

FALL 2018 OPERA SEASON

BRAVO

Renée Fleming
SEPTEMBER 29

Eugene Onegin
OCTOBER 13-21

The Barber
of Seville
NOVEMBER 10-18

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of Michigan Opera Theatre

Erica Hobbs, Editor

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Fall 2018
Opera Season

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Welcome to the Detroit Opera House, home of the David DiChiera Center for the Performing Arts, and to the 48th Season of Michigan Opera Theatre. Through the breadth of the opera and dance performances that we produce and present, it is our goal to provide audiences with masterworks of the repertoire as well as new discoveries reflective of our time. Under the artistic direction of MOT Principal Conductor Stephen Lord, in collaboration with the MOT Orchestra, Chorus,



and leading performers from around the globe, MOT maintains its commitment to artistic excellence.

MOT's education and community programs have been crucial to our mission since initiated by Karen Vanderkloot DiChiera 40 years ago, and we remain committed to increasing arts exposure and education in

the region. This season, we are proud to expand these programs through new community partners..

MOT is pleased to join forces with the Detroit Symphony Orchestra and the Detroit Institute of Arts by participating in a Cultural Passport Initiative for students in the Detroit Public Schools Community District. In our role, we are proud to bring all district fourth-graders to an opera or dance performance at the Detroit Opera House.

We are also delighted to add two directors to the MOT leadership team: Andrea Scobie, Director of Education, who will lead MOT's growing education programs, and Arthur White, Director of External Affairs, who will collaborate with MOT's community, marketing, and development teams by building new relationships with organizations and institutions throughout the region.

As part of our educational expansion, we have recently announced the MOT Page to Stage initiative. This year-long program is designed for libraries, book clubs, community organizations, small groups and individuals interested in exploring the masterworks of literature that inspired our 2018-19 opera series, including Alexander Pushkin's *Eugene Onegin*, Pierre Beaumarchais's *The Barber of Seville*, Voltaire's *Candide*, Grimm's fairytale *Hansel and Gretel* and John Steinbeck's *The Grapes of Wrath*.

Now, we invite you to sit back, relax and enjoy today's performance. Afterward, we also welcome you to share your feedback on your experience with us at MichiganOpera.org. Thank you for coming, and please return to the Detroit Opera House for another artistic journey.

Regards,

Wayne S. Brown
President and CEO, Michigan Opera Theatre

In my opinion, opera is the best way to experience a story: music, the orchestra, costumes, sets, live actors and the energy of hundreds of people sharing the same performance. It is a full sensory experience that brings the characters to life onstage.

But oftentimes these operas are not original stories; they are based on novels with detailed worlds that explore specific aspects of the human experience.

This season, we are proud to celebrate great literature with an opera series based on literary masterworks including Alexander Pushkin's *Eugene Onegin* and Pierre Beaumarchais's *The Barber of Seville* in the fall.



Outside of Russia, *Eugene Onegin* is considered among the top literary Russian masterworks, and Pushkin considered the most revered

author in Russian literature. It is a story of squandered romance and tragic honor, of regret and longing for the road not taken. With Tchaikovsky's rich orchestration, it is the epitome of Russian Lyric Opera and a beautiful work we are excited to share with you.

While better known as an opera, *The Barber of Seville* is the first in a trilogy of plays written by Pierre Beaumarchais. Though a comedy, it is a veiled commentary on prerevolutionary France. Its themes of love, loyalty and class status, along with clever disguise, continue to hold true to modern day. With Rossini's score, arguably among the most well-known pieces of music in the world, the story becomes all the more entertaining and the reason audiences have loved it for more than two centuries.

When it comes to great stories, the storytellers themselves are crucial to bringing them to life and in a way that resonates with their audience. And we are excited to present a season featuring some of the best opera storytellers in the industry, including Corinne Winters, Iurii Samoilov, Alek Shrader, Daniela Mack, Russell Braun and, of course, opera legend Renée Fleming.

As you enjoy your performance, we encourage you to experience all of our operas as we continue our literary theme next year with Voltaire's *Candide*, Grimm's fairytale *Hansel and Gretel* and John Steinbeck's *The Grapes of Wrath* next winter and spring.

Stephen Lord
Principal Conductor, Michigan Opera Theatre

Michigan Opera Theatre's 2018-19 Season Celebrates Great Books!

BY ERICA HOBBS

At its heart, opera is storytelling, bringing characters to life through live performance, grand sets and, of course, beautiful music. This season Michigan Opera Theatre is featuring operas based on some of the greatest literature of all time with a series that includes Alexander Pushkin's *Eugene Onegin*, Voltaire's *Candide* and John Steinbeck's *The Grapes of Wrath*.

While lesser-known in the United States, *Eugene Onegin* is among the top literary masterworks in Russia, with Pushkin considered by many to be Russia's greatest poet and the founder of modern Russian literature.

The novel tells the story of Eugene Onegin, a selfish, cynical aristocrat, whose snobbery and vengefulness lead to a life of regret and loneliness. After spurning the love of Tatyana and killing his best friend Lensky in a duel, Onegin finds himself lost, traveling around Russia unhappy and without purpose. When he eventually returns to St. Petersburg and sees Tatyana at a party, now married to a prince, he realizes his earlier mistake and professes his love for her, but it's too late. While she still loves Onegin, Tatyana remains loyal to her husband, leaving Onegin desperate and alone.

"It's the idea of the road not taken, and this idea that in life, sometimes the choices we make influence our future and the rest of our lives in a profound way," said the original *Onegin* production stage director, Tomer Zvulun. "Every character in *Eugene Onegin* is dealing with regret and a choice that would have given them another existence if they had chosen differently. I think it's a very human and universal theme for these characters."

In Voltaire's satire *Candide*, the novel takes a completely different tone. It explores the concept of optimism, that "everything is for the



best in this best of all possible worlds," through a comic series of unfortunate events. The story's titular protagonist finds himself on an impossible journey of war, poverty, rape, theft, illness and natural disaster after being exiled by his uncle. His surrounding group of characters, remarkably resilient to repeated dangers and death, show up throughout his adventure, often in disguise or differing roles, sometimes as friends, sometimes as foes. After experiencing the worst aspects of the world and humanity, the group opts for a simple life on a farm, letting go of previous beliefs for a new pessimistic outlook on life.

Candide composer Leonard Bernstein saw the relevance of this 200-year-old story for contemporary audiences.

"Voltaire's satire is international," he wrote in a 1956 article in the New York Times. "It throws light on all the dark places...Puritanical snobbery, phony moralism, inquisitorial attacks

on the individual, brave-new-world optimism, essential superiority -- aren't these all charges leveled against American society by our best thinkers? And they are also the charges made by Voltaire against his own society."

John Steinbeck's American classic *The Grapes of Wrath* also explores the worst aspects of humanity but with a more hopeful perspective. In the midst of the Dust Bowl and the Great Depression, the story follows the Joad family and their quest for survival, traveling from drought-ridden Oklahoma to the farms of California. Along with hordes of other migrant workers, the Joads struggle to find work and living wages, constantly facing starvation and injustice. But despite their hardships, the novel showcases the generosity and the sense of community the migrant workers have with each other, ending with a tremendous act of kindness from Joad daughter Rose of Sharon.

"The story is about people who have very little and are asked to give it up by the people who have a lot. Those who have nothing give their bodies and their kindness and generosity, while those who exploit them live off of their sacrifices," said *The Grapes of Wrath* composer Ricky Ian Gordon. "The story is current, universal and biblical, it is the story of mankind."

Though written and set in different time periods and locations, these stories touch on universal aspects of the human experience, enabling them to withstand the test of time. They explore themes of regret, injustice, social class and overcoming hardship, wholly relevant to modern societies throughout the world.

Along with its literary opera series, MOT is offering complimentary resources, events and activities to allow patrons to further engage with the source material as part of its "Page to Stage" program. For more information visit the MOT website at www.MichiganOpera.org.

MOT'S "PAGE TO STAGE" PROGRAM BRINGS OPERA STORIES TO LIFE

Michigan Opera Theatre is excited to announce its "Page to Stage" program, a year-long initiative exploring and celebrating the masterworks of literature that inspired its 2018-19 opera series: Alexander Pushkin's *Eugene Onegin*, Pierre Beaumarchais's *The Barber of Seville*, Voltaire's *Candide*, Grimm's fairytale *Hansel and Gretel* and John Steinbeck's *The Grapes of Wrath*.

The program is catered to libraries, book clubs, community organizations, small groups, and individuals interested in exploring opera and the original stories on which our productions are based through lectures, performances, study guides, and a variety of related activities.

To create your program and additional information, contact Andrea Scobie, Director of Education, at asobie@motopera.org, 313.237.3429, michiganopera.org.



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48TH Season GALA

*A Celebration of
Opera and Dance*

September 29, 2018

*Renee Fleming appears by arrangement
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Ms. Fleming is an exclusive recording
artist for Decca and Mercury Records
(UK). Ms. Fleming's gowns are by Vera
Wang. Ms. Fleming's jewelry is by Ann Ziff
for Tamsen Z. www.reneefleming.com*



Renée Fleming, Soprano

Renée Fleming is one of the most acclaimed singers of our time. In 2013, President Obama awarded her America's highest honor for an artist, the National Medal of Arts. In 2014, she became the first classical artist ever to sing the National Anthem at the Super Bowl. Winner of four Grammy® awards, Renée has sung for momentous occasions from the Nobel Peace Prize ceremony to the Diamond Jubilee Concert for Queen Elizabeth II at Buckingham Palace.



Renée earned a Tony Award nomination for her performance in the 2018 Broadway production of Rodgers and Hammerstein's *Carousel*. Her recent tour schedule has included concerts in New York, London, Vienna, Paris, Madrid, Tokyo, and Beijing. She is heard on the soundtracks of the Best Picture Oscar winner *The Shape of Water* and *Three Billboards Outside Ebbing, Missouri*, and she is the singing voice of Roxane, played by Julianne Moore, in the film of the best-selling novel *Bel Canto*.

As Artistic Advisor to the John F. Kennedy Center for the Performing Arts, she spearheads a collaboration with the National Institutes of Health focused on music, health, and neuroscience. Renée's most recent album, *Distant Light*, was released in 2017 by Decca. She has recorded everything from complete operas and song recitals to indie rock, jazz, and the soundtrack of *The Lord of the Rings*. Among Renée's awards are the Fulbright Lifetime Achievement Medal, Germany's Cross of the Order of Merit, Sweden's Polar Music Prize, and France's Chevalier de la Légion d'Honneur.

Stephen Lord, Conductor

Stephen Lord joined Michigan Opera Theatre as Principal Conductor in November 2016, and he will lead the company's artistic activities through the 2018-19 season.



Opera News named Lord one of the "25 Most Powerful Names in U.S. Opera" (one of four conductors), and he is continually praised for conducting

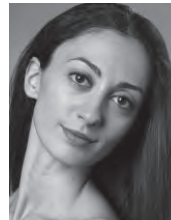
both traditional and contemporary operatic works. For his debut with San Francisco Opera, conducting *Rigoletto*, one critic observed, "He partnered his singers perfectly and gave everything its proper weight - he was master of the score's details and the orchestra played superbly for him." He is currently music director emeritus for Opera Theatre of Saint Louis and was formerly the music director of Boston Lyric Opera.

In addition to this work in Saint Louis and Detroit, he has been a frequent guest conductor at the Canadian Opera Company, Lyric Opera of Chicago, Santa Fe Opera, San Francisco Opera and the English National Opera, returning there for four consecutive seasons.

An outstanding mentor and discoverer of young talent, he has been directly responsible for the initial work of Lawrence Brownlee, Russell Thomas, Morris Robinson, Susan Graham, Christine Goerke, Patricia Racette and literally scores more of today's best singers.

Victoria Jaiani

Victoria Jaiani joined The Joffrey Ballet in August 2003. Born and raised in Tbilisi Georgia, she began her training at the age of 10 at the Choreographic School of Georgia. Later she continued her studies at a ballet school in New York.

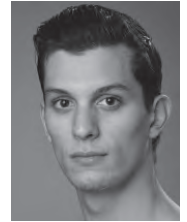


In June 2003, she won a bronze medal at the New York International Ballet Competition. Since joining The Joffrey, Ms. Jaiani has performed in *Age of Innocence*, *Alegro Consabor*, *Apollo* (Terpsichore), *Arpino's Birthday Variations*, *Ashton's Cinderella* (*Cinderella*), *Creative Force*, *Dark Elegies*, *Giselle* (*Giselle*), *The Green Table*, *In the Middle*, *Somewhat Elevated*, *In the Night*, *Kettentanz*, *Laurencia Pas d'Action*, *Light Rain*, *Monotones II*, *The Nutcracker*, *Pas Des Deesses* (Grah), *Petrouchka*, *Postcards*, *Les Presages* (Passion), Jiri Kylian's *Return to a Strange Land*, John Cranko's *Romeo and Juliet* (*Juliet*), *Round of Angels*, *Square Dance*, *Viva Vivaldi* and *A Wedding Bouquet*.

Ms. Jaiani was featured in world premiere of a new work by Donald Byrd, *Motown Suite*. She is married to Joffrey dancer, Temur Suluashvili.

Dylan Gutierrez

Dylan Gutierrez joined The Joffrey Ballet in 2009. Mr. Gutierrez was trained in Los Angeles under the direction of his mother, Andrea Paris-Gutierrez at the Los Angeles Ballet Academy, eventually training The Royal Ballet School and apprenticing with the San Francisco Ballet.



Mr. Gutierrez was a Music Center Spotlight awards semi-finalist in 2006 and placed in the top six at the Youth American Grand Prix finals in New York for three consecutive years. He was also an American Ballet Theatre National Training Scholar in 2004 and 2006.

Since joining The Joffrey Ballet, he has performed in *Cinderella* (The Summer and Autumn Cavalier), *Reflections*, *Suite Sans*, *Stravinsky Violin Concerto*, *The Concert* (The Usher), *Night*, *Woven Dreams*, *Don Quixote* (all three male leads), *Nutcracker* (Nutcracker Prince, the Arabian pas de deux and the Snow King), *Infra* (Ed Watson), *In the Night* and *Age of Innocence*.

Dylan loves editing his own videos for his popular YouTube page and promoting a young and cultured lifestyle in hopes that he can inspire others who may have reservations about following their artistic dreams.

Ted Boyce-Smith

Ted Boyce-Smith is a New York City-based lighting and projection designer for theater, opera, dance and events.

His recent credits include: *Uncle Vanya* (The Cutting Ball Theater, SF), *New Here* (Dixon Place, NYC), *No Artificial Preservatives* (Gibney Dance, NYC / Tinted Windows Dance), *We Shall Not be Moved* (Dutch National Opera, Assoc), *The Summer King* (Michigan Opera Theatre, Assoc), *Spongebob Squarepants: The Broadway Musical* (Palace Theater, Broadway, Assoc), *Macbeth*, (Connelly Theater, NYC), *The Luck of the Irish*, *We Love Each Other or We Don't* (NYU/Tisch Graduate Acting/Design), *QED* (Indras Net Theater/Berkley City Club).



Eugene Onegin

October 13 - 21, 2018



2018 Fall Opera Season Sponsor

MUSIC

Pyotr Ilyich Tchaikovsky

LIBRETTO

Pyotr Ilyich Tchaikovsky and Konstantin Shilovsky, based on Alexander Pushkin's novel in verse

WORLD PREMIERE

Maly Theatre - Moscow, Russia
March 29, 1879

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Stephen Lord

ORIGINAL PRODUCTION
Tomer Zvulun

STAGE DIRECTOR
Stephanie Havey

CHORUS MASTER
Suzanne Mallare Acton

CHOREOGRAPHER
Logan Pachciarz

SET DESIGN
Erhard Rom

COSTUME DESIGN
Isabelle Bywater

LIGHTING DESIGN
Robert Wierzel

HAIR & MAKEUP DESIGN
Joanne Weaver

ASSISTANT CONDUCTOR
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ASSISTANT DIRECTOR
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Ken Saltzman

REPETITEUR
Jean Schneider

SUPERTITLES TRANSLATION
Jeremy Sortore

RUSSIAN LANGUAGE COACHES
Elena Repnikova & Irina Mishura

Scenery constructed at the Lyric Opera of Kansas City Shop. Costumes executed by Seattle Opera Costume Shop. The scenery for this production is jointly owned by Michigan Opera Theatre, Lyric Opera of Kansas City, The Atlanta Opera, Hawaii Opera Theatre and Seattle Opera.

CAST

(In order of vocal appearance)

Tatyana.....	Corinne Winters
Olga.....	Carolyn Sproule
Madame Larina.....	Katharine Goeldner
Nurse Filippjevna.....	Meredith Arwady
Vladimir Lensky.....	Jamez McCorkle
Eugene Onegin.....	Iurii Samoilo
Monsieur Triquet.....	Matthew DiBattista
Captain.....	Harry Greenleaf*
Zaretsky.....	Allen Michael Jones*
Prince Gremin.....	Steven Humes

*Michigan Opera Theatre Studio Artist

SYNOPSIS

Time: The Nineteenth Century

Pushkin's "novel in verse" was so well known by Tchaikovsky's time that he was able to assume that his audience would be familiar with the original—though he did make several changes to heighten the drama. The audience thus would have known that Onegin was a dilettante whose family had fallen on hard times, but who was fortunate to have been named heir to his uncle's fortune, including a country estate. While Onegin took care of his uncle in the latter's final days, he kept hoping that the uncle would die soon.

ACT 1, SCENE I: The Garden of the Larin estate; late afternoon, a summer day

The brief overture sets a melancholy tone for the story to follow. Madame Larina and Filippjevna are on stage. Offstage we hear Olga and Tatyana, singing a romantic folk song, in overlapping melodic lines. Madame Larina tells Filippjevna how the song brings back memories of her youth. As the older women reminisce, the young women continue their song, the twin dialogues merging into a quartet.

Madame Larina speaks of her love for the English novelist Samuel Richardson, whose works she knows only second hand. This is significant in that Richardson dealt with the subject of arranged marriages, which is an important theme in this opera, as both she and Filippjevna had to marry men chosen by their parents. The

two conclude that "Habit is sent from above in place of happiness."

As these reminiscences end, a chorus of peasants, workers on the Larin estate, enter, presenting a decorated sheaf to their employer as a token of the recently completed harvest. Madame Larina asks for a more upbeat song, and the chorus replies with an earthy Russian folk song, with its unique Slavic rhythm. As their song concludes, Tatyana reflects, over the orchestra's playing of the theme from the overture, how the music makes her dream of floating away somewhere. Olga, on the other hand, is a perpetual optimist and cannot understand Tatyana's melancholy. Madame Larina tells Filippjevna to provide some wine for the peasants, and the chorus and Filippjevna exit.

Olga is concerned about Tatyana's mood, and the latter explains that she is depressed because of the love story she has been reading; Madame Larina reminds her that it's only fiction, and Olga worries how her mood will affect her fiancé, Lensky.

As if on cue, Lensky arrives, accompanied by his friend Onegin, whom he introduces to the family. Though he has yet to converse with the two sisters, Onegin tells Lensky that he is surprised that he has chosen Olga over Tatyana; in fact, he speaks disparagingly of Olga, illustrating to the audience his cold, unfeeling nature, a trait which will be emphasized repeatedly as the story progresses. Tatyana, in the meantime, with a speed unique to opera heroes

and heroines, has immediately fallen in love with Onegin. The four express their individual thoughts, their voices joining in a quartet.

Lensky and Olga briefly exit to go for a walk, leaving Onegin and Tatyana alone on stage. In what we will see is his characteristically judgmental tone, Onegin asks Tatyana how she can put up with the boredom of country life. She replies that she loses herself in dreams, and the disillusioned Onegin explains that he too was once a dreamer. Lensky and Olga return, and Lensky sings a brief love song to Olga. Onegin tells Tatyana of the death of his uncle, and how much he resented having to take care of him in his final days. The principal characters leave for dinner as the curtain falls.

ACT 1, SCENE II. Tatyana's room. Late evening, the same day.

Filippjevna and Tatyana are sitting quietly in the latter's room as the curtain rises. It is clear that Filippjevna, not Madame Larina or Olga, is Tatyana's primary confidant. Tatyana asks her nurse for advice about love, but she replies that in her day no one talked about love; she herself was married to a man her parents chose for her at age thirteen. Tatyana tells her that she is in love, and asks for a pen and paper.

This leads to the famous letter scene, more properly considered a dramatic monologue than an "aria." Though it may seem somewhat disjointed, Tchaikovsky achieves unity through a periodic reference to Tatyana's central theme, as well as a repeated instrumental figure featuring the woodwinds. After a false start, she pours out her passion for Onegin. In operatic time, the scene simulates the passing of the night. As she finishes, Filippjevna enters and tells her it is time to get up for the day. Tatyana asks her to have her grandson deliver her letter to Onegin. She leaves, and Tatyana is left alone with her agitated thoughts.

ACT 1, SCENE III: Another garden on the Larin estate: The next day

The scene opens quietly. The orchestra paints a peaceful morning, with simulated bird calls. The servant girls sing a playful tribute to love. As they retreat, Tatyana enters, seeing Onegin approaching from a distance. She is now having second

EUGENE ONEGIN

thoughts about having sent the letter. Approaching Tatyana, Onegin says coldly, "You wrote to me; don't deny it." He then goes on to explain that he appreciates her feelings but, as much as he loves her, it is brotherly, not romantic, love, and, he is too much a wanderer to consider marriage, and he warns her that their marriage would certainly lead to disaster. Moreover, he warns her to be more careful in expressing her feelings, since the next man she chooses might take advantage of her innocence. As he concludes his monologue, a reprise of the servant

girls' chorus is heard in the background. Tatyana is too taken aback to reply, and the scene ends with an offstage reprise of the servant girls' song.

ACT 2, SCENE I: A reception room in the Larin home; the following January


Following a brief orchestral reiteration of Tatyana's theme, the curtain opens on a party celebrating Tatyana's "name day," a Russian custom of the time in which instead of celebrating one's own birthday, a person would celebrate the date

associated with the saint whose name he or she shares. The assembled guests sing a lively waltz praising the extravagance of the occasion. Onegin has been dancing with Tatyana, leading the chorus to gossip both about the prospect that the couple will soon marry, as well as the prediction that Onegin would mistreat her once they were married. Onegin, who is already in a bad mood, is upset by the gossip and is angry with Lensky for persuading him to attend.

Here, as before, Tchaikovsky assumes that his audience, from reading the novel, would know the reason for Onegin's resentment. Onegin had expressed a dislike of large parties, and Lensky had promised him that the event would be a small family gathering rather than a crowded ball.

Onegin decides to take revenge on Lensky by flirting with Olga, who accepts Onegin's attention, oblivious to Lensky's jealousy. Lensky becomes increasingly upset, while the guests continue to celebrate. As the dance ends, Lensky confronts Olga angrily, and every attempt to appease him results in another outburst. Lensky tells Olga that she no longer loves him, and her willingness to dance again with Onegin adds fuel to the fire. The tension is momentarily subdued with the appearance of Triquet, a Frenchman who lives in the neighborhood, who sings a simple song (in French) that he has written in honor of Tatyana. A captain enters and invites the parties to go to the next room for the cotillion.

Onegin is not finished with Lensky. He mockingly asks him why he has not joined the celebration. Lensky denounces him for his flirtation and declares that he no longer considers Onegin to be his friend. One thing leads to another, until Lensky challenges Onegin to a duel. Madame Larina is shocked that such a thing could happen in her house, and Lensky replies that while he had experienced much joy in that house, it is all in the past. Onegin explains in an aside that he is ashamed of his behavior, and the various characters express their horror as the scene develops into a large ensemble, culminating in the chorus' expression of shock. Onegin accepts the challenge; the chorus once again expresses its outrage as the curtain falls.



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ACT 2, SCENE II: A rustic water-mill. Early the next morning

An orchestral introduction anticipates Lensky's aria. Whereas woodwinds were prominent in the scenes featuring Tatyana, here the brass set a more solemn tone. Lensky and Zaretsky, his second, are waiting for Onegin at the site of the duel. Zaretsky expresses his annoyance at Onegin's tardiness, which is contrary to the rules of dueling. Lensky, left alone for a moment, sings his aria "Kuda, kuda," lamenting the loss of the golden days of his youth. This aria has become a popular recital piece for tenors. He wonders if Olga will mourn him and visit his grave should he lose the duel.

Onegin finally arrives. As a further insult toward Lensky, he has brought his servant to act as his second. Zaretsky expresses his concern that all of the rules of dueling must be followed. Onegin gets off the first shot, killing Lensky immediately. He rushes to Lensky's body and asks "Dead?" to which Zaretsky replies simply, "Dead."

An item of note: Not every duel had to be fought to the death. It was customary for participants to shoot at the leg in order to wound their opponent and be declared the winner. Thus, Onegin was not acting completely in self-defense.

ACT 3, SCENE I: A ballroom at a nobleman's mansion in St. Petersburg.

About four years later Onegin is standing to the side as several couples are dancing a polonaise. Onegin, however, is totally bored. In his aria, he explains that since killing Lensky he has wandered the world, finding no peace. He has just returned to St. Petersburg. His reverie is interrupted by another dance, a schottische.

Prince Gremin and his wife arrive on the scene, and the guests marvel at her beauty. At first Onegin cannot believe that this sophisticated woman is the country girl he knew years ago, but Tatyana recognizes him immediately. Onegin asks Gremin who she is, and Gremin explains that she is his wife.

Not knowing of their past history, Gremin introduces Onegin to Tatyana, and both mention having been neighbors once, as if there

was nothing more between them. Tatyana, however, claims that she is tired and departs the scene. Onegin is dumbfounded by the change he sees in Tatyana, and he finds that he now is passionately in love with her, as he expresses in a brief aria that borrows music from Tatyana's theme.

ACT 3, SCENE II: A room in Gremin's house, the next morning

Onegin has written to Tatyana, requesting a private meeting. Tatyana is on stage alone, admitting to herself that her former passion has been reawakened. Onegin enters. Tatyana berates him for his change of heart. She fears that he now loves her because she is now part of high society. Again, we hear her theme in the orchestra. She tells him that happiness was once in their grasp, but although she admits that she still loves him, the opportunity for them to act on that emotion has passed. She is now married and will not betray her husband. Onegin begs her to run off with him, but she remains firm in her commitment to her marriage. While the opera may lack a conventional love duet, the dialogue between the two is certainly among the greatest duets in the repertoire, concluding with Tatyana's telling Onegin farewell forever and Onegin's self-pitying declaration of despair.

By Stu Lewis, *Courtesy of Lyric Opera of Kansas City*

ARTIST PROFILES

Suzanne Mallare Acton
(Chorus Master)

Chorus Master Suzanne Mallare Acton has received wide acclaim for her choral direction involving more than 125 productions in seven languages. Conducting credits include *West Side Story*, *The Music Man*, *Pirates of Penzance*, *The Mikado*, *Daughter of the Regiment*, *Carmen*, *La Traviata* and *Carmina Burana* with *The Medium* 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 founding Director of the MOT Children's Chorus, Ms. Acton was instrumental in developing the inaugural season. She is also the Artistic and Music Director of metro Detroit's Rackham Choir.

Meredith Arwady (Filippjevna)

Kalamazoo native Meredith Arwady makes her Michigan Opera Theatre debut as Filippjevna in *Eugene Onegin*. Hailed by critics as a "rarity" and "a genuine contralto," she continues to delight audiences in the United States and abroad with a rich vocal intensity and a captivating stage presence. Upcoming engagements include important debuts with Atlanta Opera as Filippjevna in *Eugene Onegin* and with Opéra de Montreal as Erda in *The Rhinegold* and Kathy Hagen in *Champion*. In the 2017-2018 season, she returned to Santa Fe Opera as Paqualita in *Doctor Atomic*. During the 2016-2017 season, she made her debut at Washington National Opera as Kathy Hagen in *Champion*. She was also seen at the Dallas Opera as Filippjevna in *Eugene Onegin* and Houston Grand Opera as the 1st Norn in *Twilight of the Gods*. Ms. Arwady is a Grand Finals winner of the Metropolitan Opera National Council Auditions and a 2012 Grammy Award winner for Best Opera Recording for *Doctor Atomic*.

**Michael Day** (Peasant)

Michael Day returns as the resident tenor for the Michigan Opera Theatre Studio. This season, he performs the title role in *Candide* as well as Al Joad in *The Grapes of Wrath* with Michigan Opera Theatre. Last season, he sang Spoletta in *Tosca*, Pablo Picasso and F. Scott Fitzgerald in *27* and Don Basilio in *The Marriage of Figaro* with MOT. Recently, Mr. Day performed the role of Leo Hubbard in *Regina* with Opera Theatre of Saint Louis. His performance credits also include Indiana University Opera Theatre, Indianapolis Pro Musica, Bloomington Chamber Singers



and Utah Festival Opera. Mr. Day is a two-time Metropolitan Opera National Council District Winner and winner of the Indianapolis Matinee Musicale Competition. He holds a bachelor's degree in music education and vocal performance as well as a master's degree in voice from Indiana University.

Matthew DiBattista (Monsieur Triquet)

Matthew DiBattista returns to Michigan Opera Theatre this season as Monsieur Triquet in *Eugene Onegin* and the Witch in *Hansel and Gretel*. He made his debut with MOT last season as Matteo Borsa in *Rigoletto*. Described as "brilliant" and "mega-talented" by *Opera News*, he has performed with the Metropolitan Opera, Florida Grand Opera, Opera Theatre of Saint Louis and Boston Symphony Orchestra, as well as other major orchestras, festivals, and conductors across the United States and abroad. Recent performances have included Goro in *Madama Butterfly* and Scaramuccio in *Ariadne on Naxos* with Santa Fe Opera, as well as Normano in *Lucia di Lammermoor* with Lyric Opera of Chicago, Don Basilio in *The Marriage of Figaro* with Boston Lyric Opera and the First Jew in *Salome* with Minnesota Orchestra. He can also be heard in recording as the title role in *Judgment of Midas* with Albany Records. Mr. DiBattista is an alumnus of University of Cincinnati Conservatory of Music.



Katharine Goeldner (Madame Larina)

With an elegant combination of warm, rich vocal tone and assured artistry, Katharine Goeldner is recognized as one of today's finest mezzo-sopranos. Highlights include Delilah in *Samson and Delilah* with Virginia Opera; Ma Joad in *The Grapes of Wrath* with Opera Theatre of Saint Louis; Jacqueline Onassis in *JFK* in Montreal and Fort Worth Opera; Amneris in *Aida* with Utah Opera; Thirza in *The Wreckers* for



Bard SummerScape festival; Giovanna Seymour in *Anna Bolena* at the Metropolitan Opera and Welsh National Opera and Cherubino in *The Marriage of Figaro*, Ascanio in *Benvenuto Cellini*, Nicklaus in *The Tales of Hoffmann*, Orlofsky in *Die Fledermaus* and Schoolboy in *Lulu* at the Metropolitan Opera. She was a favorite at New York City Opera where she appeared as Erika in *Vanessa*, Ruggiero in *Alcina*, Suzuki in *Madama Butterfly*, and in the title role of *Carmen*, and was honored with New York City Opera's Betty Allen and Diva Awards.

Harry Greenleaf (Captain)

Wixom, Michigan native Harry Greenleaf returns to Michigan Opera Theatre as the Studio's resident baritone. This season, he performs the Captain and covers the title role in *Eugene Onegin* and performs the roles of Fiorello and Sergeant and covers Figaro in *The Barber of Seville*. He also performs Maximillian in *Candide* and covers the father in *Hansel and Gretel* with MOT. Previous MOT credits include Leo Stein and Man Ray in *27*, Sciarrone in *Tosca*, Marullo in *Rigoletto*, Le Bret in *Cyrano*, Jake Wallace in *The Girl of the Golden West*, Moralès in *Carmen* and Top in *The Tender Land*, a role he recently reprised with Des Moines Metro Opera. He has been a Studio Artist with the Wolf Trap Opera Company, an Apprentice Artist with Des Moines Metro Opera and a Young Artist with the Glimmerglass Festival. He holds a Master of Music degree from the University of Cincinnati College-Conservatory of Music and is an alumnus of the Michigan State University College of Music.



Steven Humes (Prince Gremin)

Appearing regularly on the international stage, American bass Steven Humes makes his Michigan Opera Theatre debut as Prince Gremin in *Eugene Onegin*. His leading roles include König Marke, König Heinrich, Vodnik, Hunding, Fafner,



Fasolt, Daland, Hermann Landgraf, Sarastro, Ramfis, Oroveso, Wurm, Gremin, Commendatore, Biterolf, Lodovico, Pistola, Alaska-Wolf Joe, Truffaldin, Eremit and Tituel among many others. His engagements this season include the bass solos in *Joan of Arc at the Stake* at the Concertgebouw in The Netherlands, Lodovico Nardi in *The Branded* with Amsterdam Radio Filharmonisch Orkest and a European tour as Caspar in *The Marksman*. During the 2017-2018 season Mr. Humes debuted as Hermann Landgraf in *Tannhäuser* at the Opéra de Monte-Carlo, König Heinrich in *Lohengrin* in St. Gallen, Switzerland, a return to Teatro Regio in Torino as König Marke in a celebrated production of *Tristan and Isolde*.

Allen Michael Jones (Zaretsky)

Allen Michael Jones joins the Michigan Opera Theatre Studio as its resident bass. This season, he will perform Zaretsky in *Eugene Onegin* and the governor in *Candide* with Michigan Opera Theatre. A native of Atlanta, he received a master's degree in voice from Georgia State University. Previous roles include Sarastro in *The Magic Flute*, Balthazar in *Amahl and the Night Visitors*, Colline in *La Bohème*, Don Basilio in *The Barber of Seville* and Commendatore in *Don Giovanni*. In addition to singing, Mr. Jones is a professional voice-over and radio artist.



Stephen Lord (Conductor)

See page 9 for profile.



Jamez McCorkle (Lensky)

Jamez McCorkle makes his Michigan Opera Theatre debut as Lensky in *Eugene Onegin*. Hailing from New Orleans, Jamez McCorkle recently graduated from the Curtis Institute of Music. Also a trained pianist, McCorkle is a winner of several



awards and competitions including the George London Competition, Sullivan Foundation, Brava! Opera Competition, National Opera Association Vocal Competition and the Metropolitan Opera National Council Auditions, Gulf Coast Region. In the 2016-17 season, Mr. McCorkle joined the roster of the Metropolitan Opera for their production of *Romeo and Juliet* and made his debuts at the Spoleto Festival as Lensky in *Eugene Onegin* and at the Salzburg Festival as part of their prestigious young artist program. Last season he joined the International Opera Studio at Zürich Opera House.

In the 2018-19 season, Mr. McCorkle's roles in Zürich include Deux Gardes in *Manon*, Normanno in *Lucia di Lammermoor* and Maestro Trabuco in *La forza del destino*. In addition to MOT, he will make his debut at Kentucky Opera as Tamino in *The Magic Flute*.

Erhard Rom

(Set/Costume Design)

Erhard Rom has designed settings for over 200 productions across the globe. In 2015 he was named as a finalist in the Designer of the Year category for the International Opera Awards in London. His design work has been displayed in the Prague Quadrennial International Design Exhibition and at the National Opera Center in Manhattan.

His work has been seen at San Francisco Opera, The Royal Swedish Opera, Seattle Opera, Vancouver Opera, The Glimmerglass Festival, Opera Theatre of Saint Louis, the Bord Gáis Energy Theatre in Dublin, Boston Lyric Opera, Florida Grand Opera, Opéra de Montréal, The Atlanta Opera and Wolf Trap Opera, among many others. His credits include productions of *Susannah*, *Lucia di Lammermoor*, *Nixon in China*, *Semele*, *La bohème*, *Jane Eyre*, *The Rape of Lucretia*, *Carmen*, *Faust*, *Sweeney Todd*, *Don Pasquale*, *Falstaff*, *Alcina*, *A Midsummer Night's Dream*, *Così fan tutte*, *Ariadne auf Naxos*, *Don Giovanni*, *The Rake's Progress*, *Valentino*, *Romeo and Juliet*, *The Merry Widow*,



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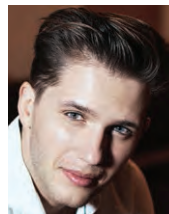
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Rusalka, *Susannah*, *The Tales of Hoffmann* and *Aida*.

Iurii Samoilov (Eugene Onegin)

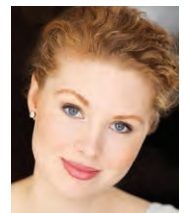
Ukrainian baritone Iurii Samoilov makes his United States debut in the title role of *Eugene Onegin* at Michigan Opera Theatre. Last season, Mr. Samoilov made role debuts as Ned Keene and Danilo in new productions of *Peter Grimes* and *The Merry Widow* at Oper Frankfurt, where he continues as a member of the prestigious ensemble. Other repertoire in Frankfurt last season included *Cuglielmo*, *Così fan tutte*; the title role, *Eugene Onegin*; Marullo, *Rigoletto* and Dandini, *La cenerentola*. Additional recent highlights include the title role in a new production of *Billy Budd* at the Bolshoi Theatre; Omar in a new La Fura dels Baus production of *Le siège de Corinthe* at the Rossini Opera Festival in Pesaro and his house debut at the Teatro Real Madrid in a new production of *The Golden Cockerel*.



This season he is making a succession of opera and concert debuts, including at Théâtre de la Monnaie.

Carolyn Sproule (Olga)

Mezzo-soprano Carolyn Sproule makes her Michigan Opera Theatre debut as Olga in *Eugene Onegin*. Born in Montréal, Ms. Sproule is a graduate of The Juilliard School and Rice University. She furthered her training at the Banff Centre for Arts and Creativity, Aspen Opera Center, San Francisco Opera (Merola Opera Program), Wolf Trap Opera (Filene Young Artist) and Houston Grand Opera Studio. In 2014 she made her Metropolitan Opera debut in *Hansel and Gretel*. She was also invited back for *Il trovatore* and *Salome* and covered Cherubino in *The Marriage of Figaro*, Olga in *Eugene Onegin* and Myrtale in *Thais*. She recently made her Canadian Opera Company debut as Maddalena in *Rigoletto* and her *Carmen* debut at Lakes Area Music Festival in



Minnesota. She also made her European debut at Wexford Festival Opera in Ireland and her Italian debut as Ulrica in *A Masked Ball* at Teatro Lirico di Cagliari. In addition to MOT, this season she will perform with the Metropolitan Opera, Opera Montréal and Canadian Opera Company.

Joanne Middleton Weaver
(Hair and Make-up Design)

Born in England, Joanne Weaver came to the United States in the late 1980s. She began apprenticing with what was then Washington Opera,

now Washington National Opera. Ms. Weaver has since designed at many opera companies throughout the U.S., including Glimmerglass Opera, Central City Opera, Sarasota Opera, Lyric Opera of Kansas City and Des Moines Metro Opera. Her notable Michigan Opera Theatre credits include *The Magic Flute*, *Macbeth*, *The Passenger*, *Frida*, *The Merry Widow*, *Faust*, *Margaret Garner*, *Cyrano* and *The Pearl Fishers*.



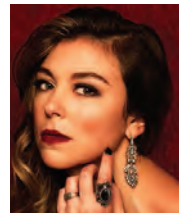
Robert Wierzel (Lighting Design)

Robert Wierzel is a lighting designer who has worked in theater, dance, opera, contemporary music and museums throughout the country and overseas. His opera credits include work with the Palais Garnier in Paris, Folk Opera (Sweden), Chicago Lyric Opera, Florida Grand Opera, Wolf Trap Opera Company and the Glimmerglass Festival, among others. He has also worked on Broadway productions including *Lady Day At Emerson's Bar & Grill* and *David Copperfield: Dreams and Nightmares* and numerous off Broadway productions. He has also collaborated with dance companies including the Bill T. Jones/Arnie Zane Dance Company and Alvin Ailey American Dance Theater.



Corinne Winters (Tatyana)

Soprano Corinne Winters makes her Michigan Opera Theatre debut as Tatyana in *Eugene Onegin*. She recently returned to the Royal Opera House Covent Garden as Violetta in *La traviata*. This marks her first London appearance in her signature role since her explosive European debut in the 2013 Peter Konwitschny production at English National Opera, which landed her on the cover of *Opera* magazine. In the 2017-18 season, Corinne debuted with Theater Basel in a new Daniel Kramer production of *La traviata*, before making debuts at the Bregenz Festival in Austria and with Opera Australia. She also returned to the National Symphony Orchestra in Washington, D.C. at the Kennedy Center in Dallapiccola's *Partita* conducted by music director Gianandrea Noseda. Upcoming engagements include a European tour of Verdi's *Requiem* with Orchestre Revolutionnaire et Romantique, the Monteverdi Choir and John Eliot Gardiner. She will also perform with True Concord Voices & Orchestra in Tucson, AZ and the Borusan Istanbul Philharmonic Orchestra in Turkey.



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General and Artistic Director of The Atlanta Opera since 2013, Israeli born Tomer Zvulun is also one of leading stage directors of his generation, earning consistent praise for his creative vision and innovative interpretations. His work has been presented by



prestigious opera houses in Europe, South and Central America, Israel and the United States, including the Metropolitan Opera, Washington National Opera, Houston Grand Opera, Dallas, San Diego, Boston, Pittsburgh, Minnesota, Wexford, Buenos Aires, Tel Aviv, and Wolf Trap as well as leading educational institutes and universities such as The Juilliard School, Indiana University, Boston University.

Tomer specializes in creating major co-productions with other opera companies, and his recent productions have traveled across continents, receiving critical acclaim for their striking visuals and cinematic quality. A few of his recent productions included new productions of *Lucia di Lammermoor*, *Silent Night*, *Dinner at Eight*, *Soldier Songs*, *Dead Man Walking*, *La bohème*, *Lucrezia Borgia*, *Gianni Schicchi*, *L'heure Espagnole*, *The Magic Flute*, *Don Giovanni*, *Die Fledermaus*, *Falstaff*, *Rigoletto*, *Madama Butterfly*, *Tosca* and *Semele*. His European premiere of *Silent Night* at the Wexford Festival received two Irish Times Awards and led into his return to Wexford with another European premiere of *Dinner at Eight*.

Stephanie Havey (Stage Director)

Winner of the Adelaide Bishop Award and the Opera America Director-Designer Showcase, Stephanie Havey makes her Michigan Opera Theatre debut as the associate director for *Eugene Onegin*. Her previous directing credits include Opera Grand Rapids, Pittsburgh Opera, Atlanta Opera and North Carolina Opera. She has also created new productions for Curtis Institute of Music, Carnegie



Mellon University, Tulsa Opera, Opera Columbus and Opera in the Heights, among others.

Ms. Havey has worked extensively with Young Artist training programs including Curtis Institute of Music, New York University Tisch School of the Arts, Oberlin Conservatory of Music and Carnegie Mellon University, among others. She has also been the Director of Opera Workshop at Middle Tennessee State University and Tennessee State University in Nashville.

Upcoming engagements include Ms. Havey's international debut with Lyrique-en-mer International Festival de Bell-Ile and company debuts at Arizona Opera, Hawaii Opera Theatre and Opera Santa Barbara. She will also return to Atlanta Opera and Pittsburgh Opera and join the Lincoln Center Theater Director's Lab.

Logan Pachciarz (Choreographer)

Logan Pachciarz began his professional career at the age of 15 while joining Twyla Tharp's dance ensemble, Tharp! He toured across the United States premiering three new works entitled *Sweet Fields*, *Heroes*, and *Route 66*. He then continued his formal dance education at the North Carolina School of the Arts. At age 18, he joined the Boston Ballet II and was then promoted to the main company where he work with such choreographers as Rudi van Dantzig, Christopher Wheeldon and Ben Stevenson. Mr. Pachciarz joined the Kansas City



Ballet in 2001. In his 14 years with the Company, he has danced in works including *Jardi Tancat*, *Dark Elegies*, *The Catherine Wheel Suite* and *Flower Festival pas de deux*. Some of his favorite roles have included Albrecht in *Giselle*, the title role in *Romeo and Juliet*, Blue in Green solo in *Jaywalk*, the solo man in *Brahms Paganini*, Iago in *The Moor's Pavane* and the title role in *Dracula*. Mr. Pachciarz is also co-artistic director of the Kansas City Dance Festival alongside Anthony Krutzkamp.

Isabella Bywater

(Costume Designer)

Isabella Bywater is a director and designer who has designed sets and costumes for more than 50 productions internationally. Her work includes *Faust* at the Mariinsky Theatre in St. Petersburg, *Lucia di Lammermoor* for Den Jyske Opera in Denmar and *La bohème* for San Diego Opera. She was nominated awards for Best Set and Costume Design for *A Midsummer Night's Dream* at the Mariinsky Theatre which also won the Zolotov Sofit award for Best Opera Production in 2011.

Ms. Bywater has collaborated with many acclaimed directors including Jonathan Miller, Nicholas Hytner, Deborah Warner, Robert Carsen, Keith Warner, Francisco Negrin and Stephen Medcalf. She is also a sculptor and has studied philosophy at Birkbeck, University of London.

Her work this season includes *Il trittico*, *Il tabarro*, *Gianni Schicchi* and *Suor Angelica* for Oslo Opera.



**MICHIGAN OPERA THEATRE CHORUS –
EUGENE ONEGIN**
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Carol Ambrogio Wood
Alaina Brown
Claire Chardon
Fidelia Darmahkasih
Rebecca Eaddy
Suzanne Grogan
Sandra Periord
Kimberley Sanders
Corinthia Sims
Heidi Bowen Zook

ALTO

Andrea Apel
Yvonne Friday
Rachel Ann Girty
Kaswanna Kanyinda
Hillary LaBonte
Tiffanie Waldron
Chantel Woodard
Antona Yost

TENOR

Fred Buchalter
Dorian Dillard, II
William Floss
Richard Jackson, Jr.
Seth Johnson
Adrian Leskiw

Bradley Miller
Brandon Motz
David Roberts
Robert Skylis
Brett Thompson

BARITONE/BASS

Joseph Edmonds
Kurt Frank
Branden C.S. Hood
Matthew Konopacki
Paolo Pacheco
Frank Pitts
Brett Pond
Brandon Spencer
Terrence Stewart
Justin Watson

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Laura Leigh Roelofs
Assistant
Concertmaster +
Molly Hughes+
Bryan Johnston+
Velda Kelly+
Beth Kirton+
Jenny Wan+
Andrew Wu+
Ran Cheng
Jacqueline Nutting
David Ormai
Yuri Popowycz

VIOLIN II

Victoria Haltom
Principal +
Emily Barkakati+
Anna Bittar-Weller+
Kevin Filewych+
Henrik Karapetyan+
Daniel Stachyra+
Florina Conn
Joseph Deller

Karen Donato
Melody Wootton

VIOLA

John Madison
Principal +
Jacqueline Hanson+
Scott Stefanko+
Barbara Zmich-
McClellan+
James Greer
Julianne Zinn

CELLO

Daniel Thomas
Acting Principal +
Yuliya Kim+
Andrea Yun+
Katri Ervamaa
Stefan Koch
Irina Tikhonova

BASS

Derek Weller
Principal +
Clark Suttle+
Greg Sheldon
Robert Stiles

HARP

Patricia Terry Ross+
Principal

FLUTE

Laura Larson
Acting Principal +
Dennis Carter
Scott Graddy - Piccolo

OBOE

Nermis Mieses
Principal +
Geoffrey Johnson

ENGLISH HORN

Sally Heffelfinger-Pituch
Principal+

CLARINET

Chad Burrow
Acting Principal
Sandra Jackson- Eb
Clarinet
J. William King+- Bass
Clarinet

BASSOON

Francisco Delgado
Principal +
Gregory Quick+
Susan Nelson -
Contrabassoon

HORN

Andrew Pelletier
Principal +
Carrie Banfield-Taplin+
David Denniston
Tamara Kosinski

TRUMPET

David Ammer
Principal +
Gordon Simmons+
Robert White

TROMBONE

Brittany Lasch
Principal +
Greg Near+
Christopher Hernacki
- Bass

TUBA

Matthew Lyon

TIMPANI

Alison Chang
Principal +

PERCUSSION

John Dorsey
Principal +
David Taylor
Dan Maslanka

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Michael Karloff
Jean Schneider

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Al Ayoub

ACCORDION

Pamela McCowan

EUGENE ONEGIN

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Concertmaster+
Laura Leigh Roelofs
Assistant
Concertmaster +
Molly Hughes+
Bryan Johnston+
Velda Kelly+
Beth Kirton+
Daniel Stachyra+
Jenny Wan+
Ran Cheng
David Ormai

VIOLIN II

Victoria Haltom
Principal +
Anna Bittar-Weller+
Kevin Filewych+
Henrik Karapetyan+
Andrew Wu+

Joseph Deller
Jacqueline Nutting
Yuri Popowycz

VIOLA

John Madison
Principal +
Jacqueline Hanson+
Scott Stefanko+
Barbara Zmich-
McClellan+
James Greer
Julianne Zinn

CELLO

Nadine Deleury
Principal +
Yuliya Kim+
Daniel Thomas+
Stefan Koch
Andrew McIntosh
David Peshlakai

BASS

Derek Weller
Principal +
Clark Suttle+
Greg Sheldon
Robert Stiles

HARP

Patricia Terry Ross+
Principal

FLUTE

Laura Larson
Acting Principal +
Dennis Carter
Helen Near - piccolo

OBOE

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PROFILES FROM THE PIT



Schneider

Jean Schneider – Repetiteur, Pianist

Jean Schneider is a woman of many talents. In addition to playing the piano, celeste, organ and harpsichord in the orchestra pit, she has been Michigan Opera Theatre's repetiteur since 2002, playing the piano accompaniment during MOT's opera rehearsals.

Originally from Wisconsin, Jean began playing the piano when she was eight years old and went on to earn two Master of Music degrees from the University of Michigan, one in Piano Performance and the other in Piano Accompaniment. She has played 65 operas and continues to go strong, not letting even broken bones stop her. She said she loves working with MOT.

"Returning to play *Tosca* in the spring of 2018 after breaking my wrist last October was a very special MOT experience," she said.

"I just love being in the theater. There's something special about walking through the stage door and climbing the stairs to the rehearsal room or going backstage or down to the pit. The smell of the grease paint, the roar of the crowd, it just feels good."

Outside of MOT, Jean coaches singers and plays recitals and concerts, as well as rehearsals for other groups. She has also recently begun a copywriting and editing business geared toward performing artists and arts organizations.

Jean is proud to have walked one hour every day for more than 18 years and to have driven her 1990 Volvo for even longer.

In her spare time she enjoys reading, gardening, cooking, thrift shopping and doing acrostic puzzles.



Wu

Andrew Wu – Violin

Violinist Andrew Wu has been performing with Michigan Opera Theatre since 2004. The Ohio native got his start at seven years old after seeing Mister Rogers appear with the Cleveland Orchestra. Soon after, he began taking lessons at the Cleveland Institute of Music, eventually progressing to earn degrees in Violin Performance and Chamber Music from the University of Michigan School of Music.

Andrew said his favorite experiences with MOT have included playing an on-stage role in David DiChiera's opera *Cyrano*, experiencing the power of Christine Goerke's voice in *Elektra* and bringing the contemporary opera *Frida* to neighboring communities. But his top favorite experience is meeting someone who has attended opera for the first time.

"I love it when they tell me they had no idea they love opera and classical music," he said.

Outside of MOT, Andrew is the director of the Baldwin Ensemble and is the concert-master of the recently-formed Orchestra Sono. He also enjoys working with hot glass and clay and has been blowing glass for more than two decades, with his work being featured at the Detroit Institute of Arts, the Janice Charach Gallery and Lark Publishing's "500 Glass Objects."

"Through performing and exploring the art crafts of blown glass and ceramics, I have learned so much about myself and been in a position to give back to others," he said. "I would encourage anyone who has curiosity to try something creative to jump in and discover how their lives can be enriched."

The Barber of Seville

November 10-18, 2018



2018 Fall Opera Season Sponsor

MUSIC

Gioachino Rossini

LIBRETTO

Cesare Sterbini, based on Pierre Beaumarchais's French comedy

WORLD PREMIERE

Teatro Argentina - Rome, Italy
February 20, 1816

CONDUCTOR

Christopher Allen

STAGE DIRECTOR

Christopher Mattaliano

CHORUS MASTER

Suzanne Mallare Acton

SET DESIGN

Allen Moyer

LIGHTING DESIGN

Kendall Smith

HAIR & MAKEUP DESIGN

Joanne Weaver

ASST. DIRECTOR

Daniel Ellis

STAGE MANAGER

Ken Saltzman

REPETITEUR

Jean Schneider

SUPERTITLES TRANSLATION

Christopher Mattaliano

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CAST

(In order of vocal appearance)

Fiorello:	Harry Greenleaf*
Count Almaviva:	Alek Shrader
Figaro:	Lucas Meachem
Rosina:	Daniela Mack
Dr. Bartolo:	Andrew Shore
Don Basilio:	Wayne Tigges
Berta:	Cheyanne Coss*
Sergeant:	Harry Greenleaf*

*Michigan Opera Theatre Studio Artist

SYNOPSIS

Seville, Spain, 1800s

ACT I

Count Almaviva, posing as a student, "Lindoro," serenades the beautiful Rosina from outside her window. Rosina is the ward of Dr. Bartolo, who intends to marry her and get her dowry. Rosina, under Dr. Bartolo's watchful eye, does not appear at the window. Disappointed at her non-appearance, the Count engages the help of Figaro, Seville's barber and general factotum. Figaro, faced with the prospect of a monetary reward and besting Dr. Bartolo, is quick to offer his assistance. The barber devises a clever plan: The Count will disguise himself as a drunken soldier billeted at the doctor's house, thereby gaining access to the object of his desire. Meanwhile, Rosina, touched by the serenading voice, resolves to outwit Dr. Bartolo.

In a military uniform and behaving the drunk, Almaviva thwarts all of the Bartolo's attempts to dismiss him, while simultaneously revealing to Rosina his "true" identity as Lindoro. The doctor summons the police to get rid of the soldier. Discreetly conveying his true status to the officers, the Count is not arrested, to the astonishment of the others.

ACT II

Count Almaviva returns to Dr. Bartolo's residence, this time posing as a music teacher, "Don Alonso." He claims to be substituting for Don Basilio, who is ill, and insists on giving Rosina a music lesson. Figaro distracts Bartolo by shaving him. When Don Basilio enters, obviously not sick, the group convinces the professor that he actually does have scarlet fever. Finally alone in their lesson, the Count and Rosina make plans to elope. Dr. Bartolo shoos Figaro and Almaviva out, as he, himself, makes plans to marry Rosina that very evening. Bartolo convinces Rosina that Lindoro is Count Almaviva's flunky.

Almaviva and Figaro return again, now disguised in cloaks. They must convince Rosina that the Count's intentions are honorable, even though she knows him only as "Lindoro." Dr. Bartolo, however, has removed their ladder as he left to make his own wedding arrangements. When Don Basilio arrives with a notary—sent to officiate Dr. Bartolo's marriage to Rosina—Count Almaviva bribes them into officiating his ceremony instead. Rosina and Almaviva have just finished their vows when Dr. Bartolo rushes in with the police. The plot is explained and, learning that the Count will allow him to keep Rosina's dowry, Dr. Bartolo is appeased.

ARTIST PROFILES

Christopher Allen (Conductor)

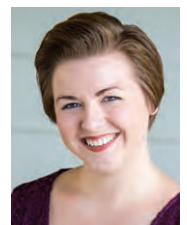
The recipient of The 2017 Sir Georg Solti Conducting Award, Christopher Allen has been featured in *Opera News* magazine as "one of the fastest-rising podium stars in North America." His conducting career was launched by the Bruno Walter Conducting Award and Memorial Career Grant and has been fostered by Plácido Domingo and James Conlon, who brought him to Los Angeles Opera as an Associate Conductor.



In the 2017-18 season, Mr. Allen returned to Opera Theatre of Saint Louis to conduct a new production of *La traviata* and led the North Carolina premiere of *Cold Mountain* at North Carolina Opera. He also conducted *Impressions de Pelléas* with University of North Carolina School of the Arts, *The Barber of Seville* at the Aspen Music Festival and *The Daughter of the Regiment* at The Atlanta Opera. He has previously conducted with leading opera companies and symphonies across the globe, including at Carnegie Hall's Weill Recital Hall, The Kennedy Center, The Juilliard School, the Tenri Cultural Institute, English National Opera, Cincinnati Symphony, Lyric Opera of Kansas City, Los Angeles Opera, Opera Santa Barbara, Intermountain Opera, Daegu Opera House and Theater an der Wien.

Cheyanne Coss (Berta)

As the Michigan Opera Theatre soprano, Cheyanne Coss performs throughout the Michigan Opera Theatre season as Berta in *The Barber of Seville*, the Dew Fairy in *Hansel and Gretel* and Paquette in *Candide*. She is a graduate of the New England Conservatory of Music and recently made her San Francisco debut in the role of Aminta in *The Shepherd King*.



with the Merola Opera Program. Ms. Cross has also performed with Chautauqua Opera, Charleston Symphony Orchestra and Opera Theatre of Saint Louis. She has won several competitions, including First Place in the William C. Byrd Young Artist Competition, the David Daniels Young Artist Competition and second place in the FAVA Grand Concours Competition. This season, Ms. Cross makes her debut as Pamina in *The Magic Flute* with Opera Grand Rapids and Toledo Opera. She hails from Eaton Rapids, Mich. and is a proud alumna of Oakland University.

Harry Greenleaf (Fiorello, Sergeant)

Wixom, Michigan native Harry Greenleaf returns to Michigan Opera Theatre as the Studio's resident baritone. This season, he performs the Captain and covers the title role in *Eugene Onegin* and performs the roles of Fiorello and Sergeant and covers Figaro in *The Barber of Seville*. He also performs Maximillian in *Candide* and covers the father in *Hansel and Gretel* with MOT. Previous MOT credits include Leo Stein and Man Ray in *27*, Sciarone in *Tosca*, Marullo in *Rigoletto*, Le Bret in *Cyrano*, Jake Wallace in *The Girl of the Golden West*, Moralès in *Carmen* and Top in *The Tender Land*, a role he recently reprised with Des Moines Metro Opera. He has been a Studio Artist with the Wolf Trap Opera Company, an Apprentice Artist with Des Moines Metro Opera and a Young Artist with the Glimmerglass Festival. He holds a Master of Music degree from the University of Cincinnati College-Conservatory of Music and is an alumnus of the Michigan State University College of Music.



Daniela Mack (Rosina)

Mezzo soprano Daniela Mack makes her Michigan Opera Theatre debut as Rosina in *The Barber of Seville*, a role she will reprise later this season with her debut at Boston Lyric Opera. Other important role and house debuts this season include: Sesto in *La Clemenza di Tito* at Ópera

de Oviedo (Spain), Dorabella in *Così fan tutte* at Lyric Opera of Kansas City and Charlotte in *Werther* with Florida Grand Opera. During the 2017-2018 season she created the role of Elizabeth Cree in the world premiere of *Elizabeth Cree* at Opera Philadelphia and returned later that season for *Carmen*. She also returned to the Washington National Opera as Bradamante in *Alcina*, debuted at the Seattle Opera as Beatrice in *Beatrice and Benedict* and reprised her performances as Jacqueline Kennedy in *JFK* at Montreal Opera. She ended the season with a return to Santa Fe Opera for Isabella in *The Italian Girl in Algiers*. Ms. Mack is an alumna of the Adler Fellowship Program at San Francisco Opera and was a finalist in the 2013 BBC Cardiff Singer of the World Competition.



Christopher Mattaliano (Director)

General Director of Portland Opera, Christopher Mattaliano comes to Michigan Opera Theatre with an intense artistic vision honed from his extensive stage directing experience. In addition to Portland, he has directed for the Metropolitan Opera, New York City Opera, San Francisco Opera, Washington Opera, the Canadian Opera Company, L'Opera de Montreal, Opera Theatre of Saint Louis, Minnesota Opera, Dallas Opera, and Central City Opera, among many others. His work has also been enjoyed internationally at L'Opera de Nice and the Norwegian National Opera.



He has directed world premieres of *Esther* for the New York City Opera, *Journey Beyond the West* for the Brooklyn Academy of Music, *The Tempest* for the Opera Festival of New Jersey and the American premiere of *Rothschild's Violin* at the Juilliard Opera Center.

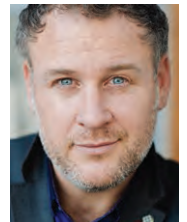
His passion for stage direction has extended to teaching at The Juilliard School, the Metropolitan

Opera Young Artist Development Program, Manhattan School of Music, Yale University, Princeton University, Mannes College of Music and the New National Theater of Japan. In 1996 his essay on auditioning ("The Dreaded Audition") was published by Opera America.

Mr. Mattaliano received his bachelor's degree in Theater Arts from Montclair State University with additional training at the Trent Park School of Performing Arts in London, England.

Lucas Meachem (Figaro)

Grammy Award-winning baritone Lucas Meachem makes his Michigan Opera Theatre debut as Figaro in *The Barber of Seville*. As his signature role, Mr. Meachem has also performed Figaro at the Royal Opera House, Vienna State Opera and the Norwegian National Opera and Ballet to great acclaim.



His career highlights also include performances with the Metropolitan Opera, Opéra National de Paris, Chicago Lyric Opera and Teatro Real de Madrid. At Los Angeles Opera, he gave his Grammy award-winning performance of Figaro in *The Ghosts of Versailles*. He has also performed with the New York Philharmonic as well as the San Francisco, Saint Louis, Pittsburgh, and Seattle symphonies, among others. Mr. Meachem studied music at Appalachian State University, the Eastman School of Music, and Yale University before becoming an Adler Fellow with the San Francisco Opera. In addition to MOT, he will perform with the Metropolitan Opera, Washington National Opera and Canadian Opera Company this season.

Allen Moyer (Set Design)

Allen Moyer has created sets for theater productions around the world including design for opera, dance and Broadway. His opera credits include *Orpheus and Eurydice*, *Die Fledermaus*, *The Mother of Us All*, *The Triptych*



and *La bohème*. He also designed the premieres of *The Grapes of Wrath* and *The Count of Monte Cristo*. His opera designs have been featured in productions with the Metropolitan Opera, the Canadian Opera Company, English National Opera, Santa Fe Opera, San Francisco Opera, Opera Theatre of Saint Louis, Houston Grand Opera, Scottish Opera, Glimmerglass Opera, Seattle Opera and New York City Opera. For dance, he designed the sets for *Sylvia* with the San Francisco Ballet and *Romeo and Juliet: On Motifs of Shakespeare* for the Mark Morris Dance Group. His Broadway credits include *Grey Gardens*, *Lysistrata Jones*, *The Lyons*, *After Miss Julie*, *Thurgood*, *Little Dog Laughed*, *In My Life*, *Twelve Angry Men*, *The Constant Wife*, *Reckless*, *The Man Who Had All the Luck* and *A Thousand Clowns*.

Wayne Tigges (Don Basilio)

Lauded by the Chicago Sun Times for his “rich, dark, and beautiful legato,” Wayne Tigges is equally at home doing roles that require vocal acrobats and roles that require significantly more heft. He has been involved in seven world premieres and has more than 60 roles in his repertoire. He has sung at many of the great opera houses of the world including: The Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Paris Opera, Glyndebourne, Liceu Opera Barcelona, and Los Angeles Opera, among others. He has also appeared with many of the great orchestras of the world including: the New York Philharmonic, Cleveland Symphony Orchestra, Los Angeles Philharmonic, London Symphony Orchestra, Cincinnati Symphony Orchestra, Chicago Symphony Orchestra, and the Orchestra of St. Luke’s, among others. He will be making his debuts at Philadelphia Opera, Teatro Municipal de Santiago, Palm Beach Opera, Edmonton Opera, and the Des Moines Metro Opera in the near future.



Andrew Shore (Dr. Bartolo)

Andrew Shore is acknowledged as one of the most outstanding singer/actors currently working on the lyric stage. He has worked for all the major British houses as well as major opera houses abroad, including the Metropolitan Opera, San Francisco Opera, Paris Opera, New Israeli Opera, Gran Teatre del Liceu in Barcelona, the Netherlands Opera, Komische Oper Berlin and the Lyric Opera of Chicago. Recent and future engagements include Major General Stanley in *Pirates of Penzance*, Lord Chancellor in *Iolanthe*, Baron Zeta in *The Merry Widow* for English National Opera, Dad in *Greek* for Scottish Opera at the Edinburgh Festival and on tour in New York, Quince in *A Midsummer Night’s Dream* at the Aldeburgh Festival, La Roche in *Capriccio* for Garsington Opera, Beckmesser in *The Master-Singers of Nuremberg* for the Adelaide Festival and Dulcamara in *The Elixir of Love* for the Canadian Opera Company.



Alek Shrader (Count Almaviva)

The brilliant lyric tenor Alek Shrader continues to impress audiences with the “luxury of his phrasing, the clarity of his diction and the sensitivity and expressiveness of his characterizations”.

Current engagements include Mr. Shrader’s return to the Seattle Opera for Benedict in *Beatrice and Benedict*, his debut with the Washington National Opera in the title-role of *Candide*, which he reprised at the Santa Fe Opera, Tony in *West Side Story* at the Accademia di Santa Cecilia in Rome and the title-role in *La Clemenza di Tito* with Opera Oviedo. Future projects include returns to the Metropolitan Opera, the San Francisco Opera, the Washington National Opera and Opera Philadelphia, all in leading roles.

Alek Shrader is the recipient of a



Sarah Tucker grant from the Richard Tucker Foundation and a winner of the 2007 Metropolitan Opera National Council Auditions.

Joanne Middleton Weaver

(Hair and Make-up Design)

Born in England, Joanne Weaver came to the United States in the late 1980s. She began apprenticing with what was then Washington Opera, now Washington National Opera. Ms. Weaver has since designed at many opera companies throughout the U.S., including Glimmerglass Opera, Central City Opera, Sarasota Opera, Lyric Opera of Kansas City and Des Moines Metro Opera. Her notable Michigan Opera Theatre credits include *The Magic Flute*, *Macbeth*, *The Passenger*, *Frida*, *The Merry Widow*, *Faust*, *Margaret Garner*, *Cyrano* and *The Pearl Fishers*.



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The Italian word "avanti" means "ahead," or "forward." The Avanti Society at Michigan Opera Theatre 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.

In thanks for their generous support, Avanti Society members are given special benefits and recognition for their heartfelt commitment to Michigan Opera Theatre.

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MICHIGAN OPERA THEATRE

VOLUNTEER ASSOCIATION

Greetings from the MOT Volunteer Association.

I have been a music lover for many years and Michigan Opera Theatre is very important to me. Our MOTVA volunteers provide the company a tremendous level of support. We have over 700 members who serve as ushers, tour guides, and Boutique volunteers. Our Divas and Divos provide artist hospitality, and the Opera League and Dance Council members host parties to celebrate events such as opening night performances. Last year our members logged almost 20,000 volunteer hours. Bravi!

If you are hearing about our volunteer programs for the first time and you would be interested in joining us, please give us a call. Volunteering is a great way to meet other interesting and involved patrons. Membership information is located on the MOTVA web page at MichiganOpera.org/working-with-us/volunteer/ or call Colin Knapp at (313) 965-4271. Colin will be happy to speak with you and connect you with a volunteer opportunity to meet your needs.



I offer my sincere thanks to all of our current volunteers. You are THE BEST!

Sincerely,

Terry Shea, President, MOTVA

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

IN CASE OF EMERGENCY

Doctors and parents are advised to leave their seat location (located on ticket) and our emergency number, (313) 237-3257, with their service or sitter in case of an emergency. Please observe the lighted exit signs located throughout the theater. In the event of an emergency, please remain calm and walk - do not run - to the nearest exit. Our ushers are trained to lead you out of the building safely. A trained Emergency Medical Technician (EMT) is onsite during most events. Please see an usher or staff member to contact the EMT.

RESTROOMS

Ladies' restrooms are located off the Ford Lobby (Broadway Street entrance), down the stairs; and on the third floor (Madison Street entrance) - press "3R" on the elevator to reach this facility. Gentlemen's restrooms are located under the Grand Staircase and also on the third floor (Broadway Street side) - press "3" on the elevator to reach this facility. All third floor restrooms are wheelchair accessible. A unisex, wheelchair accessible restroom is located in the Cadillac Opera Café.

NO SMOKING

The Detroit Opera House is a smoke-free facility.

USHERS

Ushers are stationed at the top of each aisle. If you have a question or concern, please inform an usher, who will contact management. If you are interested in becoming a volunteer usher, please call the House Manager at (313) 237-3252.

LOST & FOUND

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

SERVICES

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

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Historic Path to a Bold Future

The Campaign for Michigan Opera Theatre

Pursuant to a comprehensive strategic plan, the Board and Trustees of Michigan Opera Theatre have launched a *Historic Path to a Bold Future* campaign to invest \$50 million in exceptional artistic experiences, broad-based community initiatives, enhanced institutional efficiencies, and facilities improvement. This campaign is designed to ensure that the David DiChiera legacy thrives beyond his tenure by positioning MOT for continued artistic success and community engagement well into the future. The following individuals, businesses, and foundations have declared their initial leadership gifts to the campaign. As of December 31, 2017, over \$22.5 million has been committed.

\$1 Million and above

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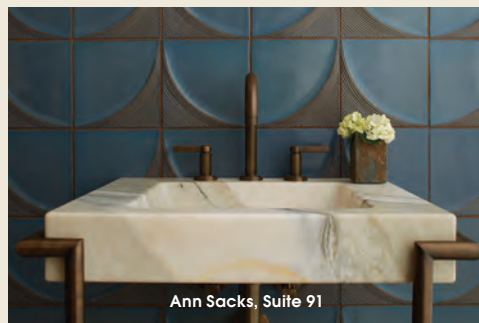
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