Brüder, und kann er helfen, hilft er gern: A brother seeks his brothers, and gladly helps if help he can."

Beethoven's obsession with the idea of freedom and justice was evidently inspired by his historical positioning at the end of the 18th century with its massive social convulsions, as the ideas of liberty and justice started to replace those of the French world of aristocratic privilege. It is perhaps worth remembering that in that corrupt society of absolute power, virtually anyone could be imprisoned without trial simply by use of the infamous *carte blanche*.

It would be comforting to know that with the passage of more than two hundred years since the opera's composition, the idea of imprisonment without trial or jury had become a thing of the past, but



this is simply not the case. Beethoven's message is sadly still as potent today as it was at the time of its writing.

**BEETHOVEN'S  
MESSAGE IS AS  
POTENT TODAY  
AS IT WAS AT  
THE TIME OF  
ITS WRITING.**

Knowing that this dream of justice is in fact eternal, but also wanting to allow Beethoven to speak to us with his own voice, I have used the time period to remain at the center of my production. Only as the prisoners are finally freed do we see that they come from an endless range of eras.

Finally, in trying to find the center of an opera that seems at first sight to lurch from comic opera to divine

melodrama, I was truly inspired by a statement from Wilhelm Furtwängler, who wrote that "*Fidelio* is a Mass, not an opera." The semi-religious world of justice and freedom that Beethoven explored in his uniquely personal and hybrid form is clearly surreal — it is, quite simply, a dream. I have tried to present it as such.

In my production, the unjustly imprisoned Florestan is supported in the darkest night by the same endlessly repeated vision of love and justice. Beethoven called that dream "FIDELIO."

JOHN PASCOE  
*January 2013, Lucca, Italy*



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# AIDA

GIUSEPPE VERDI  
MAY 11-19, 2013



**MUSIC**  
Giuseppe Verdi

**LIBRETTO**  
Antonio Ghislanzoni

**WORLD PREMIERE**  
Cairo, December 1871

In Italian with  
English supertitle translations.  
Presented in four acts.  
Three hours, fifteen minutes.

**CONDUCTOR**  
Steven Mercurio

**DIRECTOR**  
Bliss Hebert

**CHORUS MASTER**  
Suzanne Mallare Acton

**CHOREOGRAPHER**  
Rosa Mercedes

**PRODUCTION DESIGN**  
Allen Charles Klein

**LIGHTING DESIGN**  
Thomas Hase

**HAIR & MAKEUP DESIGN**  
Cindy Ludwig

**ASSISTANT DIRECTOR**  
John de los Santos

**STAGE MANAGER**  
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FOR MICHIGAN OPERA THEATRE**  
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## Cast

*In order of vocal appearance*

<b>Ramfis</b> .....	Peter Volpe
<b>Radamès</b> .....	Riccardo Massi (11, 15, 18)* Rosario La Spina (17, 19)*
<b>Amneris</b> .....	Anita Rachvelishvili (11, 15, 18)* <i>Performances supported by the Barbara Williams Principal Artist Fund Milijana Nikolic (17, 19)*</i>
<b>Aida</b> .....	Latonia Moore (11, 15, 18)* Yannick-Muriel Noah (17, 19)*
<b>King of Egypt</b> .....	Andrew Gray
<b>Messenger</b> .....	Bradley Wisk† <i>Joyce Cohn Young Artist</i>
<b>High Priestess</b> .....	Angela Theis† <i>DeRoy Testamentary Foundation Young Artist</i>
<b>Amonasro</b> .....	Gordon Hawkins
<b>Eisenhower Dance Ensemble</b>	
Lindsay Chirio	Molly McMullen
Andrew Cribbetts	Will Jordan Peake
Alicia Cutaia	Matthew Schmitz
Thomas Fant	Morgan “Mo” Williams
Katharine Larson	Emily Zatursky

\* Michigan Opera Theatre debut

† Barbara Gibson Young Artist Apprentice Program

Michigan Opera Theatre last produced Aida in April 2006.

## SYNOPSIS

**Setting:** Ancient Egypt, in the cities of Memphis and Thebes

### ACT I, Scene One

*In the royal palace at Memphis*

Radamès, a young captain of the guard, learns from the high priest, Ramfis, that Ethiopia has again attacked and invaded Egypt's southern border, and that a new army commander has been selected by the goddess, Isis. Alone, Radamès hopes he is the chosen one, envisioning a glorious victory so he can free his beloved Aida, the Ethiopian slave of Amneris, the King's daughter. Amneris, who loves Radamès herself, comes in and questions him shrewdly; her suspicion that he loves her slave increases when Aida enters. The King has urgently called his court together to hear a messenger report that the Ethiopian army, led by King Amonasro, is marching on Thebes. The Egyptian King announces Radamès appointment as Egyptian commander and leads the assemblage in a battle hymn. "Return victorious!" cries Amneris, echoed by the people, and, alone, Aida repeats the words, appalled that her beloved is going off to battle her father, her family and her people—for Aida is in fact the princess of Ethiopia. Torn by conflicting loyalties, she begs the gods for mercy.

### Scene Two

*In the temple of Fthà*

Radamès is dressed in the sacred armor during a solemn ceremony of consecration to the services of his country. The fate of Egypt is in his hands.

### ACT II, Scene One

Radamès has beaten the Ethiopians, and on the morning of his triumphal return Amneris is groomed by her ladies-in-waiting and distracted from her romantic daydreaming by a group of court musicians and dancers. At Aida's approach she dismisses her attendants, hoping to confirm her impression that Aida loves Radamès. To test her, she claims Radamès has died in battle, then says he lives. Certain from Aida's reactions that this mere slave is her rival for Radamès' love, Amneris threatens her and leaves for the festivities as Aida follows in despair, reiterating her prayer.

### Scene Two

At the gate of Thebes, the people welcome the returning army bringing captured golden idols and treasures; triumphal dances are performed. Radamès is borne in to be crowned with a wreath by Amneris. Ethiopian captives too, are led in, among them Aida's father, King Amonasro, who remains unrecognized. In an aside he warns her not to betray his hand, then pleads for his fellow prisoner's lives. Ramfis and the priests urge death for the captives, but Radamès intercedes, supported by the pleas of the prisoners and the populace. Since the commander is the hero of the hour, the King releases all but Amonasro and Aida, then presents Radamès with the hand of Amneris, dashing Aida's and Radamès' dreams of happiness together.

### ACT III

*On a moonlit bank of the Nile*

Ramfis leads Amneris into the temple of Isis for prenuptial prayers. Aida arrives for a secret meeting with Radamès; overcome with nostalgia, she laments her conquered homeland. Startled out of her reverie by Amonasro, she learns that her father is plotting a new attack and he proposes that Aida trick Radamès into revealing the route of the Egyptian army. Horrified at the proposal, Aida nevertheless succumbs to her father's demands. Amonasro hides as Radamès appears, ardent with promises to make Aida his bride after his coming victory in the renewed war. She suggests instead that they run off together, asking what route his army will take. No sooner has he answered than Amonasro steps out, triumphantly revealing his identity as King of Ethiopia. Amneris, leaving the temple, overhears the betrayal and denounces Radamès. Amonasro lunges at her with a dagger, but Radamès shields her and surrenders himself to Ramfis as the two Ethiopians escape.

### ACT IV, Scene One

*In a temple of judgment*

Amneris determines to save Radamès. When he is led in, she offers to spare his life if he will renounce Aida. This he says he will never do. Enraged, Amneris sends him to his doom but immediately repents, listening in despair as the priests three times demand that he defend himself. Three times he is silent. They condemn him, and when they file past, Amneris pleads with them to let him live. When they refuse, she curses them.

### Scene Two

Radamès, buried alive in a vault beneath the temple, turns his last thoughts to Aida, who physically and emotionally spent by the ordeal of her escape and the capture and death of her father, now appears to have hidden in the crypt earlier that day to share his fate. Radamès tries vainly to dislodge the stone that locks them in. Bidding farewell to earth, the lovers greet eternity while above them in the temple the repentant Amneris prays for Radamès' soul.

—*Courtesy of San Francisco Opera*

# FAMILY OPERATION

## Husband and wife star in *Aida*

By MITCH CARTER

Milijana Nikolic was five years old when she fell in love with opera after hearing it on the radio. “I took up trying to imitate it,” she says, “and my parents didn’t know if they should send me to a doctor, or what!”

The mezzo-soprano, who sings the role of Amneris in this spring’s *Aida*, would have to wait a dozen years to pursue singing formally. Throughout her childhood she trained on various musical instruments, but there were no voice teachers in her hometown of Sremska Mitrovica, Serbia, about 40 miles west of Belgrade.

At 17, an instructor recognized Milijana’s gift for singing and, a year later, she competed to join La Scala’s Academy for Young Singers. This being the first and only time the Academy came to Belgrade in search of talent, it was a one-shot deal for the teen.

From a field of hundreds of hopefuls from throughout the country, Milijana placed first, and was off to Milan.

Her husband, tenor Rosario La Spina, took a markedly different path to opera. Unlike his wife, he had no formal music training as a child. And, apparently, he didn’t need any.

By age 12 he was a professional singer appearing on national Australian television shows such as *Hi Hello*. At 16,



Rosario, Mili and Enrico enjoy a day at the beach.

he traveled to England with a singing group, but it disbanded after three years of touring. Needing to make a career decision, at 19 he became an apprentice bricklayer with his father. Fate struck — violently — four years later when an exploding rock cutter landed him in the hospital with an injured arm.

Rosario resolved to never lay bricks again. (Though Milijana quips, “I told him that if the singing doesn’t work out, he can still build me a house.”)

Encouraged by his younger sister, a professional musician, to get formal voice training, Rosario entered Sydney Conservatorium at age 22 and later was accepted at La Scala’s Academy, where he met his future wife.

As with this production of *Aida*, the couple has been fortunate to be cast together in a few productions, often as tragic lovers. Rosario enjoys playing Don Jose to her Carmen, where, he jokes, “I get to kill Mili every night.” But in *Aida*, it’s his character who suffers a brutal end.

Being on stage with your wife is a different musical experience, Rosario says.

“When I’m singing with Mili, for instance, during the fourth act duet,

I listen more intently. You always care, you always want the other performers to do well, but now you care even more.” The role of Radames is wrought with challenges, he said, noting the colossal Act I aria, “Celeste Aida,” and the physical energy required to sustain a three-hour performance. But the demands enhance the experience. “I love singing heroic roles, especially in an opera as beautiful as *Aida*,” he said.

Describing Rosario as “the most relaxed singer I know,” Milijana admits that every performance invites at least a touch of anxiety for her.

“I listen nervously until his first entrance, then I say ‘everything’s going to be okay.’ ”

And always, she said, it is.

For Milijana, the role of Amneris has its challenges as well. “Musically, it tests the voice from top to bottom, and you have to sing it beautifully — as every Verdi role requires.”

“She’s a princess in every meaning of the word. Glamorous, wants things done her way. When Radames rejects her for *Aida*, the real bitch comes out. But she tries to save Radames from death because she has a heart, too.”

Like many opera singers, Rosario and Milijana measure their commute to work in the hundreds, sometimes thousands, of miles from home. Performing in Detroit is no exception. Yet when asked where “home” is, the couple has many answers from which to choose. They consider Australia home to them, for its lifestyle and year-round sunshine, and Rosario’s kin. Serbia is home, too, because of Milijana’s family connections. And Italy feels like home because they lived there for several years. They keep apartments in both Brisbane and Milan.

For Rosario, Mili and, now, five-month-old Enrico, home is as much an idea as it is any one geographical location.

“Home,” says Milijana, “is wherever we are together.”



As Radames and Amneris in Opera Australia’s *Aida*.

**SUZANNE MALLARE ACTON**  
Chorus Master, *Fidelio*, *Aida*

As long-term Chorus Master of MOT, Suzanne Acton has received wide critical acclaim for her choral direction involving more than 125 productions in seven languages. Conducting credits include *West Side Story*, *Barber of Seville*, *Music Man*, *Pirates of Penzance*, *The Mikado*, *Daughter of the Regiment*, *Carmen*, *La Traviata* and *Carmina Burana* with *The Medium* for MOT; *My Fair Lady* and *La Traviata* for Dayton Opera; *Merry Widow* and *Madame Butterfly* for Artpark; and *Tosca* for Augusta Opera. As founding director of the MOT Children's Chorus, Ms. Acton was instrumental in developing the inaugural 2007-08 season.



**CHRISTIAN BADEA**  
Conductor, *Fidelio*

Conductor Christian Badea most recently appeared with the company for 2010's *Don Giovanni*. He has received acclaim throughout his career, encompassing prestigious engagements in the foremost concert halls and opera houses of Europe, North America and Asia. As a guest at the Metropolitan Opera for many years, Mr. Badea conducted over 170 performances in a wide variety of repertoire including *Don Giovanni*, *Boris Godunov*, *Tosca*, *La Bohème*, *Madame Butterfly* and *La fanciulla del west*, as well as the Gala Opening of the 1990-91 season with Mirella Freni and Plácido Domingo.



**CHRISTINE GOERKE**  
Leonora, *Fidelio* (13, 17, 20)

Soprano Christine Goerke makes her company debut this spring, and has appeared in the major opera houses of the world including the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Royal Opera House Covent Garden, Paris Opera, La Scala, Teatro Real in Madrid, and the Saito Kinen Festival. She has sung many of the great soprano roles, beginning with the heroines of Mozart and Handel, and now moving into dramatic soprano repertoire where she recently received acclaim for her portrayals of the title roles in *Aridane auf Naxos* and *Elektra*, Leonora in *Fidelio*, Ortrud in *Lohengrin*, Eboli in *Don Carlos* and Brünnhilde in *Die Walküre*.



**ANDREW GRAY**  
King of Egypt, *Aida*

Australian-American bass baritone Andrew Gray has appeared several times with the company in such roles as Colline in *La Bohème*, Pooh-Bah in *The Mikado*, Figaro in *Marriage of Figaro*, Nourabad in *Pearl Fishers*, Masetto in *Don Giovanni*, Angelotti in *Tosca*, and Mr. Lindquist in *A Little Night Music*, all since his debut in *Nabucco* in 2009. This season, Mr. Gray sings Antonio in *Marriage of Figaro* with the Orlando Philharmonic and performs the role of Bottom in *A Midsummer Night's Dream* with Opera Naples. He is also a former young artist apprentice of Michigan Opera Theatre.



**THOMAS HASE**  
Lighting Designer, *Aida*

Thomas Hase's work in the United States includes designing for Los Angeles, New York City, Seattle, Minnesota, Dallas, Florida Grand, Goodspeed, Portland, and New Orleans Operas; Cincinnati Playhouse in the Park; Center Stage Theatre; Alliance Theatre; Dallas Theater Center; Milwaukee Repertory Theatre; Repertory Theatre of St. Louis; and Maine State Music Theater. Mr. Hase recently designed John Doyle's *Company* on Broadway and *The Rise and Fall of the City of Mahagonny* at Los Angeles Opera, both to international critical acclaim and released on DVD.



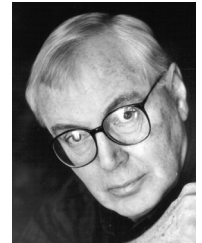
**GORDON HAWKINS**  
Amonasro, *Aida*

American Gordon Hawkins, who most recently appeared with the company in last spring's *Pagliacci*, is critically acclaimed throughout the world for his in-depth interpretations and luxuriant baritone voice. This season he reprises the roles of Alberich in *Siegfried* at Teatro de la Maestranza in Seville and Telramund in *Lohengrin* at Deutsche Oper Berlin, will sing Scarpia in *Tosca* with Arizona Opera, and Amonasro in *Aida* with Cincinnati Opera. In future seasons Mr. Hawkins will perform with Opera Colorado and return to both Deutsche Oper Berlin and Washington National Opera.



**BLISS HEBERT**  
Stage Director, *Aida*

Bliss Hebert has staged over 200 productions of more than 80 operas with 25 different companies. Recent notable engagements include a highly acclaimed production of *Der Rosenkavalier* for Florentine Opera, *Salome* and *Madame Butterfly* for Florida Grand Opera, *La Bohème* for Atlanta Opera, and *La Traviata* and *Turandot* for Dallas Opera. His new production of *Aida* has been seen at Florida Grand, Michigan and Florentine Operas, and will be seen in Cincinnati in 2013. His new production of *La Traviata* has been seen at Florida Grand Opera and Cincinnati Opera.



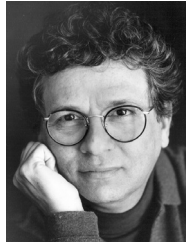
**RUTH HUTSON**  
Lighting Designer, *Fidelio*

Ruth Hutson designs for the company for the first time this spring. Favorite companies for her extensive opera designs include Washington National, San Diego, Virginia, Amarillo, Indianapolis, San Antonio, and Pensacola Operas, as well as Opera Company of Philadelphia and Spoleto Festival, USA, where she has been involved for 15 seasons. Recently, Ms. Hutson designed at London's O2 Arena for *The Gift of Music*. Previously, the show (a collaboration with Dame Julie Andrews) enjoyed great success in a national tour during the summer of 2008, the highlight of which was performing at the Hollywood Bowl.



ALLEN CHARLES KLEIN  
Set Designer, *Aida*

American designer Allen Charles Klein is one of the world's most sought-after scenic artists. The only American designer to have focused his career exclusively on production and design for the operatic stage, his work has been featured by many of the world's great opera companies and festivals, including the Metropolitan Opera, Opéra de Montréal, Deutsche Oper Berlin, Vienna State Opera, the Edinburgh Festival and the Glyndebourne Festival. His designs were most recently seen at the company for 2011's *Marriage of Figaro*, and other recent MOT productions include *Turandot* and *Rigoletto*.



ROSARIO LA SPINA  
Radames, *Aida* (17, 19)

Debating with the company this spring, Rosario La Spina is Australia's pre-eminent tenor, having performed more than 20 leading roles at the Sydney Opera House. He is a frequent guest soloist with the Sydney, Melbourne, Queensland and Adelaide Symphony Orchestras; his discography includes *Puccini Romance* with the Queensland Symphony, the Prince in *Rusalka* under Richard Hickox, and *Rosario* with the Orchestre Philharmonique de Monte Carlo. In 2013, Mr. La Spina appears in the United States, Japan, Taiwan, Australia and New Zealand singing Don Alvaro in *La forza del destino*, Don José in *Carmen*, Radames in *Aida*, and Verdi's *Requiem*.



CINDY LUDWIG  
Hair & Makeup Designer, *Fidelio*, *Aida*

Cindy Ludwig most recently designed last fall's *Julius Caesar* for the company, having previously been with MOT for 13 seasons through 2000, and returning for 2011's *Rigoletto*. She has been involved with over 225 opera productions throughout the Americas since 1987 with more than 28 opera companies, including Baltimore, Cincinnati, Cleveland, Glimmerglass, Miami, Palm Beach, Sarasota and Syracuse. Ms. Ludwig was the wig designer for Ringling Brothers Barnum & Bailey Clown College from 1989 until its closing in 1998, and has also worked in film, television and on Broadway.



RICARDO LUGO  
Don Fernando, *Fidelio*

Puerto Rican bass Ricardo Lugo has participated in Metropolitan Opera productions of *Ariadne auf Naxos*, *The Nose*, *La Gioconda*, *Adrina Lecouvreur*, *Macbeth*, *The Gambler* and *Salome*, and made his debut with San Francisco Opera singing Reinmar von Zweter in *Tannhäuser*. Most recently he sang Leporello in *Don Giovanni* with Teatro de la Opera and Tio Salvador in *La vida breve* with Festival Casals. Other recent and upcoming engagements include his return to the Metropolitan Opera roster, Timur in *Turandot* with the Opera de Puerto Rico, his role debut of *Don Pasquale*, and Dulcamara in Opera Memphis' *Elixir of Love*.



RICARDO MASSI  
Radames, *Aida* (11, 15, 18)

Italian tenor Riccardo Massi makes his company debut this spring, and is rapidly earning international recognition as an exciting *spinto* tenor. A specialist in the handling of ancient and medieval weapons, he financed his musical studies working as a stuntman in several films and series, including Martin Scorsese's *Gangs of New York*, ABC's "Empire," and HBO's "Rome." Mr. Massi made his operatic debut in 2009 as Radames in *Aida* in Salerno under Daniel Oren. In 2012 he made his debut at the Metropolitan Opera in *Aida* with Violeta Urmana, sung *Tosca* in Avignon, and *Norma* at Terme di Caracalla in Rome.



ROSA MERCEDES  
Choreographer, *Aida*

Spanish choreographer Rosa Mercedes made her company debut choreographing *Aida* in 2006 and returned in 2007 for *Turandot*. A featured dancer and choreographer with many of the world's leading opera companies, she has worked with the Metropolitan Opera, Opera di Roma, Florida Grand Opera and Baltimore Opera, among others. Ms. Mercedes has choreographed numerous productions, including *La Gioconda*, *Salome*, *Don Giovanni* and *Carmen*. She has also enjoyed a distinguished career as a soloist and principal dancer with the world's foremost Spanish dance and Flamenco companies, and is the Founding and Artistic Director of Duende Ballet Español.



STEVEN MERCURIO  
Conductor, *Aida*

This spring marks American maestro Steven Mercurio's eighteenth production with MOT, after most recently conducting last spring's *Pagliacci*. An internationally acclaimed conductor and composer whose musical versatility encompasses the symphonic and operatic worlds, he was Music Director of the Spoleto Festival and Principal Conductor of the Opera Company of Philadelphia for five years. Mr. Mercurio is also a sought-after collaborator for many award winning recordings, arrangements and film projects. For the stage, he has conducted more than forty-five operas in seven different languages in many of the world's best loved opera houses.



ILEANA MONTALBETTI  
Leonora, *Fidelio* (19, 21)

Canadian soprano Ileana Montalbetti, a graduate of the Canadian Opera Company Ensemble Studio, makes her company debut this spring. The current season includes her debuts with Edmonton Opera as Antonia in *Tales of Hoffmann*, and a return to the Canadian Opera Company to cover both Leonora in *Il Trovatore* and Rosalinde in *Die Fledermaus*. Ms. Montalbetti also appeared as Rosalinde in a New Year's Day concert with the Guelph Symphony Orchestra, and makes a return to her hometown of Saskatoon for a solo recital presented by the Lyell Gustin Recital Series.



## LATONIA MOORE

Aida, *Aida* (11, 15, 18)

American soprano Latonia Moore makes her company debut this spring. She made an unexpected and triumphant debut at the Metropolitan Opera in March 2012, replacing Violeta Urmana as Aida in a performance broadcast on live radio, and was received rapturously by the press and public alike. Ms. Moore began this season with her debut at the Berlin Philharmonic as Bess in concert performances of *Porgy and Bess*, and next sang Aida for Dallas Opera. She also sings that role this season for San Diego and Cincinnati Operas, and appears in concert with the Colorado Symphony Orchestra with Andrew Litton and at the Ravinia Festival.



## MILIJANA NIKOLIC

Amneris, *Aida* (17, 19)

Serbian-born soprano Milijana Nikolic makes her company debut this spring. A graduate of the Academy for Soloists at La Scala, Milan, she has sung the title role in *Carmen* in Finland, Japan, and throughout Australia and New Zealand; Eboli in *Don Carlo* in Korea and Hong Kong; and the title role in Vivaldi's *Juditha Triumphans* at the Macerata Festival. Ms. Nikolic appears frequently with Opera Australia in such roles as Carmen, Amneris in *Aida*, Azucena in *Il trovatore*, Venus in *Tannhäuser* and Ulrica in *A Masked Ball*. In 2013, she sings Carmen and Azucena for Opera Australia and makes important role debuts in Finland and Adelaide.



## PER BACH NISSEN

Rocco, *Fidelio*

Danish bass Per Bach Nissen debuts with the company this spring. He joined the ensemble at Hannover State Opera this season, where his performances include Prince Gremin in *Eugene Onegin*, Veit Pogner in *Die Meistersinger von Nürnberg*, Boris in *Lady Macbeth from Mtsensk*, and Il Gran Inquisitore in *Don Carlos*. Last season he made his U.S. debut at Opera Company of Philadelphia as Osmin in *Die Entführung aus dem Serail*, and at Schleswig Holsteinisches Landestheater he performed the roles of Eremit in *Der Freischütz* and Lothario in *Mignon*.



## YANNICK-MURIEL NOAH

Aida, *Aida* (17, 19)

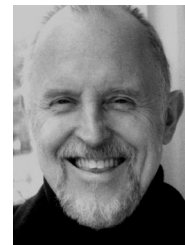
Canadian soprano Yannick-Muriel Noah makes her company debut this spring, and is recognized in Europe and North America for her sumptuous lyricism and the dramatic intensity of her portrayals. She enjoyed a personal triumph as *Madame Butterfly* with the Canadian Opera Company, a role she later repeated for Staatsoper Hannover and covered for San Francisco Opera. Further European engagements include *Aida* and *La Wally* for Stadttheater Klagenfurt, *Ariadne auf Naxos* and *Aida* in Heidelberg, and Margherita in *Mefistofele* in Valencia (opposite Ramón Vargas, conducted by Maestro Nicola Luisotti).



## JOHN PASCOE

Stage Director & Production Designer, *Fidelio*

British-born American John Pascoe made his MOT debut in 1984 with *Anna Bolena* starring Joan Sutherland. He has returned often, recently designing the sets and costumes for David DiChiera's *Cyrano*, and most recently directed *Tosca* in 2010. Mr. Pascoe designed *Julius Caesar* for the English National Opera, and his productions have been seen in Chicago, San Francisco, Dallas, Houston, Rome, Cannes, Munich and London. Recently his production of *Don Giovanni* was seen at Kennedy Center, Dallas Opera and Florida Grand Opera, and his production of Donizetti's *Lucrezia Borgia* featuring Renee Fleming was revived and filmed for HD release at San Francisco Opera.



## ANITA RACHVELISHVILI

Amneris, *Aida* (11, 15, 18)

A native of Tbilisi, Georgia, mezzo-soprano Anita Rachvelishvili makes her company debut this spring. She has performed at Milan's La Scala, the Metropolitan Opera, Munich's Bavarian State Opera, Berlin State Opera, Deutsche Oper Berlin, Canadian Opera Company, the Arena di Verona, and Seattle Opera. Recent engagements include Isabella in *L'italiana in Algeri* at La Scala, Orfeo in *Orfeo ed Euridice* at the Perelada Festival, and Dalila in *Samson et Dalila* in concert with Amsterdam's Concertgebouw Orchestra. A graduate of the La Scala's young artist program, she served as a member of the Tbilisi Opera House from 2006 to 2007.



## ANGELA THEIS

Marzellina, *Fidelio*; Priestess, *Aida*

Grosse Pointe native Angela Theis returns to the company after most recently appearing in 2011's *Marriage of Figaro*. The soprano also appears this season as Mabel in *Pirates of Penzance* at Eugene Opera and Johanna in *Sweeney Todd* at Syracuse Opera. Other recent operatic credits include Zerlina in *Don Giovanni*, Gretel in *Hansel and Gretel*, Pamina in *Magic Flute*, Frasquita in *Carmen*, and Barbarina in *Marriage of Figaro*. During her residency with Utah Opera, Ms. Theis sang Beth in *Little Women* and the Dew Fairy in *Hansel and Gretel*, and was a three-time soloist with Utah Symphony.



## PETER VOLPE

Ramphis, *Aida*

American bass Peter Volpe most recently appeared with the company in 2007's *Cyrano*. He continually receives critical and popular acclaim on four continents. In the current season, performances include Sparafucile in *Rigoletto* at Manitoba Opera, Ferrando in *Il Trovatore* at Arizona Opera, Zuniga in *Carmen* at Florentine Opera, the bass soloist in Verdi's *Requiem* with the Chattanooga Symphony, and his role debut as Daland in *Flying Dutchman* with Glimmerglass Opera. In addition, Mr. Volpe will perform Raimondo in *Lucia di Lammermoor* with Portland Opera and Philip II in *Don Carlo* at Austin Lyric Opera.



ERIK NELSON WERNER  
Florestan, *Fidelio* (13, 17, 20)

Tenor Erik Nelson Werner makes his company debut this spring. Most recently, he made his Lyric Opera of Chicago debut as Grigori in *Boris Godunov*, and later returned to the role of Siegmund in *Die Walküre* with Britain's Opera North. In the current season, he debuts the role of Florestan with Opéra de Rouen in France and joins the Dayton Opera for an all-Wagner concert. Mr. Werner made his debut at the Opéra de Colombia in Bogotá during the summer of 2012 as the title role in *Tannhäuser* and tenor soloist in Beethoven's *Ninth Symphony*, both under the baton of Gustavo Dudamel.



BRADLEY WISK  
Jacquino, *Fidelio*; Messenger, *Aida*

Tenor Bradley Wisk makes his company debut this spring. He has performed for the celebrity judges of *America's Got Talent* at the Orpheum Theatre in Los Angeles, where he also worked with vocal coach Seth Riggs. In 2011, Mr. Wisk performed in the Marcello Giordani master class, was a district winner of the Metropolitan Opera Competition, and performed at the Herbst Theatre in San Francisco. In 2009, he performed with the Verdi Chorus as a leading soloist, and has won the Nicholas Loren Competition, second place in the Santa Barbara Performing Arts Foundation Competition, and a scholarship from the L.A. Opera Buffs.



JASON WICKSON  
Florestan, *Fidelio* (19, 21)

Tenor Jason Wickson last appeared with the company in 2011's *Marriage of Figaro*. Possessing a voice that is currently being recognized for its vast power and beauty, the Detroit native this season performs Don Jose in *Carmen* with Piedmont Opera and the tenor soloist in Stravinsky's *Les Noces* with Great Lakes Chamber Music Festival, makes his role debut as Macduff in Verdi's *Macbeth* with Opera in the Heights, debuts the role of Dick Johnson in *La Fanciulla del West* with Mobile Opera, and makes his role debut as Erik in *Flying Dutchman* with the Princeton Festival.



CARSTEN WITTMOSER  
Don Pizzaro, *Fidelio*

German bass Carsten Wittmoser debuts with the company this spring. After various engagements with the Staatsoper Stuttgart, he joined their ensemble in 1997 where his roles included First Nazarene in *Salome* and Basilio in *Barber of Seville*. During that time Mr. Wittmoser also appeared at the Gergiev Festival in Rotterdam, the Bayerische Staatsoper in Munich, the Orff Summer Festival in Andechs and the Volksoper in Vienna. He also appears in concerts and recitals throughout the world with a wide repertoire that includes works by Mozart, Bach, Haydn, Puccini, Beethoven and Brahms.



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### Violin I

Charlotte Merckerson,  
*Concertmaster*+  
 Laura Leigh Roelofs,  
*Assistant  
 Concertmaster*+  
 Bryan Johnston+  
 Andrew Wu +  
 Beth Kirton +  
 Molly Hughes +  
 Kevin Filewych +  
 Janet Sullins  
 Tea Prokes

### Violin II

Victoria Haltom\*+  
 Daniel Stachyra +  
 Henrik Karapetyan+  
 Anna Weller+  
 Emily Barkakati+  
 Elizabeth Rowin  
 Tamara Sherman

### Viola

John Madison\*+  
 Scott Stefanko+  
 Kathleen Grimes+  
 Barbara Zmich+  
 James Greer

### Cello

Nadine Deleury\*+  
 Diane Bredesen+  
 Sarah Cleveland+  
 Stefan Koch  
 Andrew McIntosh

### Bass

Derek Weller\*+  
 Clark Suttle+  
 Greg Sheldon

### Flute

Amanda Sparfeld\*+  
 Laura Larson+  
 Dennis Carter

### Oboe

Nermis Mieses\*+  
 Sally Pituch+

### 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+  
 Derek Lockhart  
 Neil Mueller  
 Matthew Thomas  
 Clark Irwin  
 Mitchell Wechsler  
 John Hartwick

### Trombone

Maury Okun\*+  
 Greg Near+  
 Brian Pokorney

### Cimbasso

Phillip Sinder

### Timpani

Andrew Buchanan\*+

### Percussion

John Dorsey\*+  
 David Taylor

### Harp

Patricia Terry-Ross\*+

\* Principal  
 + Michigan Opera  
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 Ryan Banar  
 Monique Bates  
 Emily M. Bennett  
 Heidi Bowen Zook  
 Errin Brooks  
 Fred Buchalter  
 Elizabeth Cedroni  
 Patrick Clampitt  
 Alexandria Clark

Gerianne Ditto-Harvey  
 Amy Dolan-Malaney  
 Ken Ebaugh  
 Joseph Edmonds  
 Nicholas Fitzer  
 Iris Fordjour-Hankins  
 Michael Fowler  
 Kurt Frank  
 Yvonne Friday  
 Joshua Glassman  
 Emily Goodwin

Conda Green  
 Branden C.S. Hood  
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 Joseph Kim  
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 Audrey Kline  
 Jerrold Lee  
 Adrian Leskiw  
 Tony Lynch  
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Brad Miller  
 Elizabeth Mitchell  
 David Moan  
 Pette Moore  
 Liz Pearse  
 Jessica Pistor  
 Ron Reinhart  
 Tami Snyder-Knutson  
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 Terrence Stewart  
 Gregory Stinson

Lucy Thompson  
 Kevin Truax  
 Tiffanie Waldron  
 Justin Watson  
 Tamara Whitty  
 Craig Wickham  
 Jeff Wilkinson  
 Thomas Younger

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 Simone Bonino  
 Hannah Carroll  
 Joan Crawford  
 Karshibia Davidson  
 Beth Deuel  
 Charles Dove

Drew Gale  
 Donald Gay  
 Emily Gay  
 Avital Granot  
 Arthur Jones  
 Chris Jones  
 Wendy Keebler

Alexis Lewis  
 Gary Lindell  
 Lydia Nita  
 Anne Maters  
 Patricia Minnick  
 Jennifer Pasha  
 Steven Pejuan

Laverne Schenk  
 Alan Sebastian  
 Clifton Shaw  
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# THE HAPPY PRINCE

Composed by Malcolm Williamson  
 Based on the story by Oscar Wilde  
 Sunday, April 28, 2013, at 2:30 p.m.  
 Children's opera in one act



**The Worthington Family Foundation**  
 Production Sponsor

Conductor: Dianna Hochella  
 Director: Michael Yashinsky  
 Pianist: Joseph Jackson  
 Second Pianist: John Pavik  
 Set Design: Monika Essen  
 Costume Design: Suzanne Hanna  
 Lighting Design: Bobby Tacoma  
 Hair & Makeup Design: Elizabeth Geck  
 Stage Manager: Nan Luchini  
 Supertitles: Dee Dorsey

## SYNOPSIS

In the public square of a battered city, children dream of a better world. For solace, they look to the statue of the Happy Prince. The ruby on his sword-hilt, the sapphires in his eyes, and the gold leaf covering his form remind them of an angel. One night while migrating

south for winter, a carefree Swallow rests at the statue's feet. The Prince speaks to the Swallow, revealing that when alive, he lived a life of pleasure secluded in a great mansion, and was deemed happy. But pleasure is not happiness, and now that he has been placed above the city and can see all of its desperation, his name has become truly unfitting. He begs the Swallow to carry out a single errand: plucking out his ruby and bringing it to a feverish boy whose mother cannot afford nourishing food. This the bird does, and returns. The Prince asks the Swallow to help him with but one more sacrifice: removing one of his sapphire-eyes, and delivering it to a starving author who, numb with cold, cannot finish his play. This, too, the Swallow does, and though the weather grows ever icier, returns to the Prince. The statue now begs the bird to extract his other eye and take it to a penniless matchgirl whose wares have fallen into

the street. Though hating to do the Prince harm, the Swallow does as told, and flies the sapphire to the grateful girl.

The Prince is now blind, and encourages his friend the Swallow finally to fly south. But the Swallow, near frozen in body but warmed of heart, promises never to leave the Prince. And so the Prince asks the Swallow to do him, and the people, one more kindness --pecking out all of his gold leaf, and distributing it among the suffering populace. The Swallow does so, and now, having stayed too long in the wintry metropolis, dies. The Prince's heart breaks. The Mayor orders the bird and dulled statue incinerated, for that which "is no longer beautiful...is no longer useful." The people watch, stunned, as the bird and the heart of the statue, though consumed in flame, do not burn. A band of angels descends and declares the dead Swallow and the leaden heart of the Prince the two most precious things in the city.

## CAST

*In order of vocal appearance*

**The Mayor:** Miles Eichenhorn (Emily Crombez)

**The Swallow:** Aurora Haziri

**The Prince:** Antonio Cipriano (Miles Eichenhorn)

**The Seamstress' Son:** Isabel Rocha

**The Seamstress:** Anya Chudov (Arielle Sturr)

**A Rich Girl:** Cassia Burley (Emily Finkelstein)

**The Author:** Ameerah Shakoor (Tyler Bouque)

**The Matchgirl:** Christina Wallag (Marielle Hill)

Parentheses denote understudies.

At the Friday performance, Isabel Rocha performs the Swallow and Isabelle Ross performs the Seamstress' Son.

## Citizens

Jamila Ammary

Tyler Bouque

Cassia Burley

Anya Chudov

Sarah Cohen

Emily Crombez

Kristen Dubicki

Elizabeth Duus

Katherine Espin

Emily Finkelstein

Amie Heitchue

Teagan Lewis

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Madeleine Reardon

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## Student Dress Rehearsal

Friday, April 26, 2013, at 11 a.m.

Tickets for groups of 10 or more, purchased in advance: \$10 for students, free chaperone ticket for every ten students.

Individual tickets are \$15 for children and \$25 for adults.

For more information visit [www.motcc.org](http://www.motcc.org)

## Audition Information

Auditions for the MOTCC's 2013-2014 season will be held at the Detroit Opera House on May 20, June 3, and June 10. Auditions begin at 5:30 p.m.

To order student dress rehearsal tickets or to schedule an audition, please contact Megan Warzecha at [mwarzecha@motopera.org](mailto:mwarzecha@motopera.org) or visit [www.motcc.org](http://www.motcc.org).



*Karen V. DiChiera, Director*

**N**ow is the time to arrange for speakers and lecturers for your 2013 meetings of clubs, sororities, fraternities and other groups that would enjoy hearing from our professional presenters! Offerings feature overviews of our season, Lives of Famous Composers, Women Composers, Folk and Fairy Tales in Opera and Dance, the History of Detroit Theaters, and more. For more information, contact Dolores Tobis at (313) 237-3429 or dtobis@motopera.org.

## LEARNING AT THE OPERA HOUSE

### Create and Perform

Students from age 10 and up can participate in Create and Perform, in which students improvise stories, compose their own music, and perform their production for an audience in our rehearsal studio. Instructors are Karen V. DiChiera, Lamar Richardson, and percussionist Christopher Cervinak.

### Gilbert & Sullivan Operetta

Each year we present a Gilbert and Sullivan operetta with our students ages 12 to 18, and this year's production will be *Patience*. This three-week program is taught by a professional staff that includes singer and stage director Julie Smith, singer and voice teacher Wendy Bloom, and accompanist Joseph Jackson. These fine instructors produce a professional quality production in three weeks with our talented youngsters. Performed on our main stage, the production is costumed and fully staged.



A grant from the Mockingbird Foundation provided MacBook laptop computers, electronic keyboards and music writing software.



### Opera Camp & Workshop

Opera Camp is an in-depth program for people anticipating a career in the field of opera. Master classes on historic dance, characterization, acting, improvisation, make-up will culminate in an evening recital and a final scenes. Taught by soprano Elaina Brown and contralto Candace de Lattre.

photograph Detroit destinations chosen every summer by Karen DiChiera and Karen Najher (Historic Preservationist) along with photographer Ara Howrani. Our very own photo exhibit will take place during the final performance of Opera Camp and Workshop. Participating photographers are invited to attend for free.

### Lens on the City

Lens on the City is an intergenerational program for families, friends and youngsters to have the opportunity to

For more information on any of these opportunities, visit [www.michiganopera.org](http://www.michiganopera.org) and click on "Learning," or call (313) 237-3429.

# Dance News from the Detroit Opera House

Carol Halsted, Director

## Master Classes

Learn from professional dancers when they come to the Detroit Opera House. Master Classes are an excellent opportunity for dancers of any level to learn from the professionals they see on stage. Classes are free with a ticket to the corresponding performance; otherwise, each class is \$25. Classes are for students age 14 and above, and take place in the Margo V. Cohen Center for Dance or the Chrysler Black Box Theater in the Ford Center for Arts and Learning. Advance registration is required; to register, send your name and contact information to [dance@motopera.org](mailto:dance@motopera.org) or call (313) 237-3251.

**Dance Theatre of Harlem**  
Saturday, February 2, 11 a.m.-12:30 p.m.  
Intermediate/Advanced Ballet Class

**Alvin Ailey American Dance Theater**  
Saturday, March 31, 11 a.m.-12:30 p.m.  
Intermediate/Advanced Modern Class

## Get Involved!

Do you love dance and have a desire to support the arts by volunteering? Become a member of the Detroit Opera House Dance Council. This group is in need of highly motivated dance lovers who are willing to host gatherings, develop new fundraising ideas and, most of all, enjoy dance in Detroit. For more information, contact Cheryl McIlhonn at [mcilhonn@comcast.net](mailto:mcilhonn@comcast.net).

## Dance Film Series

Dance lovers come together for dance films, food, drink, and discussion on Tuesday evenings. All dance films take place at the Detroit Opera House in the Ford Center for Arts and Learning. A \$10 donation is payable at the door, and refreshments are provided. No reservations required. For more information, call (313) 237-3426. All films begin at 7 p.m.



January 22: "An Evening with Bob Fosse"

February 19: "An Evening with Rudolph Nureyev" featuring selections from many of his most famous performances

March 12: "Cinderella" by the Birmingham Royal Ballet

April 23: "Ballets for the Four Seasons"

May 21: "The Little Mermaid" by John Neumeier and the San Francisco Ballet

## Year-Round Dance Classes

Ballet Renaissance makes the Detroit Opera House home, offering year-round classes for students ages 4-adult, Monday through Thursday from 5-8 p.m. For more information or to register, call (313) 469-0694 or visit [www.balletren.org](http://www.balletren.org).

Inner City Dance Scope also calls the Detroit Opera House home, offering year-round classes including ballet, jazz, tap, modern, pointe, hip hop, and other styles. Classes take place on Fridays from 6-8 p.m. and Saturdays from 10 a.m. – 3 p.m. for both children and adults, ages 2½ and up. For more information or to register, call (313) 926-6654 or visit [innercitydancescope.webs.com](http://innercitydancescope.webs.com).

## Upcoming Auditions

**Dance Theatre of Harlem**  
February 2 at 1:30 p.m. (ages 8-13)  
& 3:30p.m. (ages 14-18)  
Additional Information:  
[dancetheatreofharlem.org](http://dancetheatreofharlem.org)

**Interlochen Center for the Arts**  
February 9 at 2 p.m.  
Additional Information:  
[camp.interlochen.org/dance-summer-programs](http://camp.interlochen.org/dance-summer-programs)

**Gelsey Kirkland Academy of Classical Ballet**  
March 3 at 1 p.m.  
Additional Information:  
[gelseykirklandballet.org](http://gelseykirklandballet.org)

**The Ailey School**  
March 24, 2013 at 11 a.m.  
For Certificate, Independent Study,  
Summer Intensive Programs  
Additional Information:  
[theaileyschool.edu](http://theaileyschool.edu)

For information on auditions, special programs, or master class registration, contact Kim Smith at [dance@motopera.org](mailto:dance@motopera.org) or (313) 237-3251.



## 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.

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Dr. DiChiera and my aunt's love of opera have made a big difference in my life.

MOT and Dr. DiChiera should have all the support and stability possible to make MOT a permanent fixture in our city.

I grew up in a home filled with music. My mother sang. My parents took me to concerts and operas starting at a very young age. My first introduction to David DiChiera was with Overture to Opera. I saw how important music education was for the students. MOT grew out of this program, and I was honored to be a part of it. MOT has brought such pleasure, joy and interest to so many. Through opera education our young people have found careers, it has helped them in their lives, and provided a positive focus for many of them. MOT has been a catalyst for many Detroit businesses. As members of the Detroit community, it behooves us to support MOT. It is an honor for me to be a part of this legacy.



—Marianne Trombley Endicott

*Since 1971, Mrs. Endicott has been a staunch supporter of MOT, participating in capital campaigns as well as annual campaigns for opera and dance, and all major fundraisers and special events. She is a member of the General Director's Circle and the General Director's Circle Committee, and the Avanti Society, MOT's group of friends who have made arrangements to include MOT in their estate plans.*

*"Thank you, Marianne, for the memories!" —David DiChiera*

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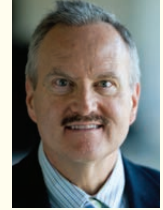
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# Volunteers

Greetings from the MOT Volunteer Association (MOTVA)!



Opera as an art form and Michigan Opera Theatre are very important to all of us. MOT productions are world class and the Detroit Opera House offers one of the most diverse opera and dance series in the country. These performances require the collaboration of many, especially those who help out behind the scenes.

Our key volunteer groups deserve special recognition: the hosts of our opening night dinners, cast parties and soirées; the committees that create our hallmark BravoBravo! event; our resident historians who conduct Opera House tours; our extraordinary corps of ushers; and our MOTVA Board members.

To each of you who supports us through generous gifts of time and resources, our most sincere thanks. If you are not yet a volunteer, please consider joining us. Along with all of the hard work, we have fun too! Volunteering is a great way to meet other interesting and involved people.

Your tax-deductible membership entitles you to participate in our individual volunteer groups. For membership information please consult the MOTVA webpage at [www.michiganopera.org](http://www.michiganopera.org), or call Christina Wagner at (313) 237-3236.

I hope that you enjoy the 2012–2013 season. We look forward to working with you and thank you for your interest and involvement in the Michigan Opera Theatre Volunteer Association.

Terry Shea  
 President  
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# General Information

## PHOTOGRAPHY, RECORDING & COMMUNICATIONS DEVICES

Photography or recording during any performance is strictly prohibited. You are welcome to take photographs in the lobby before or after a performance and during intermission. As a courtesy to our guests, please switch all electronic devices to silent mode and refrain from using them during the performance.

## IN CASE OF EMERGENCY

Doctors and parents are advised to leave their seat location (located on ticket) and our emergency number, (313) 237-3257, with the service or sitter in case of an emergency. Please observe the lighted exit signs located throughout the theater. In the event of 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 on the third floor (Madison Street entrance) – press "3R" on the elevator to reach this facility. Gentlemen's restrooms are located under the Grand Staircase and also on the third floor (Broadway Street side) – press "3" on the elevator to reach this facility. All third floor restrooms are wheelchair accessible. A unisex, wheelchair accessible restroom is located in the Cadillac Opera Café.

## NO SMOKING

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

## USHERS

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

## LATE SEATING

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

## LOST & FOUND

Lost and Found is located in the Safety and Security Department. Please see an usher if you have misplaced an article, or call (313) 961-3500 if you have already left the theater. Items will be held in Lost and Found for 30 days.

## PARKING

We encourage all our guests to take advantage of the Detroit Opera House Parking Center, located next to the Detroit Opera House. Pre-paid parking is available for all guests and can be purchased with tickets online or through the Detroit Opera House ticket office. This facility is reserved specifically for Detroit Opera House patrons during regularly scheduled performances. Entrances and exits are located on both John R. Street and Grand River Ave. Call (313) 237-7464 for more information.

## ACCESSIBILITY

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

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

## CHILDREN

Children are welcome; however, all guests are required to hold a ticket, regardless of age. In all cases, babes in arms are not permitted.

## SERVICES

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

## CONCEALED WEAPONS

Be advised that, for purposes of Michigan Compiled Laws, Section 28.425o(1)(f), this is an entertainment facility which has a seating capacity of more than 2,500 individuals. It is therefore against the law to carry a concealed pistol on the premises.

## RENTAL INFORMATION

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

## TICKET INFORMATION

The Detroit Opera House ticket office hours are Monday-Friday, 10 a.m. to 5:30 p.m. On performance days hours are 10 a.m. through the first intermission of the performance, except weekends, when the ticket office will open two hours prior to curtain time. Tickets are available online at [www.MichiganOpera.org](http://www.MichiganOpera.org). Tickets for all public events at the Detroit Opera House are also available through all TicketMaster outlets, by phone at (800) 745-3000, or at [www.TicketMaster.com](http://www.TicketMaster.com).

## DETROIT OPERA HOUSE TOURS

Come join the Opera House Ambassadors for a backstage tour of the Detroit Opera House! Learn about the history of the Opera House and its restoration, meet the people behind the scenes, tour the stage and see how it operates. Tours are \$10 per person. For more information, please call (313) 237-3425, or visit [www.MichiganOpera.org](http://www.MichiganOpera.org).

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    Parking Center ..... (313) 965-4052  
Website..... [www.MichiganOpera.org](http://www.MichiganOpera.org)

# The Whitney

***“Best Pre and Post Theater Dinner Venue”***

**Prix Fixe Theater Menu \$35**

*Available only Pre/Post Theatre*

## First Course

Signature Shrimp Bisque ♡ Chef's Soup du Jour  
Caesar Salad ♡ Organic Baby Greens

## Entree Course

Baked Organic Orange Glazed Chicken  
White Garlic Polenta, Glazed Carrots, Organic  
Orange Marmalade  
Fresh Fish Entrée • *changes nightly*  
Pan-Roasted Tenderloin Tips over Exotic Mushroom &  
Asparagus Risotto  
Ricotta & Spinach-stuffed Shells in Creamy Tomato Broth

## Final Course

*May be enjoyed post-event.*

Housemade Ice Cream or Gelato ♡ Chocolate Mousse

Add Beverage Flight \$15/person

Champagne Toast, Sommelier-selected Wine & Coffee,  
Cappuccino or Espresso



***Detroit's most romantic restaurant now serving dinner seven nights a week***

***TheWhitney.com***

***313-832-5700***

***4421 Woodward Ave, Detroit***



# SPRING

02-01-13