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April 7-9

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May 24-28

Aida
April 22-30

Cinderella
May 13-20

Salome
June 3-10

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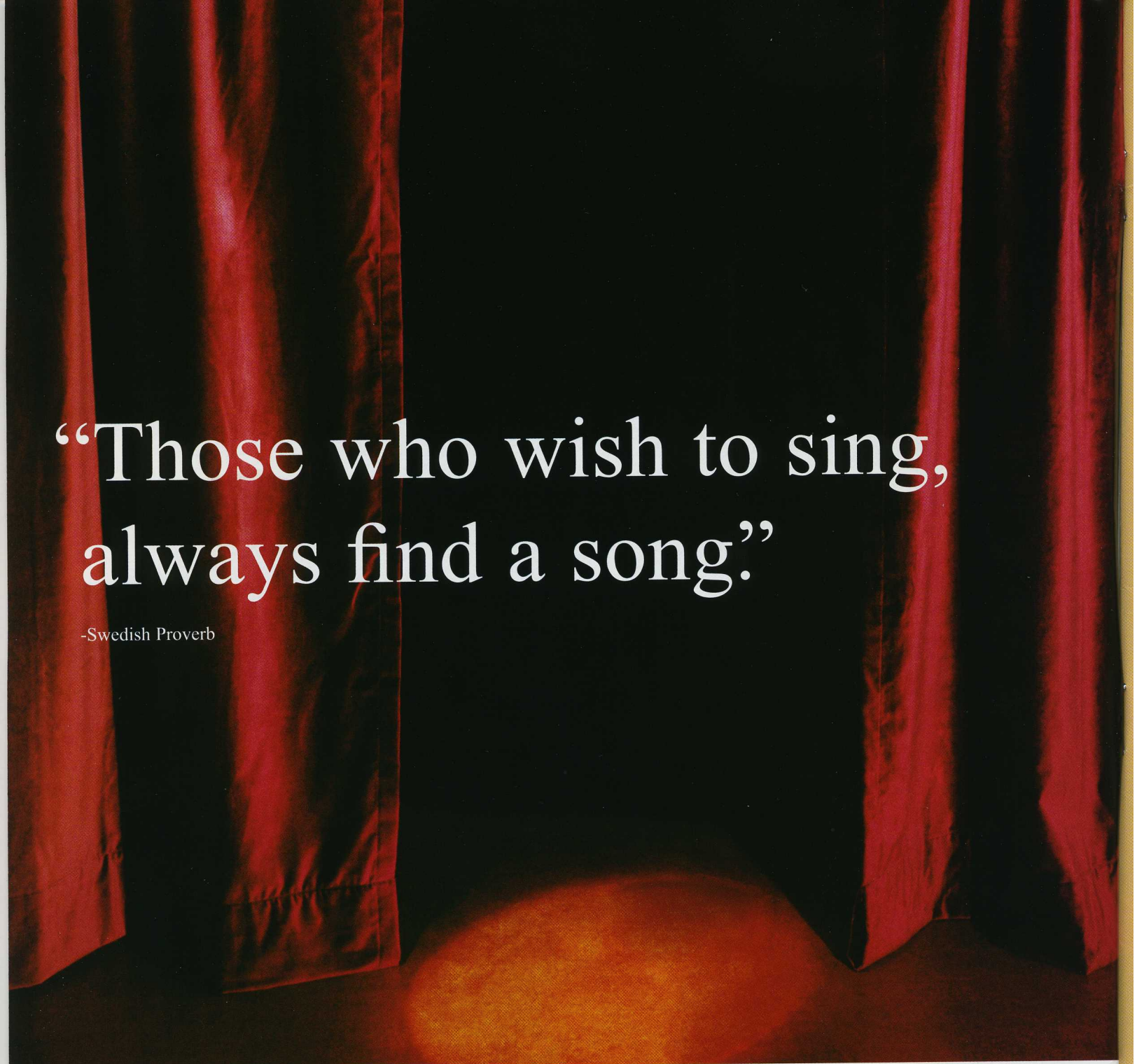
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Spring 2006

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Home of Michigan Opera Theatre
David DiChiera, General Director
35th Anniversary Season



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-Swedish Proverb

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CONTRIBUTORS

Dr. David DiChiera
Karen VanderKloot DiChiera
Roberto Mauro
Michigan Opera Theatre Staff
Dave Blackburn, *Editor*

PUBLISHER

Live Publishing Company
Frank Cucciarre, *Design and Art Direction*
Blink Concept & Design, Inc. *Production*
Chuck Rosenberg, *Copy Editor*
Toby Faber, *Director of Advertising Sales*

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Detroit Opera House

desperate divas of OPERA

2006 Spring Season

WELCOME

Letter from Dr. David DiChiera 4

ON STAGE

LES GRAND BALLETS CANADIENS de MONTRÉAL . . 7
Be Moved! Differently 8

AIDA 11
Setting 12
Aida and the Detroit Opera House 14

CINDERELLA 15
Setting 16

ALVIN AILEY AMERICAN DANCE THEATER 17
All About Ailey 18

SALOME 23
Setting 24
Salome: An Exploration of Artistic Decency 25

Artist Profiles 26
Chorus and Orchestra 32

MICHIGAN OPERA THEATRE

Administration and Staff 33
Board of Directors and Trustees 34
Avanti Society 36

CONTRIBUTORS

Campaign to Restore the Detroit Opera House 37
Michigan Opera Theatre Contributors 39

IN MEMORIAM

Elizabeth Parcells 42

MICHIGAN OPERA THEATRE

Community Programs 44
General Information 46

www.MichiganOpera.org

BRAVO 3

Welcome to Michigan Opera Theatre's Spring Season!

Greetings, dear friends, and welcome to the Detroit Opera House. This spring marks Michigan Opera Theatre's 35th opera season, and yet another season presenting the world's great dance companies. Continuing what now seems to be a long-standing tradition, our spring opera productions are brought to you with the generous support of Cadillac, and our dance engagements are made possible by DaimlerChrysler. I extend my sincerest gratitude to both organizations for their exemplary support of our programming.

In addition to celebrating our 35th season, this spring marks a very special milestone for Michigan Opera Theatre, the 10th anniversary of our beloved home, the Detroit Opera House. For the first quarter century of its history, Michigan Opera Theatre existed as a largely nomadic company, presenting opera on several of Detroit's great stages. When the time came that our company's growth warranted a move to a permanent home we sought out a theater that would not only meet our growing audience's needs but also the technical demands of world class grand opera. We also required that our new home be part of the rich fabric of Detroit—a cultural centerpiece which would strengthen the community.

And so it was that in 1989 we purchased a historic, though neglected, movie palace and its restoration began. Despite mountainous obstacles, the support of the community prevailed and our dream became a reality. In April of 1996, we opened the opera house with a grand gala and concert. It has been ten years since that momentous occasion, and the Detroit Opera House has not only become one of the nation's premier venues for opera, dance, music and theatrical entertainment, but has also served as a type of catalyst for the neighborhood's rebirth.

Progress at the opera house has continued throughout the last 10 years. We've worked to finish the theater's restoration, moved our steadily growing organization into the Madison Avenue office tower, purchased,

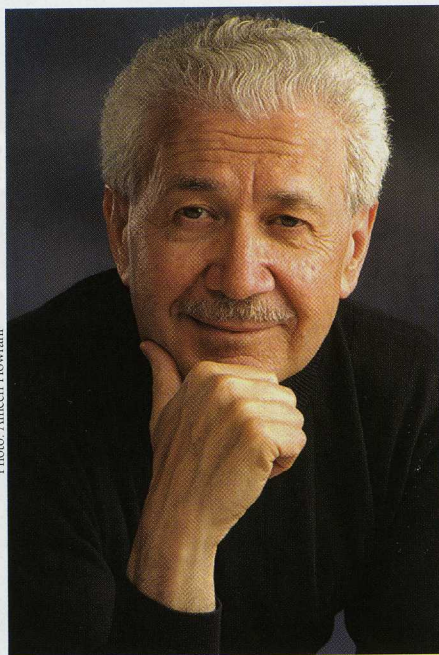


Photo: Aneen Howram


and then demolished a parking structure, opening a new state-of-the-art parking facility in its place, and constructed a learning center to provide the community with a resource unlike any other. We proudly commemorate this special anniversary on April 27, 2006, with the opening of our new Ford Center for Arts and Learning and a gala concert featuring artists from both *Aida* and *Cinderella*. The celebration, however, will continue throughout the season as we stage fresh and exciting programming along with fun and unique events like the seventh annual BravoBravo! May 5, a special Community Programs day on May 20, a day of exceptional dance programs on May 27, and the Michigan Opera Theatre Golf Outing on June 26.

This spring, our magnificent stage will play host to another incredible season of opera and dance. We are thrilled to welcome Les Grands Ballets Canadiens de Montreal to our stage, give you a brand new production of Verdi's masterpiece *Aida*, stage our first-ever main stage production of Rossini's *Cinderella*, bringing back the ever-popular Alvin Ailey

American Dance Theater, and also mount a production of Strauss' powerful and controversial *Salome*.

We'll also welcome the department of Community Programs, and their award-winning Learning at the Opera House series to the new Ford Center. These exceptional camps, classes, lectures, tours and workshops have enriched the lives of learners of all ages since the program's inception some 10 years ago. With the move to the Ford Center, offerings continue to expand. I encourage you to visit our website, www.MichiganOpera.org, for all of the details.

And of course, we are already hard at work planning for our 36th season. We've taken care in creating a season of diverse productions, celebrating a broad spectrum of human emotion and artistic expression. Our fall opera season will feature exceptional productions of Gershwin's *Porgy and Bess* and Rossini's *Barber of Seville*. Spring will feature two favorites in Puccini's *Turandot* and Gounod's *Romeo and Juliette*, as well as an opera new to the Michigan Opera Theatre repertoire, Mozart's *Abduction From the Seraglio*. Dance, too, will feature exciting debuts alongside audience favorites, with The Royal Winnipeg Ballet's *Dracula*, The Joffrey Ballet's *Nutcracker*, Dayton Contemporary Dance Company's *Jacob Lawrence Project*, American Ballet Theatre's *Swan Lake*, and a very special children's ballet, *Where The Wild Things Are*, based on the classic story by Maurice Sendak and danced by the Grand Rapids Ballet.

I thank you for being a part of this season, and for helping us to celebrate these monumental achievements. As we move into our next decade, I hope you'll be here to share in all of the excitement. 

Enjoy the performance!

A handwritten signature in dark ink, reading "Don D'Amico".

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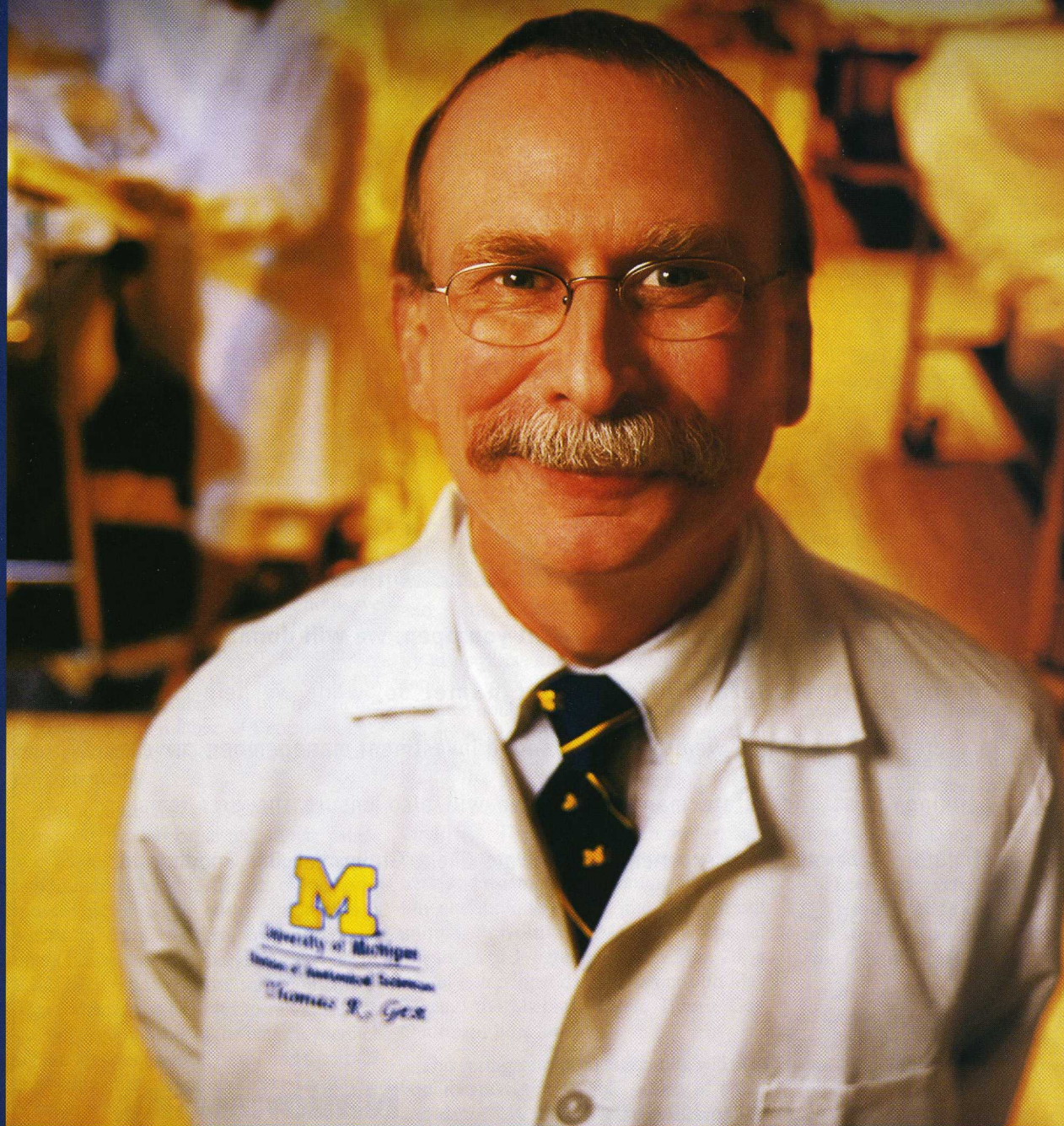
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Dr. Thomas Gest and his colleagues eliminated traditional lectures in favor of hands-on lab work in our Gross Anatomy Department. This active learning sets us apart and gives our medical students the knowledge and experience they need to become the best doctors. It's another example of what can be accomplished through collaboration. For our triumphs are not in research alone, nor in the hands of a single doctor, but rather in the rewards realized from working together. That's the Michigan Difference. michigandifference.org



April 7-9, 2006

LES
GRANDS
BALLETS
CANADIENS
DE MONTRÉAL
ARTISTIC DIRECTOR, GRADIMIR PANKOV



Founder: Ludmilla Chiriaeff

Artistic Director: Gradimir Pankov

Executive Director: Alain Dancyger

Choreographer Emeritus: Fernand Nault

Lighting Designer Emeritus: Nicholas Cernovitch

THE ARTISTS

PRINCIPAL DANCERS

Anik Bissonnette
Geneviève Guérard
Joëlle Henry
Rachel Rufer

Hervé Courtain

Steve Coutereel
Gaël Lambiotte
Mariusz Ostrowski
Jeremy Raia

Gabrielle Lamb

Callye Robinson
Heidi Rood
Marcin Kaczorowski

Robin Mathes

Isabelle Paquette
Marisa Pauloni
Alisia Pobega
Anthony Bougiouris
Jean-Sébastien Couture
Robert Deskins
Serguei Endinian

Jérémy Galdeano

John Hall
Hokuto Kodama
Guillaume Pruneau

Martine Lusignan
Christopher E. Rudd

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SOLOISTS

Amanda Michelle Cyr

DEMI-SOLOISTS

Mariko Kida
Marie-Ève Lapointe

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Les Grands Ballets Canadiens de Montreal wishes to thank **CN**, touring sponsor for Detroit

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Pierre Lapointe *Principal Ballet Master*

Margret Kaufmann *Ballet Mistress and Assistant to the Artistic Director*

Michelle Proulx *Artistic Coordinator*

Pino Alosa *Guest Teacher*

Nora Mativetskaya *Pianist*

PRODUCTION

Stéphane Pépin *Production Director*

Carolyne Vachon *Technical Director*

Nicolas Rollin *Stage Manager*

Marc Parent *Lighting Coordinator*

Erwann Bernard *Assistant Lighting Coordinator*

Marcel Duquette *Master Carpenter*

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JUST A FEW REMINDERS...

Casting is subject to change. The use of any photographic equipment, video cameras and tape recorders is strictly forbidden. Out of consideration for the dancers and for their safety, please make sure that you have turned off your cell phones, pagers, watches, and anything that may beep during the performance. Thank you and enjoy the show!

Les Grands Ballets Canadiens de Montréal
4816, Rivard Street
Montreal, QC H2J 2N6
Canada

Phone number: (514) 849-8681

Fax number: (514) 849-0098

E-mail address: info@grandsballets.com

Website: www.grandsballets.com

Les Grands Ballets Canadiens de Montréal is dedicated to introducing all forms of contemporary ballet. Since the arrival of Artistic Director Gradimir Pankov in 2000, the company has again and again stimulated the imagination, amazed and moved audiences, and conveyed a deep passion for dance. With eloquent examples such as *The Queen of Spades*, *Noces*, *The lost shoe (Cinderella)*, *TooT* and *The Beast and the Beauty*, this devoted dance master has made the staging of original works the focus of all his actions.

Over the years, the company founded by Ludmilla Chiriaeff in 1957 has presented classics and 20th century masterpieces by George Balanchine, Kurt Jooss, and Vaslav Nijinsky, and seen the emergence of now well-known artists including Fernand Nault, James Kudelka, Édouard Lock, and Ginette Laurin. It also sets itself apart by creating works of upcoming artists, like Kim Brandstrup, Stijn Celis, and Didi Veldman, among others. Also, much can be said of the works by today's leading choreographers, including Jiri Kylián, Mats Ek, and Ohad Naharin, who love working with Les Grands thanks to the talent and caliber of its dancers. And we couldn't be more pleased.

Each year, in addition to four shows performed by Les Grands Ballets dancers, audiences can enjoy three guest companies. Recent visitors included the Cullberg Ballet of Sweden, Compañía Nacional de Danza, the Warsaw Ballet, Cloud Gate Dance Theatre, and Ballet de l'Opéra de Lyon, to name a few. This year, the Royal Winnipeg Ballet, Shen Wei Dance Arts, and Houston ballet will showcase Les Grands' open-minded approach to the wide range of contemporary ballet presented worldwide.

Dance knows no boundaries. That's why Les Grands Ballets also goes on tour around the world. During the last few years, public and critical acclaim in Germany, Spain, Berlin, and at Jacob's Pillow Dance Festival, has bolstered the company's international profile and garnered more invitations. This season is again very promising, with a second invitation to Jacob's Pillow and visits to Quebec City, Ottawa, Detroit, Minneapolis, Houston, New York City, Italy, and a return to Spain.

That's today's Grands Ballets. Pure and simple. We want people to be moved. Differently. We offer a different vision of the world through an art form we hold dear—a more emotional, theatrical, accessible, exciting, and, we hope, more entertaining vision than ever!

Acknowledgements

Les Grands Ballets Canadiens de Montreal wishes to thank the Canada Council for the Arts, Canadian Heritage, Foreign Affairs Canada, the Conseil des arts et des lettres du Québec and the Conseil des arts de Montréal for their continuing support.

DETROIT
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April 22-30, 2006

FORGOTTEN LAND

Choreography: Jiri Kylián

Staging – Assistant to the choreographer:
Roslyn Anderson / Margret Kaufmann

Music: Benjamin Britten, *Sinfonia da Requiem*,
Opus 20

Scenery and Costumes*: John F Macfarlane

Lighting Design: Kees Tjebbes

Premiere: 12 april 1981, Stuttgart Ballet
13 June 1981, Nederlands Dans Theater

Kylián, in comparison to Britten, sees *Sinfonia da Requiem* as a work of more personal character than a political one – for it is always people who determine the political scene. It's always people and nature who turn the wheel of evolution a little farther.

East Anglia, a coastline of England slowly submerging under the sea, is the birthplace of Benjamin Britten.

The image of land taken over by the sea – together with a painting by Edvard Munch – became the primary inspiration for the choreography of *Forgotten Land*: land, the basis and center of human existence, is in itself always subject to the eternal metamorphosis and mutation; land, from ancient times bearing the imprints of generations; lands, within the memories of human beings, that had to be forgotten because of political struggle; lands destroyed by nature or human negligence; wishful lands which have only emerged in our dreams; lands of promise and illusion.

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** Scenery and Costumes courtesy of the National Ballet of Canada

Cast

First movement

Entire cast

Lacrymosa (April 7, 9)

Rachel Rufer, Gaël Lambiotte, Isabelle Paquette, Marcin Kaczorowski, Marie-Ève Lapointe, Robert Deskins, Anik Bissonnette, Hervé Courtain

(April 8)

Marisa Pauloni, Jesús Corrales, Heidi

Rood, Jérémy Galdeano, Gabrielle Lamb, Guillaume Pruneau, Callye Robinson, John Hall,

Dies Irae (April 7, 9)

Mariko Kida, Jeremy Raia, Martine Lusignan, Serguei Endinian

(April 8)

Amanda Michelle Cyr, Hokuto Kodama, Robin Mathes, Anthony Bougiouris

Requiem aeternam (April 7, 9)

Anik Bissonnette, Hervé Courtain, Rachel Rufer, Gaël Lambiotte, Mariko Kida, Jeremy Raia

(April 8)

Callye Robinson, John Hall, Marisa Pauloni, Jesús Corrales, Amanda Michelle Cyr, Hokuto Kodama

Intermission

BELLA FIGURA

Concept and Choreography: Jiri Kylián

Assistant to the choreographer: Hans Knill, Ken Ossola

Music: Lukas Foss, G.B. Pergolesi, Alessandro Marcello, Antonio Vivaldi, Giuseppe Torelli

Set design: Jiri Kylián

Costume Design: Joke Visser

Lighting Design: Joop Caboort

Tech /Light Adaptation: Kees Tjebbes

World Première: October 12, 1995, Nederlands Dans Theater (NDT1)

A journey in time — light and space, addressing the ambiguity of aesthetics - performances and dreams. Finding beauty in a grimace — in a knot of the mind — or in a physical contortion. It is like trying to perform a balancing act on the string of your umbilical cord.

When does the performing act start? When we are born or when the curtain rises? Does it all end when we walk off the stage — or is there no end to the performance? What is a masquerade? — The clothes we wear in the street or the stage costume?

Between so-called art and artificiality — between the reality of life and fantasy — this twilight zone creates a tension which is of interest to me. It is like standing on the edge of a dream. Standing in darkness and staring into a sharp light with closed eyes — doubting every bit of our so-called reality. The moment in which dream intrudes into our lives and life into our dreams — this is the point of my curiosity. Simply — a feeling of falling down in a dream and waking up with a broken rib.

—Jiri Kylián

Bella Figura is an Italian expression meaning something like 'don't let on that anything is wrong' or 'put on a brave face'. This is certainly something that dancers are often confronted with — after all, the public must not notice that an error has been made or that a dancer is hindered by a personal ailment. But in the programme notes, Kylián also speaks of the unexpected moment when dream and reality unconditionally come together as one.

It is precisely this moment that the choreographer has successfully captured in *Bella Figura*: He has created images and moods through movement which are so bizarre that your mind says "this is not possible, this is not logical" while, at the same time, your emotional reaction says "that's right, that's exactly as it should be". Those quivering legs, those steps sliding across the stage, those writhing limbs, those brief robot-like jolts of the torso, those unusual twists of the body, those timidly scurrying feet — they are like fleeting fantasies which together tell the most beautiful, the most ghastly, the most exciting, and the most heartrending of life's stories.

The imagination is stirred by the almost naked woman who is kept imprisoned in the folds of the black curtain by two women who, in an increasingly smaller space, shyly and tenderly manage not to touch each other but set each other in motion; by the series of extraordinarily beautiful, razor-sharp, whimsical duets that at the same time are invested with a breathtaking harmony; by the conflicting, rapidly alternating

moods; by the figures who appear to dissolve in space, a space that regularly diminishes, like a camera that zooms in on a detail, before revealing a gaping black hole or radiant surroundings.

Not only the forms but also the use of colour and light intrigue; the bright-red crinolines beneath the naked upper torsos suggest exotic rituals, the flesh-coloured and black pants of the men make them both vulnerable and tough, and the bordeaux-red, softly shimmering corselettes and transparent black leg coverings of the women evoke a refined elegance.

The superb performance — all the dancers are top-class — was equally responsible for the great enthusiasm with which *Bella Figura* was received.

— By Ine Rietstap (NRC Handelsblad), October 13, 1995

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Cast

(April 7, 9)

Alisia Pobega, Amanda Michelle Cyr, Hervé Courtain, Isabelle Paquette, Mariusz Ostrowski, Anik Bisonnette, Christopher Rudd, Geneviève Guérard, Gaël Lambiotte

(April 8)

Sarah Gibson, Mariko Kida, Jeremy Raia, Gabrielle Lamb, Marcin Kaczorowski, Heidi Rood, Hervé Courtain, Robin Mathes, Jean-Sébastien Couture

Intermission

SECHS TÄNZE (SIX DANCES)

Concept and choreography : Jirí Kylián

Assistant to the choreographer: Roslyn Anderson

Music : Wolfgang Amadeus Mozart: Sechs Deutsche Tänze, KV 571

Set and costumes: Jirí Kylián

Costume realization: Joke Visser

Lighting Design: Joop Caboort

Tech /Light Adaptation: Kees Tjebbes

World Première: October 24, 1986, Het Muziektheater, Amsterdam

Two centuries separate us from the time Mozart wrote his *German Dances*. A historical period shaped considerably by wars, revolutions, and all sorts of social upheavals.

With this in mind I found it impossible to simply create different dance numbers reflecting merely the humor and musical brilliance of the composer. Instead, I have set six seemingly nonsensical acts, which obviously ignore their surroundings. They are dwarfed in the face of the ever present troubled world, which most of us for some unspecified reason carry in our souls.

Although the entertaining quality of Mozart's *Sechs Tänze* enjoys great general popularity, it shouldn't only be regarded as a burlesque. Its humor ought to serve as a vehicle to point towards our relative values. Mozart's ability to react in difficult circumstances with a self-preserving outburst of nonsensical poetry is well known. A fragment of a letter to his cousin is the finest example of this.

—Jirí Kylián

Cast

(April 7, 9)

Rachel Rufer, Jeremy Raia, Heidi Rood, Mariusz Ostrowski, Gabrielle Lamb, Jean-Sébastien Couture, Isabelle Paquette, Serguei Endinian

(April 8)

Alisia Pobega, Marcin Kaczorowski, Amanda Michelle Cyr, Anthony Bougiouris, Marie-Ève Lapointe, Guillaume Pruneau, Robin Mathes, Jérémy Galdeano

Jirí Kylián CHOREOGRAPHER

Jirí Kylián (Prague, 1947) started his dance training when he was nine years old, at the ballet school of the Prague National Theater. From the age of 15, he studied at the Prague Conservatory.

In 1967, Kylián went to the Royal Ballet School in London on a scholarship from the British Council. Here, he came into contact with the most important developments in choreography—in ballet and contemporary dance. John Cranko, a major choreographer of this period and director of the Stuttgart

Ballett, offered him a dancer's contract and encouraged Kylián's ambition to create his own dance works.

In 1973, following a first choreography for the Nederlands Dans Theater, an artistic relationship between Kylián and the well-known Dutch company began, one that has brought about the creation of almost 50 dance productions for the company. Since 1975, Kylián has been responsible for NDT's artistic policy.

The year 1978 marked a decisive international breakthrough for Kylián, with *Sinfonietta*, his choreography performed to the music of compatriot Leos Janáček at the U.S. Spoleto Festival in Charleston, NC. The following years established Kylián's reputation as one of the most ingenious choreographers, with dance works such as *Symphony of Psalms*, *Forgotten Land*, *Overgrown Path*, *Svadebka*, *Stamping Ground*, and *L'Enfant et les sortilèges*, to name a few.

Since the mid-eighties, Kylián's artistic view and style have shifted considerably toward abstraction and surrealistic images. This move began with his "Black and White Program" featuring works such as *No More Play*, *Petite Mort*, *Sarabande*, *Falling Angels*, *Sweet Dreams*, *Whereabouts Unknown*, and his dance production of a Japanese fairytale entitled *Kaguyahime*.

Kylián created a unique and very personal style over the course of the years, and his choreographies defy academic categorization, blending elements from many sources. There are always new avenues to be explored, new challenges and boundaries to be overcome. His work is profoundly based on a musical reading, deeply penetrating into the mystery of the human self, and unveiling its hidden traces through his dance.

For 20 years now, Kylián's artistic vision has blended with the image of the Nederlands Dans Theater in a unique symbiosis. Today, the world famous "Main Group" (NDT1) is complemented by a young, experimental company of 17-22 year-old dancers (NDT2) and a group of mature dancers/performing artists over the age of 40 (NDT3). Each group has its own repertoire reflecting different aspects of a specific period of life. Together, they make up the organization known as the Nederlands Dans Theater—"three dimensions of a dancer's life," as Jirí Kylián likes to refer to them.

In April 1995, NDT celebrated its 35th anniversary and Kylián's 20 years of artistic directorship with the major theatrical production *Arcimboldo*, in which NDT1, NDT2, and NDT3 participated. On April 13, Jirí Kylián was honored with the Dutch "Orde van Oranje Nassau" by Queen Beatrix of the Netherlands for his complete choreographic work and his contribution to Dutch dance.

April 22-30, 2006

Giuseppe Verdi

Aida

{sacrifice}

Composer: Giuseppe Verdi • Librettist: Antonio Ghislanzoni

Conductor: Giuliano Carella • Director: Bliss Hebert

Production Design: Allen Charles Klein • Lighting Design: Kendall Smith • Chorus Master: Suzanne Mallare Acton • Choreographer: Rosa Mercedes

Opera in Four Acts

World Premiere: Cairo, Egypt, December 24, 1871

Sung in Italian with English surtitle translation

Running time approximately 3 hours 30 minutes

This production made possible by a generous gift from the John S. and James L. Knight Foundation
Aida is a co-production of Michigan Opera Theatre, Florida Grand Opera, Florentine Opera Company and Opera Carolina.

April 28 performance made possible by The DeRoy Testamentary Foundation

April 29 performance made possible by: **DTE Energy Foundation**

Surtitles for this production are underwritten by Ronald K. Morrison



The 2006 Spring Opera Season is sponsored by Cadillac

{sacrifice} *Aida*

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

Cast:

In order of vocal appearance

RAMFIS

Hao Jiang Tian

RADAMÈS

Salvatore Licitra* (22, 26, 29)

Antonello Palombi* (23m, 28, 30m)

AMNERIS

Irina Mishura (22, 26, 28, 30m)

Nancy Maulsby* (23m, 29)

AIDA

Indra Thomas (22, 26, 29)

Lisa Daltirus (23m, 28, 30m)

KING OF EGYPT

Valerian Ruminski

MESSENGER

Lonel Woods

HIGH PRIESTESS

Elena Repnikova Beck*

AMONASRO

Gregg Baker

CONDUCTOR

Giuliano Carella

DIRECTOR

Bliss Hebert

Chorus Master: Suzanne Mallare Acton

Choreographer: Rosa Mercedes*

Production designed by: Allen Charles Klein

Lighting Design: Kendall Smith

Asst. Director: Trevore Ross

Stage Manager: Ken Saltzman

Surtitles: Roberto Mauro

Scenery and props constructed by: Ravenswood Studio, Inc. Additional props constructed by Florida Grand Opera, Michael Miles, Properties Coordinator.

Painted backdrops created by Michael Hagen, Inc.

Fire Effects designed and constructed by Jim Janecek of PAPcam.com.

Costume Build Supervisor: David Burke

Costumes created by: Arnold S. Levine, Inc. Millinery, Charles K. Heightchew Costumes, Costume Armour, Inc., The Costume Group, Gillies and Saxxon Costumes, Helen Fuller Crafts, Jay Cecil Costume, Kjersten Lester-Moratzka and TAS CO.

Wigs constructed by Cosmic Hair and Makeup.

Last Michigan Opera Theatre production of *Aida*: 1997. Conducted by Steven Mercurio. Directed by Roman Terleckyj.

* Michigan Opera Theatre debut

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. 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

Scene One

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 pro-

poses 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.



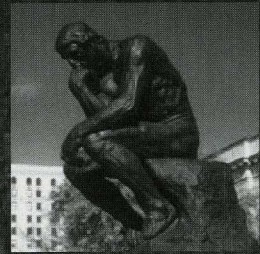
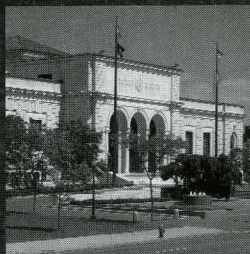
Scene Two

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. **B**

~Courtesy of San Francisco Opera

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George Santayana

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Aida: Showpiece of Operatic Special Occasions

By Dave Blackburn

When first commissioned, *Aida* was intended for a big occasion. Verdi, having won critical acclaim for his previous works, had all but retired. It was only when asked by the Khedive of Egypt to produce a work to inaugurate the opening of the new Cairo Opera House that Verdi put pen to paper. With a plot outlined by the Egyptologist Mariette Bey, Verdi engaged the assistance of his friend Camille du Locle, and later Francois Auguste, pouring over every detail to create an opera befitting such a momentous occasion. The score, which Henry W. Simon notes, took a mere four months to write, seems intended for a large chorus and massive orchestra. The libretto, too, centers on a tale as dramatic as the Egyptian pyramids on the desert landscape. Though *Aida's* premiere was ill fated—delayed when sets and costumes could not be shipped out of Paris, due to the Franco-Prussian War—its grandiose scale and enormous popularity has made the production a favorite of opera companies whenever there's occasion to celebrate.

As such, Allen Charles Klein's lavish new production, true to the roots of *Aida*, was commissioned to mark operatic milestones of its own. Presented here by Michigan Opera Theatre in celebration of the 10th anniversary of the Detroit Opera House opening, *Aida* fulfills its reputation as the grandest of grand operas. Likewise, when the production is staged by the Florida Grand Opera in October, it will mark the company's inaugural performances in the new Miami Performing Arts Center. Though *Aida* is certainly the show-piece of operatic special occasions, the 10th anniversary of our beloved home has given Michigan Opera Theatre opportunity to reflect on some other tremendous milestones, and also, to look to the future with an almost fevered anticipation of exciting things to come.

From the outset, when Pavarotti first announced that he would return to Detroit to perform at the house's opening gala—which brought the Detroit Opera House Project to the attention of the public at large—the theater has seemed a magnet for historic events. Restoration of the distressed movie palace was,

in itself, a project of great significance. And while many believed it impossible, unwise or simply unnecessary, the Detroit Opera House proved to be more than just a theater. It was, in fact, just the spark needed to reinvigorate the Grand Circus and Harmonie Park districts of the city.

Following years of painstaking work, the Detroit Opera House was declared, "open and ready for music," by Dame Joan Sutherland on April 21, 1996. True to his word, Pavarotti returned, performing along with Gregg Baker, Tito Beltran, Helen Donath, Jane Eaglen, Pablo Elvira, Kallen Esperian, Marcello Giordani, Jan Grissom, Alessandra Marc, Mary Mills, Irina Mishura, Elizabeth Parcells Kathleen Segar and Jeffrey Wells, at a gala event emceed by Roddy McDowall and Ron Raines, and conducted by maestros Steven Mercurio, John DeMain and Leone Magiera.

In the seasons that have followed that momentous occasion, the Detroit Opera House has been host to some exceptional artists. It was on the house's main stage that Maria Ewing performed the role of Salome in 1996. In 1998, Ruth Ann Swenson and Marcello Giordani sang *Manon*, and Grammy winner Peabo Bryson made his operatic debut in *Porgy and Bess*. It was also the stage where Andrea Bocelli made his American opera debut, opposite Denyce Graves in *Werther* (1999). And this is but a sliver of the talent that has graced the stage.

The opera house has proved a worthy venue to some of opera's most significant productions, including Jake Heggie's *Dead Man Walking* and a vibrant new production of Bizet's *The Pearl Fishers* with sets and costumes designed by fashion luminary Zandra Rhodes. Its stage—one of the largest in the country—has allowed Michigan Opera Theatre to expand its repertory, presenting large-scale productions including the company's first Wagnerian work, *The Flying Dutchman*, in 1996. It has also allowed the company to fortify its commitment to culturally significant works like Tigranian's *Anoush* (2001), Delibes' *Lakmé* (2002) and, of course, the Richard Danielpour and Toni Morrison collaboration, *Margaret Garner*.

In the Detroit Opera House, the art of dance has found a suitable home in Detroit.

Many of the world's great ballet companies have taken the stage, and significant smaller troupes have also embraced opportunities to share their craft with Detroit-area audiences. Appearances by Russia's Bolshoi, Kirov and Georgian State ballets have met critical acclaim alongside significant offerings by Les Ballets de Monte Carlo, the National Ballet of Canada, Alvin Ailey American Dance Theater, American Ballet Theatre and the Joffrey Ballet. The Detroit Opera House continues to be the only venue in Southeastern Michigan to present dance on this scale, much to the credit and the delight of the region's dedicated enthusiasts.

It would be a glaring omission not to mention the countless stars who have taken the stage, including comedians like Bill Cosby, George Carlin and Jon Stewart, and musicians ranging from the Rackham Symphony Choir, to Trans-Siberian Orchestra, the Three Mo' Tenors, Harry Connick, Jr. and Il Divo. The Detroit Opera House has become a premier venue for all types of entertainment, as well as exciting product launches, corporate functions and parties of all sorts.

But perhaps most importantly, the Detroit Opera House has allowed Michigan Opera Theatre to expand educational programming, bringing the arts to countless young people and adults through student performances, master classes, summer intensives, and the award-winning series, Learning at the Opera House. It's in these areas that the company beams with pride, and more importantly, where the company sees its future. While Michigan Opera Theatre continues to strive for artistic excellence, the completion of the new Ford Center for Arts and Learning at the Detroit Opera House, will allow the continued expansion of educational offerings. The new Ford Center, which opens in conjunction with the opera house's tenth anniversary, will be an asset to the entire community, and a resource for all who wish to expand their knowledge, understanding and appreciation of the arts.

And so it is that we mark this special anniversary with *Aida*—a testament to all the successes of the past, and an exciting launch into the spring 2006 season, and great things to come. **B**

May 13-20, 2006

Gioacchino Rossini

{hope}

Cinderella

La Cenerentola

Composer: Gioacchino Rossini • Librettist: Jacopo Ferretti

Conductor: Mark D. Flint • Director: Mark Streshinsky*

Set Design: C. David Higgins • Lighting Design: Kendall Smith • Chorus Master: Suzanne Mallare Acton

Opera in Two Acts

World Premiere: Rome, January 25, 1817

Sung in Italian with English surtitle translation

Running time approximately 2 hours 50 minutes

This production of *Cinderella* is made possible by a generous gift from Mr. and Mrs. Lee Barthel

May 20 performance made possible by: The Ida & Conrad H. Smith Endowment for the Michigan Opera Theatre,
a fund of the Community Foundation for Southeastern Michigan



Cadillac

The 2006 Spring Opera Season is sponsored by Cadillac

Setting: Salerno, in the 18th century

The Cast

In order of vocal appearance

CLORINDA

Kristine Biller Mattson

TISBE

Kathleen Segar

ANGELINA (CINDERELLA)

Vivica Genaux (13, 17, 20)

Peiyi Wang* (14m, 19)

ALIDORO

Andrew Gangestad*

DON MAGNifico

Donato Di Stefano

DON RAMIRO

Kenneth Tarver* (13, 17, 20)

Brian Stucki* (14m, 19)

DANDINI

George Mosley*

CONDUCTOR

Mark D. Flint

DIRECTOR

Mark Streshinsky*

Chorus Master: Suzanne Mallare Acton

Set Design: C. David Higgins

Lighting Design: Kendall Smith

Hair/Makeup Design: Joanne Weaver

Assistant Director: Brett Finley

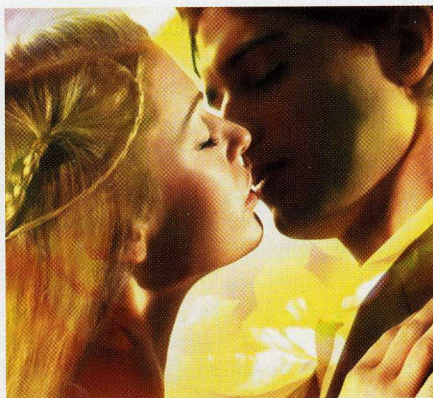
Stage Manager: Joe Gladstone

Surtitles: Roberto Mauro

Scenery provided by Indiana University Opera Theatre

Costumes provided by Malabar, Ltd., Toronto

2006 marks Michigan Opera Theatre's first main stage production of *Cinderella*.



ACT I

In Don Magnifico's run-down mansion, his daughters, Clorinda and Tisbe, try on finery while Angelina (Cinderella), his stepdaughter, who serves as the family maid, sings a forlorn ditty about a king who found a wife among the common folk. When a beggar appears, the stepsisters dismiss him, but Cinderella offers him bread and coffee. Courtiers arrive to announce that Prince Ramiro will pay a visit in search of a bride. The sisters order Cinderella to fetch their jewels. Magnifico, awakened by the commotion, scolds the girls for interrupting his dream of a donkey that sprouted wings. Apprised of the prince's visit, he exhorts the girls to capture the young man's fancy. All retire, and Ramiro—disguised as his own valet—arrives alone to observe the women of the household. His presence startles Cinderella, and each is struck by the other's charms. Asked who she is, she gives a flustered explanation, then excuses herself as the sisters demand her services. When Magnifico enters, Ramiro says the prince will arrive shortly. Magnifico fetches his daughters, and they fawn over Dandini—the prince's valet disguised as his master—who hams up his role and invites them all to a ball. Magnifico refuses Cinderella's pleas to go along. Ramiro notes how badly Cinderella is treated. His tutor, Alidoro, still in beggar's rags, reads a census list that says the household has a third daughter. Magnifico says that she is dead. After Dandini and his guests depart, Alidoro tells Cinderella that she is to accompany him to the ball. Casting off his rags, he identifies himself and assures her that heaven will reward her purity of heart.

In the throne room, Dandini reports a negative opinion of the sisters to the prince, but Ramiro has heard Alidoro speak well of one of Magnifico's daughters. Clorinda and Tisbe appear. When Dandini offers Ramiro as an escort, they turn their noses up at a mere groom.

Near Ramiro's palace, Alidoro announces an unknown, veiled lady. Ramiro recognizes something in her voice. When she lifts her veil, he and Dandini, as well as the sisters,

sense something familiar about her; Magnifico, arriving to announce supper, notes the newcomer's resemblance to Cinderella. All feel they are in a dream, about to be awakened by some rude shock.

ACT II

Magnifico tells his daughters not to forget his importance if one of them ascends the throne. He leads them out, whereupon Ramiro wanders in, smitten with the new arrival because of her resemblance to the girl he met that morning. He conceals himself as Dandini arrives with Cinderella, courting her. She politely declines, saying that she is in love with his groom. At this Ramiro steps forth. To test his sincerity, she gives him one of a pair of matching bracelets, saying that if he really loves her, he will find her. After she leaves, Ramiro calls his men together to begin the search. Dandini faces Magnifico, who still believes he is the prince and insists he decide which daughter to marry. Dandini confesses that he is a valet. When Magnifico becomes indignant, Dandini throws him out.

In Magnifico's mansion, Cinderella, back in rags, tends the fire. Magnifico and the sisters return and order Cinderella to prepare supper. She obeys, as a thunderstorm rages. Dandini arrives, saying the prince's carriage has overturned. Cinderella realizes the prince is Ramiro; he in turn recognizes her bracelet. Magnifico and his daughters smart from their defeat; Ramiro is angered by their meanness, but Cinderella intercedes for them. Her family still against her, she leaves with the prince; Alidoro thanks heaven for this happy outcome.

In Ramiro's palace, Magnifico curries favor with the new princess, but she asks only to be acknowledged as his daughter. She asks the prince to forgive Magnifico and the stepsisters; born to suffering, she has seen her fortunes change. Chastened, her father and the stepsisters embrace her as she declares that her days of sitting by the fire are over. **B**

— *Courtesy of Opera News*

May 24-28, 2006



ALVIN AILEY

AMERICAN DANCE THEATER

Founder: Alvin Ailey

Artistic Director: JUDITH JAMISON

Associate Artistic Director: Masazumi Chaya

Company Members

Guillermo Asca, Olivia Bowman, Kirven J. Boyd, Hope Boykin,
Clifton Brown, Courtney Brené Corbin, Rosalyn Deshauteurs,
Khilea Douglass, Antonio Douthit, Vernard J. Gilmore, Alicia J. Graf,
Zach Law Ingram, Kristen Irby, Abdur-Rahim Jackson, Chris Jackson,

Gwynenn Taylor Jones, Willy Laury, Roxanne Lyst, Amos J. Machanic, Jr.,
Briana Reed, Jamar Roberts, Renee Robinson, Matthew Rushing,
Wendy White Sasser, Glenn Allen Sims, Linda Celeste Sims,
Dwana Adiaha Smallwood, Asha Thomas, Tina Monica Williams, Dion Wilson

Executive Director: Sharon Gersten Luckman

Major funding is provided by the New York State Council on the Arts, a State agency, the New York City Department of Cultural Affairs, the National Endowment for the Arts, Altria Group, Inc., American Express, and Prudential Financial, Inc.

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All about Ailey

ALVIN AILEY FOUNDER

The Alvin Ailey American Dance Theater grew from the now fabled performance in March 1958, at the 92nd Street Young Men's Hebrew Association in New York. Led by Alvin Ailey and a group of young African American modern dancers, that performance changed forever the perception of American dance. The Ailey company has gone on to perform for an estimated 21 million people in 48 states and in 71 countries on six continents, including two historic residencies in South Africa. The company has earned a reputation as one of the most acclaimed international ambassadors of American culture, promoting the uniqueness of the African American cultural experience and the preservation and enrichment of the American modern dance heritage.

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

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

Although he created 79 ballets over his lifetime, Alvin Ailey maintained that his company was not exclusively a repository for his own work. Today, the Company continues Mr. Ailey's mission by presenting important works of the past and commissioning new ones to add to the repertoire. In all, more than 200 works by over 70 choreographers have been performed by The Ailey.

Before his untimely death in 1989, Alvin Ailey asked Judith Jamison to become Artistic Director of Alvin Ailey American Dance Theater. Ms. Jamison wrote in her autobiography, *Dancing Spirit*, "I hope I'm a continuation of Alvin's vision. He has left me a road map. It's very clear. It works."

JUDITH JAMISON ARTISTIC DIRECTOR

Judith Jamison was appointed Artistic Director of Alvin Ailey American Dance Theater in December 1989, at the request of her mentor, Alvin Ailey, who personally chose her to succeed him before his untimely death. A native of Philadelphia, she studied with Marion Cuyjet, was discovered by Agnes de Mille and made her New York debut with American Ballet Theatre in 1964. She became a member of the Alvin Ailey American Dance Theater in 1965, and danced with the company for 15 years to great acclaim. Recognizing her extraordinary talent, Mr. Ailey created some of his most enduring roles for her, most notably the tour de force solo, *Cry*.

After leaving the Company in 1980, Ms. Jamison appeared as a guest artist with ballet companies all over the world and starred in the hit Broadway musical *Sophisticated Ladies*. In 1988, she formed her own company, The Jamison Project; a PBS special depicting her creative process, *Judith Jamison: The Dancemaker*, aired nationally the same year.

As a highly regarded choreographer, Ms. Jamison has created works for many companies. Her new ballet, *Reminisce*, was inspired by great female jazz artists and Edward Hopper's famous painting,

Nighthawks. *Love Stories*, with additional choreography by Robert Battle and Rennie Harris, was created in 2004. In 2002, *HERE...NOW*, was commissioned for the Cultural Olympiad in Salt Lake City. She choreographed *Double Exposure* for the Lincoln Center Festival in July 2000. *Divining* (1984), *Rift* (1991), *Riverside* (1995), *Sweet Release* (1996) *Echo: Far From Home* (1998) and *Hymn* (1993), her stirring tribute to Mr. Ailey, are other major works she has choreographed for the Company.

Ms. Jamison is a published author whose autobiography, *Dancing Spirit*, was edited by Jacqueline Kennedy Onassis and published by Doubleday in 1993. She is the recipient of many awards and honorary degrees, including a prime time Emmy Award and an American Choreography Award for Outstanding Choreography in the PBS "Great Performances: Dance In America" special, *A Hymn for Alvin Ailey*, and an honorary doctorate from Howard University. In December 1999, Ms. Jamison was presented with the Kennedy Center Honor, recognizing her lifetime contributions to American culture through the performing arts. In 2001, she received the Algor H. Meadows Award from Southern Methodist University and was presented with a National Medal of Arts, the most prestigious award presented to artists in the United States. Ms. Jamison carried the Olympic torch during the relay prior to the opening ceremonies in Salt Lake City in 2002. In 2003, she received the "Making a Difference" Award by the NAACP ACT-SO. Most recently, Ms. Jamison received the Paul Robeson award from the Actors' Equity Association in recognition of her outstanding contribution to the performing arts and commitment to the right of all people to live in dignity and peace.

Today, Judith Jamison presides over a renewed Ailey organization, artistically and fiscally invigorated. Her presence has been a catalyst, propelling the organization in new directions - the development of the Women's Choreography Initiative; performances at the 1996 Atlanta Olympic Games and the 2002 Cultural Olympiad in Salt Lake City; and two unprecedented engagements in South Africa. Most recently, she led the Company through historic performances at the White Nights Festival in St. Petersburg, Russia. Ms. Jamison has continued Mr. Ailey's practice of showcasing the talents of emerging choreographers from within the ranks of the Company. As Artistic Director of The Ailey School, official school of the Alvin Ailey American Dance Theater, she has helped to implement a multicultural curriculum including salsa and the dances of West Africa and South India. She is an advocate for education in the arts and was a guiding force in establishing the B.F.A. program with The Ailey School and Fordham University, which offers a unique combination of world-class dance training and a superior liberal arts education. Following the tradition of Alvin Ailey, Ms. Jamison is dedicated to asserting the prominence of the arts in our culture, spearheading initiatives to bring dance into the community and programs that introduce children to the arts. She remains committed to promoting the significance of the Ailey legacy—dance as a medium for honoring the past, celebrating the present and fearlessly reaching into the future. The move to Ailey's permanent home, a state-of-the-art building located at 55th Street and 9th Avenue, was the realization of a long-awaited dream.

MASAZUMI CHAYA ASSOCIATE ARTISTIC DIRECTOR

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

Mr. Chaya has staged 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 *Pas de Duke*, *The River*, *The Mooche*, *The Stack-Up*, *Episodes*, *Masekela Langage*, *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 LaScala Ballet. In 2003, he restaged *The River* for North Carolina Dance Theater and for Julio Bocca's Ballet Argentina.

As a performer, Masazumi 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.

RONNI FAVORS REHEARSAL DIRECTOR

Ronni Favors began dancing as a child in her hometown of Iowa City, Iowa and later traveled to New York to continue her studies at The Ailey School as a fellowship student. Ms. Favors was a member of Ailey II, Alvin Ailey American Dance Theater (AAADT) and the Lar Lubovitch Dance Company, and a recipient of the Min-On Art Award. She served as Lar Lubovitch's assistant in setting his works on several companies, including Cleveland Ballet, the Juilliard Dance Ensemble, Ballet du Nord and AAADT. Ms. Favors was the ballet instructor at AileyCamp's 1989 inaugural session in Kansas City and served as Artistic Director of the Camp in 1990. She was the founding Director of New York's CAS/AileyCamp and provided guidance in the national implementation of the program. Ms. Favors was named Assistant Rehearsal Director in 1997, and Rehearsal Director in 1999. During the Company's return to South Africa in the fall of 1998, Ms. Favors engaged and rehearsed South African students who performed in Alvin Ailey's *Memoria* in Johannesburg.

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WHO'S WHO IN THE COMPANY

GUILLERMO ASCA (Rego Park, NY), or "Moe," as he is affectionately known, graduated from LaGuardia High School of the Performing Arts. He was a fellowship student at The Ailey School and danced with Ailey II, Ballet Metropolitan de Caracas, Ballet Hispanico, Dance Compass, Shapiro & Smith and Foot Prints Dance Project. Mr. Asca joined the Company in 1994.

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

KIRVEN J. BOYD (Boston, MA) began his formal dance training at the Boston Arts Academy and joined Boston Youth Moves in 1999, under the direction of Jim Viera and Jeannette Neill. He also trained on scholarship at the Boston Conservatory and as a fellowship student at The Ailey School. Mr. Boyd has danced with Battleworks Dance Company, The Parsons Dance Company and Ailey II. He 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 performed with Lloyd Whitmore's New World Dance Company in Washington, DC. 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. She joined the Company in 2000.

CLIFTON BROWN (Goodyear, AZ) began his dance training at Take 5 Dance Academy. He continued to train at Ballet Arizona, New School for the Arts and The Ailey School where he was a student in the Ailey/Fordham B.F.A. Program in Dance. He is a recipient of a Martin Luther King, Jr. scholarship funded by the city of Phoenix, a Donna Wood Foundation Award and a Level 1 ARTS award given by the National Foundation for the Advancement in the Arts. Mr. Brown joined the Company in 1999.

COURTNEY BRÉNÉ CORBIN (Brentwood, TN) was born in Overland Park, KS. She began her dance training at Ballet Oklahoma. She continued her formal training at Dancenter North and the School of Nashville Ballet. Ms. Corbin has also filmed a pilot for Nickelodeon and modeled in *Harper's Bazaar/Japan* magazine. In May 2004, Ms. Corbin graduated from The Ailey/Fordham B.F.A. Program in Dance. She was a member of Ailey II and joined the Company in 2005.

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

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

ANTONIO DOUTHIT (St. Louis, MO) began his dance training at age 16 at the Center of Contemporary Arts under the direction of Lee Nolting and at the Alexandra School of Ballet. He also trained at North Carolina School of the Arts, the Joffrey Ballet School, San Francisco Ballet and the Dance Theatre of Harlem School. After graduating from high school in 1999, Mr. Douthit became a member of Dance Theatre of Harlem where he appeared in featured roles in the ballets *South African Suite*, *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.

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 Theater with Marquita Levy, Harriet Ross and Emily Stein. He attended Barat College as a dance scholarship recipient, received first place in the all-city NAACP ACT-SO Competition in Dance in 1993, and studied on fellowship at The Ailey School. A former member of Ailey II, Mr. Gilmore joined the Company in 1997.

ALICIA J. GRAF (Columbia, MD) received her training at Ballet Royale Academy under Donna Harrington-Pidel and attended the School of American Ballet and American Ballet Theatre summer intensive programs. Ms. Graf is a former principal dancer of Dance Theatre of Harlem and was a member of Complexions. Her guest appearances include Alonzo King's *LINEAS* Ballet and the Fashion Rocks Awards with Andre 3000 of Outkast at Radio City Music Hall. Ms. Graf graduated magna cum laude and received a degree in history from Columbia University. She has also written several articles for *Pointe Magazine* and *Dance Magazine*. Ms. Graf joined the Company in 2005.

ZACH LAW INGRAM (Miami, FL) is a graduate of the New World School of the Arts. He continued to study dance at Miami City Ballet, Joffrey Ballet, Dance Theatre of Harlem, School of American Ballet, American Ballet Theatre and as a fellowship student at The Ailey School. Mr. Ingram was a member of the first Space T.U. Embrace Project under the direction of Toni Pierce and Uri Sands. He received first place in the NAACP ACT-SO Competition in Dance and an ARTS award given by the National Foundation for Advancement in the Arts. Mr. Ingram was a member of Ailey II and joined the Company in 2004.

KRISTEN IRBY (Chicago, IL) began dancing at Curie Performing and Creative Arts High School as a theater major and later attended the Joseph Holmes Chicago Dance Theater. He received scholarships to Columbia College, Homer Hans Bryant Ballet, Houston Ballet Academy and Barat College, where he received his B.A. in dance. Mr. Irby studied with Fabrice Herrault and has performed with Dallas Black Dance Theatre, Philadanco, The Parsons Dance Company and the Metropolitan Opera Ballet. His feature film credits include *Les Visiteurs en Amérique*, *Dance to Live* and the independent feature *Mr. Brown*. Mr. Irby joined the Company in 2005.

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

CHRIS JACKSON (Chicago, IL) began his formal dance training at the Chicago Academy for the Arts under the direction of Anna Paskevka and Randy Duncan. He later went on to pursue training at The Ailey School and received the 2001-2002 Alvin Ailey fellowship. Mr. Jackson was a member of Ailey II and joined the Company in 2004.

GWYNENN TAYLOR JONES (Berlin, PA) began her dance training with the Pittsburgh Youth Ballet at the age of 13. She continued her studies at the Ballet Met Dance Academy in Columbus, OH. Ms. Jones moved to New York where she studied at The Ailey School as a fellowship student and later became a member of Ailey II. She danced with Earl Mosley Diversity of Dance, Fred Benjamin Dance Company, Cedar Lake Ensemble and performed choreography by George Faison for Aretha Franklin. Ms. Jones joined the Company in 2004.

WILLY LAURY (Paris, France) began training in dance at age 10 at the Janine Stanlowa Institute de Danse and Studio Harmonic in Paris. He moved to New York City where he continued his dance education at SUNY Purchase and The Juilliard School. He studied at The Ailey School and performed works by Judith Jamison, Alan Barnes and Matthew Rushing and was a member of Ailey II. He joined the Company in 2004.

ROXANNE LYST (Annapolis, MD) began her professional dance training in Washington, DC, under the tutelage of Alfred Dove and Adrian Bolton. She continued her studies at Jacob's Pillow, Pennsylvania Academy of Ballet, and as a fellowship student at The Ailey School. Ms. Lyst was a member of Ailey II and Philadanco. She joined the Company in 2004.

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

BRIANA REED (St. Petersburg, FL) graduated from The Juilliard School with a B.F.A. degree in dance and studied at The Ailey School as a fellowship student. She was selected to join Ailey II in 1997 and became a member of the Company in 1998.

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

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

MATTHEW RUSHING (Los Angeles, CA) began his dance training at the Los Angeles County High School for the Arts. He received a Spotlight Award and was named a Presidential Scholar in the Arts. He trained at The Ailey School in New York City and later became a member of Ailey II, where he danced for a year. During his career, he has performed as a guest artist for galas in France, Russia, Canada and Hungary and performed for former president Bill Clinton's inaugural presidential celebration. In 2003, Mr. Rushing per-

formed at The White House State Dinner in honor of the President of Kenya, Mwai Kibaki. He joined the Company in 1992.

WENDY WHITE SASSER (Montgomery, AL) received her training from the Alabama Dance Theater and the Carver Creative and Performing Arts Center. She was named a Presidential Scholar in the Arts and was a fellowship student at The Ailey School. Mrs. Sasser has performed with Ailey II, Donald Byrd/The Group and Complexions. She joined the Company in 2000.

GLENN ALLEN SIMS (Long Branch, NJ) began his dance training at the Academy of Dance Arts in Red Bank, NJ. He was a fellowship student at The Ailey School and performed in the Garden State Arts Center's Talent Expo in 1993. He attended The Juilliard School under the artistic direction of Benjamin Harkavy and performed works by Glen Tetley, Paul Taylor and Lila York. Mr. Sims has performed for the King of Morocco with choreography by Fred Benjamin and with Urban Dance Theater and Creative Outlet Dance Theater of Brooklyn. In 2004, Mr. Sims was inducted into the Long Branch High School's Distinguished Alumni Hall of Fame. He 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 La Guardia High School of the Performing Arts. In her senior year, Mrs. Sims won a Presidential Scholar award given by the National Foundation for Advancement in the Arts. During the summers of 1993 and 1994, she was a scholarship

student at the Pennsylvania Ballet School. She has danced with 'El Piccolo Teatro del' la Opera and Ballet Hispanico. Mrs. Sims joined the Company in 1996.

DWANA ADIAHA SMALLWOOD (Brooklyn, NY) trained at the Martha Graham Center of Contemporary Dance, LaGuardia High School of the Performing Arts, Jubilation Dance Company and as a fellowship student at The Ailey School. She is a former member of the North Carolina Black Repertory Company and a three-time first place winner of the Apollo Theater's Amateur Night. She received first place in the NAACP National ACT-SO Competition in Dance in 1990. Ms. Smallwood was a member of Ailey II and joined the Company in 1995.

ASHA THOMAS (Atlanta, GA) graduated from North Atlanta High School of the Performing Arts and was a member of the Gary Harrison Dance Company in Atlanta. She was a fellowship student at The Ailey School and received her B.F.A. degree from The Juilliard School under the direction of Benjamin Harkavy before joining the Company in 1999.

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

DION WILSON (Baltimore, MD) graduated from the Baltimore School for the Arts in 1996. In 2001, he received his B.F.A. degree in Dance Performance from Purchase College at S.U.N.Y. He has performed with Philadanco, Dance Theatre of Harlem, Asheville Civic Ballet, and the Jones-Haywood School of Ballet and worked with choreographer Debbie Allen in *Pepito's Story*. Mr. Wilson was a 1999 recipient of a Princess Grace Fellowship and in 2000 received a Maryland State Arts Council Award for Solo Dance Performance. Mr. Wilson joined the Company in 2001.

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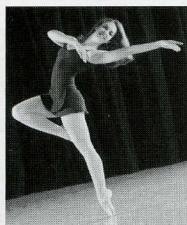
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June 3-10, 2006

{obsession}

Richard Strauss

Salome

Composer: Richard Strauss • Librettist: Hedwig Lachmann

Conductor: Stefan Lano • Director: Bernard Uzan

Set Design: Roberto Oswald • Lighting Design: Donald Edmund Thomas • Costume Design: Anabal Lapis

Choreographer: Till Schmidt-Rimpler

Opera in One Act

World Premiere: Dresden, Germany, December 9, 1905

Sung in German with English surtitle translation

Running time approximately 1 hour 40 minutes

This production contains graphic subject matter and brief nudity. Discretion is advised.

June 3 performance made possible by the Jamison Williams Foundation



Cadillac

The 2006 Spring Opera Season is sponsored by Cadillac

Setting: Judea, about A.D. 30

The Cast

In order of vocal appearance

NARRABOTH Roger Honeywell	HEROD Peter Kazaras
PAGE Krysty Swann**	HERODIAS Graciela Araya*
FIRST SOLDIER Donald Hartmann	FIRST JEW Doug Jones
SECOND SOLDIER Branch Fields*	SECOND JEW Eric Johnston
JOKANAAN Greer Grimsley (3, 7, 10) Jeffrey Kneebone* (4m, 9)	THIRD JEW Torrance Blaisdell
CAPPADOCIAN David Cushing*	FOURTH JEW Mark T. Panuccio
SALOME Marquita Lister (3, 7, 10) Eilana Lappalainen* (4m, 9)	FIFTH JEW David Cushing*
SLAVE Laurie Seely*†	FIRST NAZARENE Andrew Gangestad
	SECOND NAZARENE Miroslav Manovski*

CONDUCTOR
Stefan Lano

DIRECTOR
Bernard Uzan

Choreographer: Till Schmidt-Rimpler
Set Design: Roberto Oswald
Costume Design: Anabal Lapiz
Lighting Design: Donald Thomas
Hair/Makeup Design: Joanne Weaver
Asst. Director: Trevore Ross
Stage Manager: Ken Saltzman
Surtitles: Roberto Mauro

Sets and costumes provided by Orlando Opera

Last Michigan Opera Theatre production of *Salome*: 1996.
Conducted by John DeMain. Directed by Jeannette Aster.

* Michigan Opera Theatre debut

** DeRoy Testamentary Foundation Young Artist

† Joyce H. Cohn Young Artist

From the moonlit terrace of Herod's palace, Narraboth, captain of the guard, gazes rapturously inside at the princess Salome, who is feasting with her stepfather, the tetrarch Herod, and his court. A page warns him not to stare so intently lest something terrible happen. The voice of the prophet Jokanaan proclaims the Messiah's greatness echoing from a deep cistern, where he has been imprisoned by the tetrarch; two soldiers comment on the prophet's kindness and Herod's fear of him. Salome, bored with Herod's lecherous glances and his coarse guests, rushes out to the terrace for some fresh air. She becomes curious when she hears Jokanaan curse Herodias, her mother. When the guards refuse to let her speak to Jokanaan, Salome turns her wiles on Narraboth, who orders that Jokanaan be allowed to come forth. Salome is fascinated by the prophet's deathly pallor and pours out her uncontrollable desire to touch him. The prophet rejects her, speaking of the Son of God who will come to save mankind. When Salome continues to beg for Jokanaan's kiss, Narraboth stabs himself in horror, and the prophet descends into the cistern, cursing the girl. She collapses in frustration and longing.

Looking for Salome, Herod appears, followed by his court; remarking on the strange shape of the moon, he slips in Narraboth's blood and, unnerved, is visited by hallucinations. Herodias scornfully dismisses his fantasies and suggests they withdraw. Herod's thoughts turn to Salome, who spurns his attentions. Renewed abuse from Jokanaan's subterranean voice harasses Herodias, who demands that Herod

turn the prophet over to the Jews. Herod refuses, maintaining that Jokanaan is a holy man. His words incur an argument among the Jews concerning the nature of God, and a narrative of Christ's miracles by two Nazarenes. As Jokanaan continues his denunciation, the queen furiously demands his silence. Herod begs Salome to divert him by dancing and offers her anything she might wish in return. Salome makes him swear he will live up to his promise, then dances shedding veils and finishing at Herod's feet (Dance of Seven Veils). She shocks the monarch by asking for the head of Jokanaan on a silver platter. She is refused by the horrified Herod, but Herodias laughs approvingly. In desperation Herod offers alternatives—jewels, rare birds, the sacred veil of the temple. But Salome persists until the terrified king finally gives in. As an executioner goes down into the cistern, Salome peers impatiently over the edge. At last an arm thrusting from the cistern, offering the head to Salome.

As clouds obscure the moon, Salome seizes her reward passionately, addressing Jokanaan as if he lived and triumphantly kissing his lips. Overcome with revulsion, Herod orders the soldiers to kill Salome. They crush her beneath their shields.

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Salome: An Exploration of Artistic Decency

By Roberto Mauro

Few characters, fictional or non-fictional, have become as legendary as the petulant 15-year-old Judean Princess Salome. Ironically, Salome is not even named in the Bible. She is mentioned, only fleetingly in the Gospels of Mark and Matthew, merely as the daughter who so inflamed a King with her sensual dancing, that he granted her request to behead the prophet who preached the coming of Christ. The adaptation and interpretation of this incident has ensured her everlasting fame.

In almost every medium, artists have explored Salome; from medieval bas-reliefs in France to 13th century Italian mosaics to Gustave Moreau's intricate 19th century watercolors, artists have reveled in the eroticism and violence of Salome's request and her stepfather's acquiescence. During the 19th century, famous writers ranging from Heine, Mallarmé and Flaubert turned their attention to the character of Salome. It was, however, towards the end of the century, in 1891, when Oscar Wilde's play *Salomé*, written in French, shocked prim, proper and prudish Victorian society.

The play received a single solitary production in Paris in 1896, and by the time it was to be premiered in England, it was banned on the grounds of indecency. The English public was whipped into a further frenzy when the printed version was accompanied with a series of erotic illustrations by the 22-year-old artist Aubrey Beardsley. The controversy eventually simmered down, and Wilde continued with his life.

The playwright was eventually sentenced to a two-year prison term for acts of gross indecency, and while in prison, was declared bankrupt. An official of the Court of Bankruptcy took the view that Wilde's literary works were, "of no value and could never command any interest whatsoever." However, the official was mistaken, and Wilde's estate was rescued from insolvency thanks in large part to royalties from German translations and productions of his stage works.

Wilde's *Salomé* first appeared in Breslau in 1901, and then in a successful staging by Max Reinhardt, later a close collaborator of Strauss, in Berlin, where it ran for over 200 performances. Reinhardt's production did not stress the play's symbolic assets, but rather focused the demonic feminine sexuality of the title character. It was here that Richard Strauss first saw the play. Years later, the composer reminisced:

Once, in Berlin, I went to Max Reinhardt's theatre in order to see Gertrud Eysoldt in Oscar Wilde's Salome. After the performance I met Heinrich Grunfeld, who said to me: "My dear Strauss, surely you could make an opera of this!" I replied: "I am already busy composing it." The Viennese poet Anton Lindtner had sent me this exquisite play and offered to turn it into a libretto for me. When I agreed, he sent me a few cleverly versified opening scenes, but I could not make up my mind to start composing until one day it occurred to me to set to music wie schon ist die Prinzessin Salome heute Nacht straight away. From then on it was not difficult to purge the piece of purple passages to such an extent that it became quite a good libretto.

Indeed, Strauss compressed the text of the play, and the flowery descriptive text contrasting with his often brutal music, resulting in a single act opera of only 95 minutes of incredible dramatic power and consequence. His draft was completed in September 1904, and the full score completed on June 20, 1905. Strauss's opera, with its controversial subject, massive orchestration and music that pushed the limits of tonality not only challenged contemporary audiences, but also the singers and musicians involved in the premiere production in Dresden. Once again let us turn to the composer:

...during the first rehearsal at the piano, the assembled soloists returned their parts to the conductor with the single exception of Mr. (Carl) Burian, a Czech, who, when asked for his opinion last of all, replied: 'I know it by heart already.' Good for him. After this the others could not help feeling a little ashamed and rehearsals actually started. During the casting rehearsals Frau (Marie) Wittich, entrusted the part of the sixteen-year-old Princess with the voice of Isolde, said. (One just does not write a thing like that, Herr Strauss: either one or the other), because of the strenuous nature of the part and the strength of the orchestra, went on strike with the indignant protest to be expected from the wife of a Saxon Burgomaster: 'I won't do it, I'm a decent woman,' thereby reducing the producer (Willi) Wirk, who was all for 'perversity and outrage', to desperation.

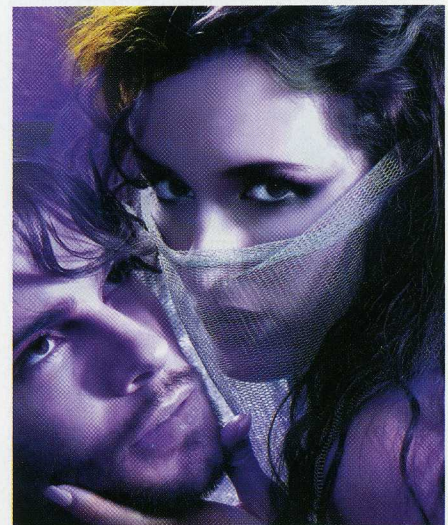
In spite of all this strife, the world premiere was a triumph. The artists took 38 curtain calls. By the end of 1907, the opera had been heard in more than 50 German and foreign

cities. The income resulting from this success enabled Strauss to devote himself full-time to composition. Contemporaries such as Ravel praised the score for its remarkable sophistication and variety of thematic processes. Indeed the immortal Gustav Mahler, head of the Vienna Court Opera, viewed the work as Strauss's masterpiece and hoped to conduct it in Vienna, but was told that the Censorship Board refused permission on religious and moral grounds. In fact, the work was not finally performed in Vienna until 1918, after the collapse of the Hapsburg monarchy.

An even more intense controversy erupted at the opera's U.S. premiere at the Metropolitan in 1907. The New York Times reported that extra police were called out to handle the crowds, women averted their eyes during Salome's Dance of the Seven Veils and most men on the main floor seemed uncomfortable. Financier J.P. Morgan, a Metropolitan trustee, was so revolted that he successfully fought to ban the opera for indecency after only two performances.

Most seminal art that challenges conventional beliefs is met with disdain. Obviously *Salome* was no exception. Time, however, has proven that *Salome* is an incredible opera that simply must be experienced.

The composer's words are quoted from *Reminiscences of the First Performances of My Operas*, as cited in Derrick Puffett's *Richard Strauss Salome*, Cambridge University Press, 1989.



Artist Profiles



SUZANNE MALLARE ACTON *Chorus Master*

Suzanne Mallare Acton, Michigan Opera Theatre's chorus master and assistant music director, is recognized for her versatility and dynamic style from the concert hall to the opera stage. Conducting credits include *West Side Story*, *Il Barbiere di Siviglia*, *Music Man*, *Pirates of Penzance*, *Mikado*, *Daughter of the Regiment*, and *Die Fledermaus* for Michigan Opera Theatre, *My Fair Lady* and *La Traviata* for Dayton Opera, *Merry Widow* and *Madama Butterfly* for Artpark, and *Tosca* for Augusta Opera. As artistic director/music director for Rackham Symphony Choir: *Carmina Burana*, *African Sanctus*, *Too Hot to Handel*, and *Amahl and the Night Visitors*.



GRACIELA ARAYA *Herodias ~ Salome*

Chilean mezzo-soprano Graciela Araya debuts with Michigan Opera Theatre as Herodias. A noted artist with an extensive repertoire, Ms. Araya has been a guest in many of the world's leading opera houses. Recent engagements include, *The Rise and Fall of the City of Mahagonny* in Basel, *Tannhäuser* in Oviedo and as Marcellina in *Le Nozze di Figaro* at the Royal Opera House at Covent Garden. Following her performances in Detroit, Ms. Araya will travel to Seattle for performances of *Der Rosenkavalier*.



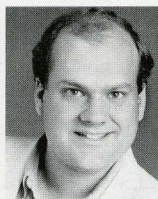
GREGG BAKER *Amonasro ~ Aida*

Baritone Gregg Baker returns to Michigan Opera Theatre as Amonasro. Mr. Baker appeared in last season's world premiere of *Margaret Garner*. Recent engagements include additional performances of *Margaret Garner* in Cincinnati and Philadelphia and *A Masked Ball* in Philadelphia. Future engagements take Mr. Baker to Opera Pacific as Crown in *Porgy & Bess*, Miami for *Aida*, and a return to Philadelphia, this time, as Porgy in *Porgy and Bess*.



ELENA REPNIKOVA BECK *High Priestess ~ Aida*

Latvian-born Elena Repnikova Beck makes her Michigan Opera Theatre debut as High Priestess in *Aida*. Ms. Repnikova Beck began her career at Lunacharsky Art Academy in Moscow, and debuted in the role of the Bride in Stravinsky's *Les Noches*, at the Moscow Modern Opera Theatre. Upon immigrating to the Detroit area, Ms. Repnikova Beck was chosen to represent the City of Detroit in an artistic cultural exchange program with *Operalaboratorio* in Palermo, Italy. She has appeared in productions throughout Italy, including a solo recital at the Festival Nazioni, Verdi's *Requiem* and Leonora in *Il Trovatore*. Most recently she performed with Verdi Opera Theatre of Michigan. Future engagements include a recording of *Yanitzka* and *Acis et Galatée* of Paul Paray and a recitals tour in Moscow.



TORRANCE BLAISDELL *3rd Jew ~ Salome*

Torrance Blaisdell returns to Michigan Opera Theatre as the 3rd Jew in *Salome*. Previous appearances in Detroit include the Michigan Opera Theatre productions of *A Masked Ball*, *Madame Butterfly* and *Rigoletto*. Recent engagements include *L'Etoile* with Opera Boston. Upcoming engagements include additional performances of *Salome* with the Washington Symphony and Don Basilio in *The Marriage of Figaro* with New Orleans Opera.



GIULIANO CARELLA *Conductor ~ Aida*

Maestro Carella returns to Michigan Opera Theatre to conduct *Aida*. Previous credits at Michigan Opera Theatre include *La Traviata* in 2001, and *Il Trovatore* during the 2002-03 season. Recent engagements include *Luisa Miller* in Liege, *Andrea Chenier* in Amsterdam, *Adelaide di Borgogna* at the Edinburgh festival and *Il Trovatore* in Toulon. Future engagements will see the Italian maestro return to Toulon for additional performances of *Aida*. Maestro Carella has also recorded for many commercial labels, amassing an impressive discography.



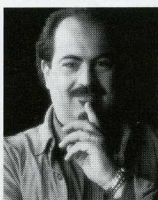
DAVID CUSHING *Cappadocian/5th Jew ~ Salome*

These performances mark bass David Cushing's debut with Michigan Opera Theatre. Previous engagements include *Lucia di Lammermoor*, *La Traviata*, *Rigoletto*, and *Thais* with Boston Lyric Opera. Upcoming engagements include the role of Masetto in the Florentine Opera's production of *Don Giovanni*, *The Pearl Fishers* with Opera Boston and Maometto in *The Siege of Corinth* with Baltimore Opera.



LISA DALTIURS *Aida ~ Aida (23m, 28, 30m)*

Soprano Lisa Daltirus returns to Michigan Opera Theatre after her debut last season in the title role of *Tosca*. Recent engagements include *Il Trovatore* in Hartford and *Tosca* in Minneapolis. Upcoming engagements include *Porgy & Bess* in Philadelphia and additional performances of *Aida* in Cincinnati. Ms. Daltirus will also perform *Bess* in Michigan Opera Theatre's 2006 production of *Porgy and Bess*.



DONATO DI STEFANO *Don Magnifico ~ Cinderella*

Italian bass Donato Di Stefano returns to Michigan Opera Theatre as Don Magnifico, a role he has previously performed with Dallas Opera, Brussels, Madrid, Tel Aviv and Tokyo. Previous engagements with Michigan Opera Theatre include his U.S. debut in *The Barber of Seville* in 1999 and the title role in *Don*

Pasquale in 2002. One of the most sought-after buffo basses in the opera world, he has had recent engagements as Fra Melitone in *La Forza del Destino* at the Frankfurt Opera, Bartolo in *Il Barbiere di Siviglia* in Amsterdam, Don Magnifico in Milwaukee, and Bartolo in *Le nozze di Figaro* in Florence. Future engagements include *Il barbiere di Siviglia* in Luxembourg and Dallas, *Manon Lescaut* with the Florida Grand Opera, and a debut with the Metropolitan Opera in *Gianni Schicchi*.



BRANCH FIELDS *2nd Soldier ~ Salome*

A graduate of Indiana University and the Academy of Vocal Arts in Philadelphia, bass-baritone Branch Fields makes his Michigan Opera Theatre debut as the 2nd Soldier in *Salome*. Mr. Fields has appeared with numerous opera companies throughout the United States including the Santa Fe Opera, New York City Opera, Boston Lyric Opera and Opera Carolina. Upcoming engagements include a return to New York City Opera in *Carmen* and the 5th Jew in the Washington Symphony's production of *Salome*.



MARK D. FLINT *Conductor ~ Cinderella*

Since his Michigan Opera Theatre debut conducting *Carmen*, in 1977, American Mark D. Flint has conducted over 20 productions with the company. In addition to his duties as general and artistic director of Augusta Opera, recent guest appearances include *Rigoletto* in Hawaii, *La Bohème* in Edmonton and *Susannah* in Orlando. Future engagements include *Samson* in Orlando, the world premiere of Ned Rorem's *Our Town* and *I Pagliacci* at Lake George Opera, *Madame Butterfly* in Nashville, and a debut with the Macao International Festival conducting *Guys & Dolls*.



ANDREW GANGESTAD *Alidoro ~ Cinderella*

FIRST NAZARENE ~ Salome
Originally from South Korea, Andrew Gangestad is a rare young bass, known for his dark rich sound and his strong musicality. Recent engagements include *Ariadne auf Naxos*, *Cyrano de Bergerac*, *Rigoletto* and *La Forza del Destino* all at the Metropolitan Opera, Ramfis in *Aida* with Opera Pacific and Leporello in *Don Giovanni* with the Sarasota Opera. Upcoming engagements include a return to the Metropolitan Opera in *La Bohème*, *The Barber of Seville* in Omaha and Kansas City, and *Don Giovanni* with Opera Pacific.



VIVICA GENAUX *Angelina ~ Cinderella (13, 17, 20)*

Alaskan mezzo-soprano Vivica Genaux is one of the world's most sought after artists. A noted exponent of the Baroque and bel canto repertoire, Ms. Genaux has appeared in Paris, Vienna, Berlin, Verona, Tel Aviv, Santiago and Perth. These performances mark Ms.

Genaux's first appearance with Michigan Opera Theatre since her debut as Rosina in *The Barber of Seville* in 1999. Recent engagements include *L'italiana in Algeri* with the San Francisco Opera, *The Barber of Seville* in Lisbon and Sesto in *Julius Caesar* with the San Diego Opera. Future engagements include *The Barber of Seville* with the Dallas Opera, Handel's *Orlando* in Atlanta and *The Siege of Corinth* with the Baltimore Opera. Ms. Genaux's discography includes her first solo CD for Virgin Classics, *Bel Canto Arias*, released in the fall of 2003, on the heels of her critically acclaimed harmonia mundi releases: Handel's *Rinaldo* (2002) and her Grammy nominated *Arias for Farinelli* in 2002.



GREER GRIMSLEY

Jokanaan ~ Salome (3, 7, 10)
American bass-baritone Greer Grimsley has gained international recognition as an outstanding singing actor and is becoming one of the leading interpreters of the Wagnerian repertoire. He made his

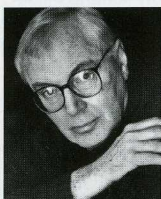
Metropolitan debut as Captain Balstrode in *Peter Grimes* and has subsequently performed there as Escamillo in *Carmen* and Jokanaan in *Salome*. Recent engagements have included *Die Walküre in Venice*, *Parsifal* and *Lohengrin* at the Metropolitan Opera, and *Tosca* with the Pittsburgh Opera. Future engagements will see Mr. Grimsley travel to Santa Fe for *Salome*, Vancouver Opera for the title role in *Macbeth*, Seattle for the title role in *The Flying Dutchman* and Houston for the villains in the *Tales of Hoffmann*. Mr. Grimsley last appeared with Michigan Opera Theatre in the company's 2005 production of *Tosca*.



DONALD HARTMANN

1st Soldier ~ Salome
North Carolina native, Donald Hartmann returns to Michigan Opera Theatre for the first time since the company's 2004 production of *Rigoletto*. Previously, Mr. Hartmann has appeared in the Michigan Opera Theatre

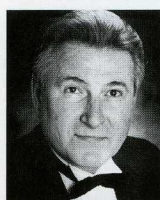
productions of *Peter Grimes*, *Samson and Dalila*, *Le Nozze di Figaro* and *Tosca*, among others. Recent engagements include *Tosca* with Madison Opera, Antonio in *Le Nozze di Figaro* with Toledo Opera, and *La Bohème* with Florentine Opera. Mr. Hartmann is a full professor with tenure in the department of music at Eastern Michigan University where he has twice received the Faculty Artistic Recognition Award.



BLISS HEBERT

Stage Director ~ Aida
American director Bliss Hebert is known for his prolific output of acclaimed productions—more than 300 productions of 100 operas, with 41 different opera companies. Mr. Hebert has provided stage direction for

the Metropolitan Opera, Santa Fe Opera, Houston Grand Opera, Chicago Lyric Opera, and L'Opera de Montreal, among others. Mr. Hebert's productions of Stravinsky's *Le Rossignol* and *Oedipus Rex* appear on Sony Records, and the multifaceted artist can also be heard as pianist and harpsichordist in works by Bach, Schoenberg and Berg, on releases from Columbia Records.



C. DAVID HIGGINS

Set Designer ~ Cinderella

American designer C. David Higgins has been designing scenery since 1972 when he began working at the Indiana University School of Music as a master scenic artist. Now a faculty member, he has been designing opera and ballet scenery and costumes across the globe for theaters in the United States, England, Italy, Iceland, and Korea. With over 150 productions to his credit, he has been described as "one of America's finest scenic painters," by *Opera News* magazine and is best known for his detailed, Italianate painting style.



ROGER HONEYWELL

Narraboth ~ Salome

Canadian tenor Roger Honeywell returns to Michigan Opera Theatre having debuted with the company in 2005, as Auctioneer and First Judge in the world premiere productions of *Margaret Garner*.

Previously a member of both the Lyric Opera of Chicago's Young Artist program and the Canadian Opera Company's Ensemble Studio program, Mr. Honeywell has recently performed in *Margaret Garner* with both Cincinnati Opera and the Opera Company of Philadelphia, as well as *Macbeth* in Toronto and *Die Fledermaus* in Seattle. Upcoming engagements include *Madame Butterfly* with the Omaha Opera, *Jenufa* at the Glimmerglass Opera and *La Traviata* at Opera Ontario.



ERIC JOHNSTON

2nd Jew ~ Salome

Tenor Eric Johnston returns to Michigan Opera Theatre after his debut as Dr. Blind in the 2003 production of *Die Fledermaus*. Recent engagements include, Eisenstein in *Die Fledermaus* at Lincoln Center's

Avery Fisher Hall with the National Chorale, a return to Nashville Opera as Normanno in *Lucia di Lammermoor*, Pong in *Turandot* with Fresno Grand Opera, Goro in *Madama Butterfly* with the Tampa Bay Performing Arts Center, and a return to Lake George Opera for their Opera Gala and as Nanki-Poo in *The Mikado*. Next season's engagements include Njegus in *The Merry Widow* with Fresno Grand Opera, Goro in *Madama Butterfly* with Opera Columbus.



DOUG JONES

1st Jew ~ Salome

American tenor Doug Jones studied singing under Thomas Hayward and, in Vienna, with Carol Blaickner-Mayo. He made his debut in Vienna as Sesto in Handel's *Giulio Cesare* in the Wiener Musikverein. Mr. Jones

last appeared with Michigan Opera Theatre as Bob Boles in *Peter Grimes* in 2000. Recent engagements included Tobias in *Sweeney Todd* in his debut with the Royal Opera Covent Garden, Kudrjasch in *Katya Kabanova* with San Diego Opera, Shostakovich's *The Nose* with the Bard Festival, Spoletta in *Tosca* with Austin Lyric Opera, and Borsa in *Rigoletto*, Edmondo/Dancing Master in *Manon Lescaut*, and Tanzmeister in *Ariadne auf Naxos* all with Seattle Opera. Upcoming engagements include Goro in *Madama Butterfly* with Austin Lyric Opera, Valzacchi in *Der Rosenkavalier*, Tinca in *Tabarro* and Beppe in *I Pagliacci*, all with Seattle Opera.



PETER KAZARAS

Herod ~ Salome

In addition to enjoying a world-wide career as an operatic tenor, performing at the Metropolitan Opera, La Scala, Deutsche Oper Berlin, Houston Grand Opera, San Francisco Opera, Seattle Opera, Vienna, among many others, Peter Kazaras has recently also worked as a stage director, coach and artistic advisor. Recent singing engagements include Herod in *Salome* and Loge in *Das Rheingold*, both with Seattle Opera.



ALLEN CHARLES KLEIN

Set and Costume 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 of New York, L'Opera de Montreal, Deutsche Oper Berlin, Vienna State Opera, the Edinburgh Festival and the Glyndebourne Festival. Notable recent Michigan Opera Theatre productions include 2004's *Rigoletto*, 2002's *The Marriage of Figaro* and *Werther* in 1999. Mr. Klein has designed the world premiere productions of Floyd's *Of Mice and Men* and *The Passion of Jonathan Wade*, Pasatieri's *The Sea Gull* and Eaton's *The Tempest*. Together with stage director Bliss Hebert, Mr. Klein has collaborated on the creation of more than 50 productions.

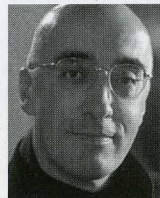


JEFFREY KNEEBONE

Jokanaan ~ Salome (4m, 9)

American baritone Jeffrey Kneebone debuts with Michigan Opera Theatre as Jokanaan, a role he has previously performed to much acclaim with Baltimore Opera. Engagements during the 2005-

06 season include, Amonasro in *Aida* with Opera Columbus, Marcello in *La Bohème* with Baltimore Opera, Scarpia in *Tosca* with Hawaii Opera Theatre, Jack Rance in *La Fanciulla del West* with the Tampa Bay Performing Arts Center and his Dallas Opera debut as Tonio in *I Pagliacci* and Alfio in *Cavalleria Rusticana*. Future engagements include *Samson et Dalila* with the Florida Grand Opera, *La Bohème* with Baltimore Opera, and *Cavalleria Rusticana* and *I Pagliacci* at the Palm Beach Opera.



STEFAN LANO

Conductor ~ Salome

Maestro Lano returns to Michigan Opera Theatre to lead *Salome*, after debuting last season with the world premiere of *Margaret Garner*. Recently named the Music Director of the Teatro Colon, Stefan Lano

made his debut at the Metropolitan Opera with *The Rake's Progress* in 1997, where he also prepared the Met production of Arnold Schoenberg's *Moses und Aron*. Recent engagements include *Margaret Garner* in Cincinnati, Philadelphia and Charlotte, *Porgy and Bess* in Atlanta, the world premiere of *Lysistrata* with Houston Grand Opera and *La Bohème* at the Teatro Colon in Buenos Aires. In addition to his duties in Buenos Aires, future engagements will see Maestro Lano travel to Dresden for *Dead Man Walking* as well as return engagements in Philadelphia for *Porgy and Bess* and *Così fan tutte* in Cincinnati.



EILANA LAPPALAINEN

Salome ~ Salome (4m, 9)
Finnish-Canadian soprano Eilana Lappalainen debuts with Michigan Opera Theatre as *Salome*, a role for which she is quickly becoming one of the world's most sought-after interpreters. Since her 1996 role

debut in the acclaimed Felsenstein production, she has performed *Salome* in Seattle, New York, Nashville, Kentucky, Warsaw, Trieste, Mannheim, Japan, Ottawa, Montreal, and Switzerland. Ms. Lappalainen debuted at the San Francisco Opera in *Die Fledermaus*, and returned in the title role of Berg's *Lulu*. Other notable appearances include *The Flying Dutchman* in Berlin and Minnesota, *Mefistofele* in Montreal and *Lohengrin* in Hamburg. Future engagements include, a Carnegie Hall debut with the Mozart *Requiem*, a Gala concert in Greece, *Salome* in Spain, her first *Aida* in Idaho, *Madama Butterfly* in Montana, continued performances of *Salome* in Poland, a recital in Espoo, Finland and a Japanese tour of *Salome*. She will also record a CD of German arias.



SALVATORE LICITRA

Radames ~ Aida (22, 26, 29)
Acclaimed Italian tenor Salvatore Licitra makes his Michigan Opera Theatre debut as Radames in *Aida*. Arguably one of the world's most important tenors, Mr. Licitra has appeared in opera and concert

throughout the world. Recent engagements include, *Tosca* in Vienna and Los Angeles, *Aida* at the Metropolitan Opera and Chicago Lyric Opera, and *La Forza del Destino* at the Metropolitan Opera. Future engagements include *Aida* in Zurich, the title role in *Ernani* in Berlin and *Pagliacci* and *Il Tabarro* at the Metropolitan Opera. Mr. Licitra has also amassed an impressive discography and videography. An exclusive Sony artist, his first recording was the soundtrack to Sally Potter's film *The Man Who Cried*. He has since recorded full-length opera, including *La Scala Il Trovatore* and released a solo album of Verdi and Puccini arias. Mr. Licitra's most recent release, *Duetto*, includes tenor Marcelo Alvarez and features newly composed music for two tenors.



MARQUITA LISTER

Salome ~ Salome (3, 7, 10)
Marquita Lister returns to Michigan Opera Theatre, for the first time since her appearance as *Tosca* in 2000, as *Salome*, a role she has performed for the Stuttgart Opera, Boston Lyric Opera,

Connecticut Opera, New Orleans Opera, and Austin Lyric Opera. Ms. Lister is a regular guest of leading opera companies throughout the world. Notable recent engagements include *Aida* for the Deutsche Oper Berlin, Dresden Opera, Landestheater Salzburg, Opera Carolina, Houston Grand Opera, L'Opera de Montreal, Edmonton Opera, and Calgary Opera and *Tosca* for the Staatstheater Stuttgart, Vancouver Opera, Dallas Symphony, Connecticut Opera, and Orlando Opera. This season includes new productions of *Tosca* in Graz and in Corunas, Spain, *Salome* in Stuttgart, and *Aida* in Orlando. Next season already includes productions of *Porgy and Bess* in Atlanta and for the Nashville Symphony, *Aida* at Opera Pacific, and Verdi's *Lady Macbeth* in Dresden. On recording, she may be heard in excerpts from *Porgy and Bess* and Gershwin's *Blue Monday* on Telarc Records with the Cincinnati Pops conducted by Erich Kunzel.



MIROSLAV MANOVSKI

Second Nazarene ~ Salome
From Detroit, Mr. Manovski has a master's degree in music from the University of Michigan, where he studied with George Shirley. He is in the process of pursuing doctoral candidacy with Oakland University. Mr.

Manovski has been a member of the Michigan Opera Theatre chorus since 1998. These performances mark Mr. Manovski's Michigan Opera Theatre principal role debut. Previous operatic principal roles include *The Magic Flute*, *Dido and Aeneas* and *Semele* with the University of Michigan.



KRISTINE BILLER MATTSON

Clorinda ~ Cinderella
Most recently, young American soprano, Kristine Biller Mattson, performed Wanda in Jacques Offenbach's *Grand Duchess of Gerolstein*, opposite Stephanie Blythe at the Opera Company of Philadelphia

(2004). She made her Opera Company of Philadelphia debut singing Frasquita in *Carmen* (2002). Recent events include her debut with Michigan Opera Theatre for the premiere of *Margaret Garner* which was also presented by Cincinnati and Philadelphia, Angel in *Happy Prince* with Kentucky Opera and Micaela in *Carmen* with the Helena Symphony. Kristine also continues to perform a series of recitals with Grammy Award-winning tenor Stuart Neill.



NANCY MAULTSBY

Amneris ~ Aida (23m, 29)
Mezzo-soprano Nancy Maultsby debuts with Michigan Opera Theatre as Amneris in *Aida*. Recent engagements include *Götterdämmerung* and *Die Fledermaus* in Seattle and *Aida* with the Palm Beach

Opera. Future engagements will take Ms. Maultsby to Boston for *A Masked Ball* and to Montreal for more performances of *Aida*.



IRINA MISHURA

Amneris ~ Aida (22, 26, 29, 28, 30m)
Detroit favorite Irina Mishura returns to Michigan Opera Theatre for the second time this season. She also portrayed Adalgisa in the fall production of *Norma*. Ms. Mishura has appeared in previous Michigan

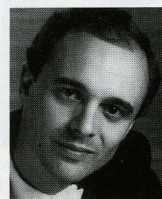
Opera Theatre productions of *Carmen*, *Aida*, *Samson et Dalila* and the Opening Gala of the Detroit Opera House. Ms. Mishura is in high demand in the world's most prestigious Opera Houses such as Vienna, La Scala, Milan, Munich, Barcelona and London. Recent engagements include *Aida* in Palm Beach, *Norma* in Denver and San Francisco, and a return to the Metropolitan Opera in *Luisa Miller*. Upcoming engagements include a return to the Savolinna Festival for the title role in *Carmen*, *Cavalleria Rusticana* in Monte Carlo, *Aida* in Cincinnati, and a return to the Metropolitan Opera in *La Gioconda*.



ROSA MERCEDES

Choreographer ~ Aida
Spanish choreographer Rosa Mercedes makes her Michigan Opera Theatre debut with *Aida*. A featured dancer and choreographer with many of the world's leading opera companies, Ms. Mercedes has worked with the

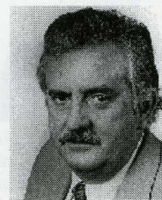
Metropolitan Opera of New York, Opera di Roma, Florida Grand Opera and Baltimore Opera among others. She has choreographed numerous productions, including *La Gioconda*, *Salome*, *Turandot*, *Don Giovanni* and *Carmen*. Ms. Mercedes has enjoyed a distinguished career as a soloist and principal dancer with the world's foremost Spanish dance and flamenco companies, and is the founding and artistic director of Duende Ballet Español.



GEORGE MOSLEY

Dandini ~ Cinderella
British baritone, George Mosley makes his Michigan Opera Theatre debut as the Valet, Dandini in *Cinderella*. He has appeared with English National Opera, Scottish Opera, Teatro Comunale, Modena and the

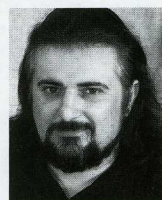
Royal Opera, Covent Garden. He was also the recipient of the first prize at the International Mozart Competition in Salzburg. Recent engagements include his American debut in *Capriccio* at New York City Opera, *Cherubin* in Cagliari, and *L'Enfant et les Sortilèges* in Verona. Engagements after Detroit will take Mr. Mosley to Seattle for *L'Italiana in Algeri*.



ROBERTO OSWALD

Set Designer ~ Salome
Roberto Oswald began his career in opera as technical director for the Teatro Colon in Buenos Aires. He later became scenic designer and currently is director of productions for the Teatro Colon. In 1980, Mr.

Oswald began working in the triple capacity of stage director, set designer, and lighting designer. Among the productions he created were *Madama Butterfly*, *Lohengrin*, *Otello*, *Benvenuto Cellini*, *Don Giovanni*, *Tristan und Isolde*, *La Gioconda*, *Il Trovatore*, *Parsifal*, *Die Zauberflöte*, and Wagner's *Der Ring des Nibelungen*. Mr. Oswald has designed and directed for L'Opera de Montreal, Opera Columbus, Portland Opera, The Dallas Opera, Greater Miami Opera (Florida Grand Opera), Florentine Opera Company of Milwaukee, Opera Pacific, The Washington Opera, and Seattle Opera. Mr. Oswald has received numerous awards including the Verdi Society annual prizes for four consecutive years, The Silver Laurel in Santiago, and the Academy of Fine Arts Prize in Buenos Aires. Mr. Oswald received the Konex Prize in 1989 as Director of the Decade.



ANTONELLO PALOMBI

Radames ~ Aida (23m, 28, 30m)
These performances mark Italian tenor Antonello Palombi's Michigan Opera Theatre debut. An artist in demand throughout the world, Mr. Palombi's recent engagements include, *I Pagliacci* in Dallas, *Aida* in Palm Beach

and *Manon Lescaut* in Munich. Future engagements feature a debut at the Cincinnati Opera and Baltimore Opera in *Tosca*, *I Pagliacci* in Seattle and the title role in *Andrea Chenier* in Berlin.



MARK T. PANUCCIO

4th Jew ~ *Salome*

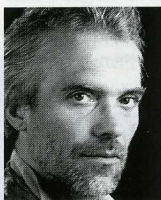
Mark T. Panuccio returns to Michigan Opera Theatre after debuting with the company as Casey in the student performance of *Margaret Garner*, and most recently performing the role of Flavio in the 2005 production of *Norma*. Mr. Panuccio will also appear in *Margaret Garner* in Philadelphia and Charlotte. Mr. Panuccio has appeared with the Sarasota Opera, Opera Pacific, Opera Circle of Cleveland, Utah Festival Opera, Nevada Opera and Portland Summer Opera in a variety of different roles ranging from Cavaradossi in *Tosca* to Mao Tse-tung in *Nixon in China*. Upcoming engagements will see Mr. Panuccio return to Opera Company of Philadelphia for *Falstaff*, and the *Tales of Hoffmann* with Cincinnati Opera.



VALERIAN RUMINSKI

King of Egypt ~ *Aida*

Bass Valerian Ruminski returns to the Michigan Opera Theatre for the first time since his debut in the 2002 production of *Il Trovatore*. Recent engagements include *Così fan Tutte* in Seattle, *Turandot* in Calgary and Vancouver, and *Romeo et Juliette* in Ottawa. Future engagements include additional performances of *Aida* in Montreal and Miami, and *Otello* in Ottawa and Winnipeg.



TILL SCHMIDT-RIMPLER

Choreographer ~ *Salome*

Originally from Dortmund, Germany, Till Schmidt-Rimpler now lives with his wife and son in Charlotte, North Carolina, where he serves as Artistic Director of Moving Poets Theater of Dance, a contemporary dance and theater company. He studied classical ballet and contemporary dance at the Conservatories for Music in Rotterdam and Munich. Over the years he has danced with several major companies, including the Dutch National Ballet and was a principal artist with the North Carolina Dance Theatre. With Moving Poets, Mr. Schmidt-Rimpler has developed a unique form of theatrical storytelling, blending elements of dance, theater, music, opera, visual arts and multimedia. He has choreographed 45 works including four operas, most recently *Samson et Dalila* and *Margaret Garner* with Opera Carolina. He also teaches contemporary and classical dance, composition and choreography. This production marks Mr. Schmidt-Rimpler's Michigan Opera Theatre debut.



LAURIE SEELY

A Slave ~ *Salome*

Mezzo-soprano Laurie Seely is rapidly gaining acclaim for her charismatic performances and vibrant, rich voice. Ms. Seely makes her Michigan Opera Theatre debut as A Slave in *Salome*. Most recently, Ms. Seely toured a production of *The Happy Prince* with Kentucky Opera, and sang her first interpretation of the title role in *Carmen* with Kentucky Opera's educational tour. Other recent engagements include *Le Nozze di Figaro* with the Opera Company of Brooklyn, the title role in *Pinocchio* with Lake George Opera's educational tour and *Annie* with the Ashlawn Opera Festival. Ms. Seely is also an accom-

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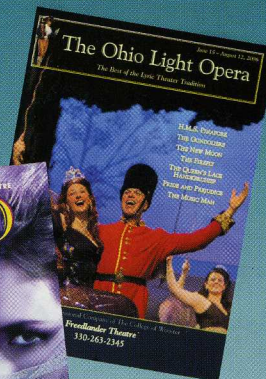
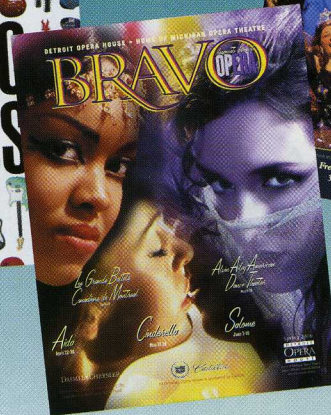
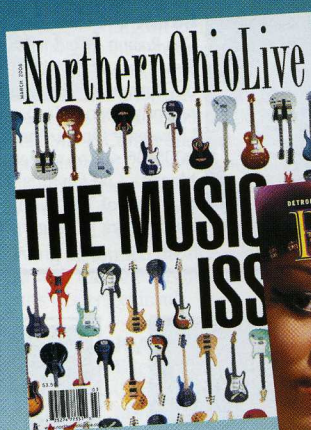
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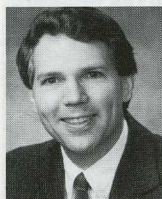
plished oratorio and concert soloist, and has recently finished a recording of Pasatieri's *Signor Deluso* on the Albany record label.



KATHLEEN SEGAR

Tisbe ~ Cinderella

Kathleen Segar returns to Michigan Opera Theatre for the first time since last season's production of *Faust*. A favorite of Detroit audiences since her debut in *Carmen* in 1981, Ms. Segar has appeared in over 17 Michigan Opera Theatre productions. Ms. Segar has also appeared with New York City Opera, Virginia Opera, Washington Opera and Metropolitan Opera amongst many others. Recent engagements include covering Siegrune in *Die Walküre* with the Metropolitan Opera, *Ariadne auf Naxos*, *The Ballad of Baby Doe*, *La Cenerentola* and *The Consul* with Washington Opera. A resident of Michigan, Ms. Segar currently serves on the voice faculty at Eastern Michigan University.



KENDALL SMITH

Lighting Designer ~ Aida/Cinderella

Kendall Smith returns to Michigan Opera Theatre in 2006 to design lighting for *Aida* and *Cinderella*, respectively his 51st and 52nd productions with the company. Mr. Smith made his Michigan Opera Theatre debut in 1988, with *The Ballad of Baby Doe*, and most recently designed lighting for productions of *Norma* and *La Bohème* in 2005. Mr. Smith's work has been fea-

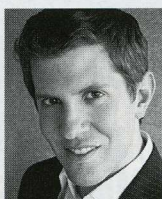
tured in numerous productions by respected opera companies, theaters and festivals, including recently *The Daughter of the Regiment* with Florida Grand Opera and *The Diary of Anne Frank* with the Oregon Shakespeare Festival.



MARK STRESHINSKY

American Stage Director ~ Cinderella
Mark Streshinsky makes his Michigan Opera Theatre debut with *Cinderella*. Currently on the staff of the San Francisco Opera, he has directed with many of the nation's premier

opera companies, including the New York City Opera, Berkeley Opera, Sarasota Opera, Opera Theatre of St. Louis and Indianapolis Opera. Most recently, Mr. Streshinsky directed the Berkeley Opera's world premiere of *Chrysalis*, a new opera by Clark Suprynowicz and John O'Keefe, starring Buffy Baggott. Mr. Streshinsky has directed *Cinderella* several times, most recently for his directorial debut with the Dallas Opera. Upcoming engagements for Mr. Streshinsky include *Tales of Hoffmann* in Cincinnati and *La Traviata* with the Seattle Opera.



BRIAN STUCKI

Don Ramiro ~ Cinderella (14m, 19)
Tenor Brian Stucki is a native of Olympia, WA. He most recently opened Indiana University Opera Theater's 2005-06 season as Ferrando in Mozart's *Così fan tutte*. His portrayal of Tamino in *Die Zauberflöte* was described as "achingly ten-

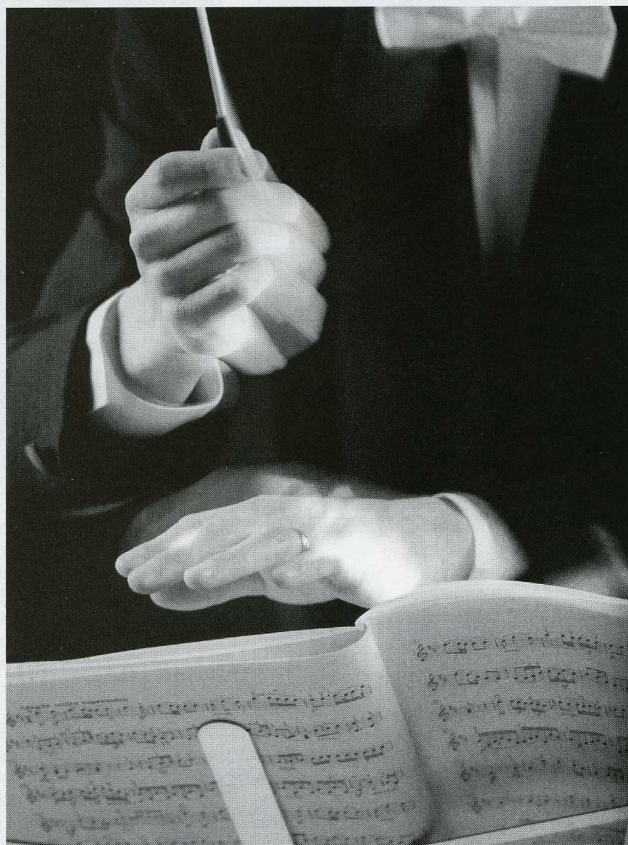
der... a sweet union where the lines between music and voice were miraculously blurred." Among other roles he has performed with Indiana University's celebrated Opera Theatre are Ernesto in *Don Pasquale*, Don Narciso in *The Turk in Italy*, Don Ramiro in *La Cenerentola*, and Belmonte in *Abduction from the Seraglio*. He will shortly be returning to Washington East Opera, where he sang an acclaimed *La Traviata* in 2004, to sing the role of the Count Almaviva in *Il Barbiere di Siviglia*. This summer, he will revisit Almaviva at Glimmerglass Opera. Mr. Stucki is also an accomplished cellist, having released a CD recording of Rachmaninoff works on the Tantara label.



KRYSTY SWANN

Page ~ Salome

Michigan native Krysty Swann returns to Michigan Opera Theatre as Page in *Salome*, having debuted with the company in 2004, as Countess Ceprano, Page and Giovanna in *Rigoletto*. Formerly a student in Michigan Opera Theatre's *Opera Camp*, Ms. Swann was also an Oakland Symphony Orchestra Young Artist Competition winner and the 2004 Oakland University Vocal Performance Student of the Year. Ms. Swann is currently Michigan Opera Theatre's Barbara Gibson DeRoy Testamentary Foundation Young Artist Apprentice. Recent engagements include Eboli in *Don Carlos* and Giovanna Seymour in *Anna Bolena* with the International Institute of Vocal Arts in Chiari, Italy, as well as Maurya in *Riders of the Sea* and Duchess in *Dinner Engagement* with the Manhattan School of Music, where she currently studies.



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KENNETH TARVER

Don Ramiro ~ Cinderella (13, 17, 20)

Originally from Michigan, tenor Kenneth Tarver makes his debut at Michigan Opera Theatre as Don Ramiro in *La Cenerentola*. A noted artist, Mr.

Tarver has appeared in opera houses throughout the world. Recent engagements took Mr. Tarver back to the Metropolitan Opera for Ramiro in *La Cenerentola*, to the Bavarian State Opera to sing Ferrando in *Così fan tutte* and Fenton in *Falstaff*, and to Berlin for more performances of *Don Pasquale*, *Der Rosenkavalier*, and *Die Zauberflöte*. He will also return to the Finnish National Opera in Helsinki as Count Almaviva in *Barbiere di Siviglia*.



DONALD EDMUND THOMAS

Lighting Designer ~ Salome

Donald Edmund Thomas returns to Michigan Opera Theatre, having designed productions of *Le Nozze di Figaro* and *Il Trovatore* here in previous seasons. Recently his

designs have included *Manon Lescaut* and *La Fanciulla del West* for Seattle Opera; *Così fan tutte* for Opera Pacific; *Faust* and *Aida* for Palm Beach Opera; *Lucia di Lammermoor* for Florida Grand Opera; *Faust* and *Romeo et Juliette* for Virginia Opera; and *Die Zauberflöte* for L'Opera de Montreal. Recently he also designed *La Fille du Regiment* for the Florentine Opera in Milwaukee, where he has been designing for over 20 years. He is also the resident designer for the Summer Opera Theatre Company in Washington, D.C., where last season he designed *Cendrillon* and *Rigoletto*, and this coming summer he will design *Die Zauberflöte* and *Il Trovatore*. Outside of opera, he has designed productions of *Marisol* in Washington, and *Barefoot in the Park* for the Maltz-Jupiter Theatre in Florida. His work has also been seen on Broadway, off-Broadway and on numerous national tours of shows.



INDRA THOMAS

Aida ~ Aida (22, 26, 29)

Soprano Indra Thomas returns to Michigan Opera Theatre after her debut as Lenora in *Il Trovatore* in 2002. Recent engagements include, *Aida* at the Lyric Opera of Chicago, Palm Beach Opera and

Il Trovatore in Austin. Future engagements will see Ms. Thomas travel to the Orange Festival in France for additional performances of *Aida*.



HAO-JIANG TIAN

Ramfis ~ Aida

Chinese bass Hao-Jiang Tian returns to Michigan Opera Theatre for the first time since *Turandot* in 1998. A regular at the world's most prestigious opera houses, recent engagements include, *Aida*, *Turandot*

and *A Masked Ball* at the Metropolitan Opera and *Aida* in Berlin. Future engagements include, *Il Trovatore* in San Diego, *Turandot* at the Lyric Opera of Chicago and the world premiere of *The First Emperor* at the Metropolitan Opera.



BERNARD UZAN

Stage Director ~ Salome

French stage director Bernard Uzan returns to Michigan Opera Theatre to direct *Salome*. Mr. Uzan made his company debut with 1983's *Faust*, just a year after making his operatic

debut with Lake George Opera. Mr. Uzan has since directed numerous productions for the Michigan Opera Theatre, including *Tosca*, *Romeo et Juliette*, *The Merry Widow*, *The Marriage of Figaro* and most recently, *Die Fledermaus* in 2003. Mr. Uzan has served as General and artistic director of both L'Opera de Montreal and Tulsa Opera, as well director of the Young Artist program at Florida Grand Opera. He has provided stage direction to companies throughout North America, Europe and South America. In addition to directing and administration, Mr. Uzan is an accomplished actor and teacher.

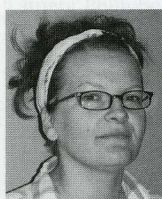


PEIYI WANG

Angelina ~ Cinderella (14m, 19)

Originally from Beijing, China, mezzo-soprano Peiyi Wang graduated with a B.A. in English Language & Literature from Peking University, and a Master's degree in Vocal

Performance from University of Michigan. She was a finalist in the 2005 Montreal International Music Competition and the Metropolitan National Council Audition-Great Lakes Region. Ms. Wang has performed the title roles in *Xerxes*, *La Tragedie de Carmen*, *Hansel in Hansel & Gretel* and *Orfeo in Orfeo ed Euridice*. This past summer Ms. Wang performed the title role in *La Cenerentola* with the Pine Mountain Music Festival in Michigan's Upper Peninsula.



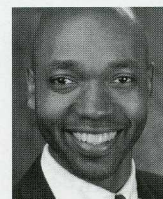
JOANNE WEAVER

Wig and Makeup Designer

Originally from England, Joanne Weaver returns to Michigan Opera Theatre as wig and makeup designer for *Cinderella* and *Salome*. Having made her company debut with *Tosca* in 1995, Ms. Weaver has served as resident designer

since. Additionally, Ms. Weaver is a frequent guest with notable opera companies throughout the United States. Recent engagements include *Norma* and *La Boheme* with Michigan Opera Theatre and *The Magic Flute* with Palm Beach Opera. Following her spring Detroit engagements, Ms. Weaver will

travel to Reno and Des Moines for *The Magic Flute*. She will also design productions of *The Rakes Progress* and *Rigoletto* while in Iowa.



LONEL WOODS

Messenger ~ Aida

Tenor Lonel Woods, a native Chicagoan, made his Michigan Opera Theatre debut in the role of Parnipol in this season's production of *La Bohème*.

Previous operatic performances include Lord Cecil in Donizetti's

Roberto Devereux, and Federico in Verdi's *Stiffelio*, with Washington Concert Opera; and the roles of Atilano, in *Dona Francisquita* and the Second Duelsman in *Dangerous Liaisons* with The Washington National Opera. A performer of many varied genres, Mr. Woods also performed, on Broadway and tour, in Hal Prince's Tony Award winning revival of *Showboat*. Most recently, Mr. Woods was tenor soloist in Beethoven's *Ninth Symphony*, with the University Musical Society and The University of Michigan Symphony Orchestra, and will sing roles in two James P. Johnson operas: *The Dreamy Kid*, singing the title role of *Dreamy Kidd*; and *De Organizer*, singing the role of Bates, at the University of Michigan, where he is currently pursuing a Doctorate of Musical Arts.

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Program Update

Following the success of the Touch the Future Program to educate the public about the benefit of planned giving and endowment building, the Community Foundation for Southeastern Michigan announced a new philanthropic effort in Southeast Michigan in October 2005. With the Increasing Regional Philanthropy (IRP) initiative, the Community Foundation offered a \$6.4 million match pool for all endowments. Of the total match pool amount, \$2.9 million was reserved specifically for agency endowments.

MOT was one of 56 participating agencies selected to receive up to \$150,000 in match monies, and to date we have **secured \$148,140 in gifts and, consequently, \$73,750 in matching gifts, for a total of \$221,890** deposited in the Michigan Opera Theatre Endowment Fund at the Community Foundation. This means that we have received almost half of the new gifts and match monies that we are allowed to earn before the June 30, 2006 deadline. As of this writing, \$608,476 remains in the matching pool for IRP agencies.

We thank all our donors for their generosity which has made it

possible for us to receive a 2:1 matching gift from the Community Foundation, thus ensuring the stability of MOT and its many diverse programs for many years to come. We are confident that, as you ponder a time for a special gift in 2006, you will have MOT in mind and help us to secure the matching funds that are still needed to **complete our goal of \$300,000 in new gifts, with a subsequent \$150,000 in match monies for a total of \$450,000** by June 30, 2006. For further information, please do not hesitate to call Kim-Lan Trinh, Major Gifts and Planned Giving Manager, at (313) 237-3408, or e-mail her at ltrinh@motopera.org



In the early 1990's Bob and I attended a very special dinner at the old Grand Circus Theatre. David DiChiera was introducing opera fans to his plans to completely renovate the building for the new Opera House. We were very excited at the thought of being part of this wonderful development.

It was truly exciting to attend the dinner in the partially finished main floor, followed by the Grand Opening in 1996. We are proud to be the donors of the Allesee Lounge on the

Box level, which is dedicated to dance. As plans were developing for the rest of the building, we were one of the first to pledge \$1,000,000 to be used to finish a floor which would be used as a dance archive. This room is nearly ready for use – a decade after the original opening.

Though we have plans for MOT in our will – it has always been our intention to give all the support we can in our lifetime. We have enjoyed being able to help finance many dance performances, operas, balls and special fundraising events over the years.

Every time we attend a program at our beautiful Opera House we say a prayer of thanks to David for his incredible foresight and dedication to make his dreams come true for all of his followers and Detroit too.

—Maggie Allesee

"Michigan Opera Theatre is grateful to Maggie and Bob Allesee for their contributions to our capital campaign effort to renovate the Detroit Opera House, as well as their annual support for dance, opera and numerous other special events. In addition, Maggie and Bob have the foresight to look beyond the present into the future and ensure that their gifts will touch other generations to experience and enjoy the world of opera and dance. Maggie and Bob are members of Michigan Opera Theatre's Avanti Society, a designated group of friends of Michigan Opera Theatre who have made plans to include the organization in their estate plans. Maggie and Bob are also major donors to the Touch the Future program and the Increasing Regional Philanthropy program, both sponsored by the Community Foundation for Southeastern Michigan, and designed to raise funds through irrevocable planned gifts that will provide sufficient endowment to sustain and ensure the stability of Michigan Opera Theatre for years to come. Thank you, Maggie and Bob!"

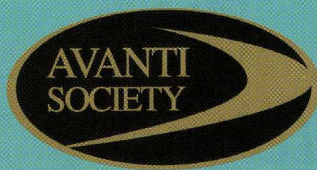
—David DiChiera

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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 enclosed 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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☐ **Yes**, please send information regarding planned gifts

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Michigan Opera Theatre extends appreciation to the many donors who contributed so generously to the three phases of the Detroit Opera House fund-raising initiative. The following is a cumulative listing of gifts, of \$5,000 and above, to the Capital Campaign to Restore the Detroit Opera House (1989-1998), the New Century

Fund Campaign (1999-2001) and the Crowning Achievement Campaign (2002-2004).

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

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ELIZABETH PARCELLS 1951 – 2005

The world of opera is smaller now with the untimely passing of coloratura soprano, Elizabeth Parcells. A native of Grosse Pointe, Ms. Parcells distinguished herself not only as a superb singing artist, but as the kind of teacher who could change lives.

She sang at Michigan Opera Theatre performing the Queen of the Night in Mozart's *The Magic Flute*; the Doll, Olympia, in Offenbach's *Tales of Hoffmann*,

from which she also performed Olympia's Aria for the Detroit Opera House's opening concert in 1996.

Elizabeth Parcells graduated from Interlochen Arts Academy and then received her Bachelor and Master of Music, with honors, from the New England Conservatory of Music. In 1977 she was a winner of the Metropolitan Opera Council finals in New York City and was awarded a Pro Musicis Foundation Award as well.

Ms. Parcells had a distinguished career both in opera in several German and American opera houses and as a recitalist across the United States, France and Germany. Rave reviews accompanied her wherever she went, as did her love of life and the joy she felt and gave with her singing.

Elizabeth also had profound ideas about education. Upon her return to the Detroit area in 1997, she created and taught our Recital Master Class, a tradition repeated every year since the inception of Learning at the Opera House that year. Her idea was that the art of giving voice recitals is not really addressed in the training programs at most universities and conservatories.

Elizabeth created a program that taught the formalities and etiquette of walking on and off the stage, how to acknowledge the accompanist and audience, what to wear in what situation, what repertoire to choose and how to explain what one is singing. This Recital Master Class was offered twice each summer, both as an independent class for any kind of singer and as part of Opera Camp.

It was also during this time that Elizabeth met her dear friend and companion, Ric Hill, who was a member of the newly created Michigan Opera Theatre Volunteer Association and sat on the MOTVA Board of Directors representing Learning at the Opera House.

We have heard from many students across the years about how valuable the classes were to their professional careers. She also arranged for several of our students to receive scholarships and a post-graduate year at Interlochen Arts Academy. Not only did Elizabeth share her knowledge, but she made things happen for youngsters and through her wisdom, experience and bubbling humor, she shared her entire philosophy about singing, learning, preparing, teaching, performing and living.

This season, Recital Master Classes will be taught by Elizabeth's dear friend, soprano, Betty Lane, Community Programs Operations Manager and Singing Voice Specialist. The classes will be dedicated to the memory and the extraordinary gifts of Elizabeth Parcells. Her influence on students will be felt for generations to come, as today's vocalists and teachers pass on the knowledge which she so happily shared.

To learn more about this unique woman, to hear her sing and learn about her teaching and her life, visit elizabethparcells.com

— Karen VanderKloot DiChiera, Director Community Programs & Learning at the Opera House

