

FALL 2019 DANCE SEASON

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OPERA
THEATRE

The Joffrey Ballet
NOV. 2 AND 3, 2019

BalletMet's
The Nutcracker
NOV. 30 AND DEC. 1, 2019

Too Hot To Handel
DEC. 14, 2019

The 2019-2020 Dance
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Welcome to the Detroit Opera House at the David DiChiera Center for the Performing Arts! Michigan Opera Theatre (MOT) is delighted to welcome you to our most adventurous and artistically exceptional dance season yet. Our enhanced commitment to dance programming this season is marked by the inclusion of some of the most esteemed troupes and choreographers active in the United States and Europe. It also advances our partnership with University Musical



Society to present larger ballet productions and a greater variety of contemporary dance performances.

The Joffrey Ballet returns for the first time since 2014, offering three recent premieres choreographed by some of Europe's most in-demand talent. We are also pleased to offer masterclasses with The Joffrey

dancers to dance students at Wayne State University and the Detroit Public Schools Community District. These are among the wide array of dance education programs MOT continues to introduce throughout the community.

For nearly two decades, MOT presents a holiday favorite, *The Nutcracker*. BalletMet of Columbus returns for a limited one-weekend engagement, which proudly features young dancers gathered from across Metro Detroit and the Michigan Opera Theatre Orchestra playing Tchaikovsky's unforgettable score.

MOT is grateful to Joanne and Richard Brodie and the Maxine and Stuart Frankel Foundation as new season sponsors of the 2019-2020 Dance Season and its complementary community engagement programs.

Recently, MOT announced Jon Teeuwissen's appointment as Artistic Advisor for Dance. This new role will guide the curation of our dance presentations and strengthen MOT's collaborative relationships within the dance industry. Jon comes to us with more than 40 years in dance management, including leadership roles with The Joffrey, Dance Theatre of Harlem and American Ballet Theatre. We look forward to the growth and vision he will bring to our dance programs.

MOT is appreciative of the William Davidson Foundation for its generous support of the 2019-2020 Season. In addition, we thank the Ford Motor Company for its Fall Opera Season support, including Sondheim's *Sweeney Todd*. Now we invite you to relax, enjoy the performance and we hope to see you again soon at the Detroit Opera House.

Wayne S. Brown
President and CEO
Michigan Opera Theatre

As Michigan Opera Theatre's new Artistic Advisor for Dance, I'm thrilled to begin my first season with the company. Dance is my passion, and it is a joy to be able to share that with others. This fall, we are proud to present two incredible dance performances: The Joffrey Ballet's *Beyond the Shore* and BalletMet's *The Nutcracker*.

The Joffrey Ballet is a unique company and one that is particularly close to my heart. I am a huge fan of both The Joffrey and of dance history, and I had the honor and privilege to work closely with co-founder Gerald Arpino, whom I considered a mentor.

From 2001-2008, I served as The Joffrey's Executive Director, leading a financial turnaround, spearheading a \$35 million capital campaign to create The Joffrey's first permanent home, planning the 50th Anniversary that drew 50,000 people to Chicago's Millennium Park over one week filled with extensive activities, and last but certainly not least, participating on the artistic succession committee that brought Ashley Wheatler to The Joffrey as Artistic Director. A unanimous first choice, Ashley has done an outstanding job of raising the artistic level of performance and expanding the company's repertoire with his selection of extraordinary programming.

Beyond the Shore invites audiences to experience a range of emotions. *Vespertine* is a lavish piece that pays homage to the Baroque period. The ballet *Beyond the Shore* (the program's namesake) takes viewers to six different worlds, inviting curiosity and exploration. The self-explanatory *Joy* is a celebration of happiness, with infectious movements that spread the feeling to the audience.

Detroit's holiday season launches with BalletMet's *The Nutcracker* over Thanksgiving weekend. Beloved by the young and the young at heart, no holiday season would be complete without experiencing this traditional production of a perennial favorite. With lavish sets, beautiful choreography and Tchaikovsky's lush score performed by our own MOT orchestra, it's a magical experience we're pleased to share with you.

We invite you sit back and enjoy the performance!

Jon Teeuwissen
Artistic Advisor for Dance
Michigan Opera Theatre



JOFFREY ★ BALLET

CHICAGO

November 2 and 3, 2019

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The 2019-2020 Dance Season is made possible by generous gifts from Joanne and Richard Brodie and The Maxine and Stuart Frankel Foundation, with additional support from the Marvin, Betty, and Joanne Danto Family Foundation and Jeremy Zeltzer and Kevin Dennis.

Patrons are requested to turn off pagers, cellular phones, and signal watches during performances.
The taking of photographs and the use of recording devices are not allowed in this auditorium.
Program and artists subject to change.

Ashley Wheeler, The Mary B. Calvin Artistic Director

Born in Scotland and raised in England, Wheeler was trained at The Royal Ballet School. Wheeler began his professional career with The Royal Ballet and danced at the London Festival Ballet, The Australian Ballet, The Joffrey Ballet, and San Francisco Ballet. In 1997, he became Ballet Master at San Francisco Ballet, and in 2002, Assistant to the Artistic Director.



In 2007, Wheeler was appointed Artistic Director of The Joffrey Ballet. New work is the life blood of a company, and he has introduced numerous premieres to the repertoire. In 2008, the Boeing Corporation recognized his commitment to community outreach and diversity in the world of dance, presenting him the "Game Changer" award. In 2010, Wheeler, representing The Joffrey Ballet, was named Lincoln Academy Laureate, the highest honor presented by the State of Illinois. The Chicago Tribune selected Wheeler as 2013 "Chicagoan of the Year" for his contributions to dance. In 2014, Wheeler accepted the Chicago Spirit of Innovation Award for The Joffrey Ballet and in 2015, he received the University of Chicago Rosenberger Medal for Outstanding Achievement in the Creative and Performing Arts. He also serves as the Artistic Director of the Joffrey Academy of Dance, the Official School of The Joffrey Ballet.

Ballet Notes

Vespertine

Vespertine was the second ballet that I created for Norwegian National Ballet. It came very quickly after *Firebird*, which was a big production. Obviously with that momentous Stravinsky score, the opulence and scale of everything was enormous, so I wanted to do something a little more paired down and slightly more nuanced and delicate. *Vespertine* was part of a Baroque evening. I got in touch with a small chamber orchestra based in Norway that dealt with Baroque-era music, but with a slight updated twist and electronic undertones, and it came from there.

Music is a big driving force for me. It's your script. You don't have words, you have music. I pride myself on being a choreographer that really is a musical one and will pay respect to the score I'm using regardless of what it is. It's a real driving point. Every step I choreograph, that music is in the back of my head. I try and go in with a good understanding of the musical layout of it, even if I don't have steps. The musical arc and the climaxes and the suspense it builds is a narrative layout for the piece itself.

—Liam Scarlett, choreographer

Beyond the Shore

Beyond the Shore follows the score of Mason Bates' *The B-Sides* and a soundscape serving as a prologue, originally composed by Bates for this piece. Through the ballet, as well as through the music, the piece makes us land in a new world different from the previous one – each movement inhabits a new environment.

I thought it would be a great concept and challenge to build a piece in which I would treat each movement as six consecutive short stories, each time aiming to capture the essence

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and the mood of the music and the atmosphere it carries. For example, as Bates explains, the second movement, "Aerosol Melody (Hanalei)," blooms on the Northshore of Kauai, while the third movement, "Gemini in the Solar Wind," is a re-imagining of the first American spacewalk using actual communication samples from the 1965 Gemini IV voyage provided by NASA."

The approach of *Beyond the Shore* is a metaphor for exploration inherent to human nature. It means not staying set at the dock but taking off to new horizons and discovering new landscapes both literal and abstract. I explored my vocabulary as a choreographer by looking at new ways to think and interact with each other expanding how we communicate in the complex world we live in. The work doesn't aim for a strict narrative, yet the atmosphere and mood of each piece is showing just beneath the surface like a watermark.

As Balanchine said, "Storyless is not abstract. Two dancers on the stage are enough material for a story; for me, they are already a story in themselves."

—Nicolas Blanc, choreographer

Joy

"How can we express joy through our movements?"

I asked the dancers this question on our first day creating. I leaned back in my chair, observed the dancers, and started to smile. To observe dancers feeling joy on stage is contagious.

Joy (previously titled *Episode 47*) is my 47th piece. A piece created in only two weeks in Chicago. For the first time in a long time, I wanted to just arrive in the studio without preparing too much. I wanted to see what the dancers would bring to the piece. The turnout is something completely different than I expected - that is the pure joy of creating in the moment. To be open to dancers' talents and unique expressions can bring personality and depth to the work. Through playing we have come up with this quirky universe.

Seeing a new work come alive in front of us, together, is the best job in the world. I have to give a big thank you to Julia Eichten who has helped me create this work.

I hope you will feel joy when you watch this piece.

—Alexander Ekman, choreographer

Alexander Ekman

Alexander Ekman is an international choreographer/director creating dance pieces for opera houses theatres and museums. He also directs films and music videos as well as live performances in pop-up locations.

Ekman is known for his fast-paced timing, witty humor, and clever transitions. He aims to create work which the majority can relate to and connect with. Since 2006, he has devoted his time creating pieces which both entertain and question the observer. He aims to transform the atmosphere in the audience and to always surprise the audience.

Around 50 dance companies worldwide have performed works by Ekman. A few of them are the Royal Swedish Ballet, Cullberg Ballet, Compañía Nacional de Danza Goteborg Ballet, Iceland Dance Company, Bern Ballet, Cedar Lake Contemporary Dance, Ballet de l'Opéra du Rhin, The Norwegian National Ballet, Boston Ballet, Royal Ballet of Flanders, Sydney Dance Company, The Royal Ballet of Denmark, and Vienna Ballet. He also created for festivals such as the French Europa Danse and the Athens International Dance Festival.

His work *Cacti* has become a worldwide hit and has been performed by 18 dance companies. *Cacti* was nominated for the Dutch dance prize Zwaan 2010, for the National Dance Award (UK) 2012, and also for the British prestigious Olivier Award. *Cacti* continues to entertain audiences around the world with its important message.

In 2014, Ekman created his own version of *Swan Lake*, a new take of the most famous ballet of them all. *A Swan Lake* received enormous attention worldwide. Ekman filled the stage with 6,000 liters of water creating a real lake on stage. *A Swan Lake* is available on DVD and the documentary *Rare Birds* by T.M. Rives shows the process of how it became possible to create a lake inside an opera house.

He has also collaborated closely with top fashion designer Henrik Vibskov who created the costumes for Ekman's *A Swan Lake*. Vibskov then adapted the choreography for his fall collection which was shown in Paris and Copenhagen during fashion week.



In 2015, Ekman created his own version of *A Midsummer Night's Dream* at the Royal Swedish Ballet, which became an instant hit with the audience and critics.

He received the Swedish Medea Award for "Inventor and renewer" in September 2015, as well as the Såstaholm Award and the Birgit Cullberg Scholarship, and in 2016, he received the German theatre award "Der Faust" for his ballet *COW* for the Semperoper Ballet.

Liam Scarlett

Born in Ipswich, England he trained at the Linda Shipton School of Dancing and then The Royal Ballet School before graduating to The Royal Ballet in 2005. He was promoted to First Artist in 2008, and as a dancer his repertory included Alain (*La Fille mal Gardée*), Magdaveya (*La Bayadère*), Neapolitan pas de deux (*Swan Lake*), Golden Hours (*Elite Syncopations*), Gloria (*pas de quatre*), Chroma, Dancing Master (*Cinderella*) and Beggar Chief (*Manon*), among others. He also worked with choreographers such as Christopher Wheeldon, David Bintley and Wayne McGregor.



In 2012, he retired from dancing and was appointed Artist in Residence with The Royal Ballet.

Whilst with The Royal Ballet he created *Few Things Are* (2005), *Vayamos al Diablo* and *Despite* (2006), for ROH2's In Good Company. For The Royal Ballet's New Works in the Linbury he created *Of Mozart* (2008) and *Consolations and Liebestraum* (2009), both of which were nominated for a Critics Circle Dance Award for best new Classical Choreography. He returned to The Royal Ballet School in 2009 to create *Danse Bohémienne* and *Toccata* for the graduate students again for The Royal Opera House. In 2019 he created *The Cunning Little Vixen* for both Lower and Upper School students to be performed alongside The Royal Ballet at The Royal Opera House.

In 2009, he participated in the New York Choreographic Institutes Fall Program creating *Gargoyles* with members of New York City Ballet. He has also participated in ROH2's Dancelines for three years led by Kim Brandstrup. He was a member of the Jury for the 1st Beijing International Ballet and Choreography Competition in 2011.

His first commission for the main stage with The Royal Ballet, *Asphodel Meadows* (2010), was nominated for a South Bank Show Award, an Olivier Award and won the Critics Circle Dance Award for best Classical Choreography. He followed this with *Sweet Violets* (2012), a psychological dance drama based on the painter Walter Sickert and the notorious Jack the Ripper cases, and went on to create his first full length work *Hansel and Gretel* (2013) in the Linbury Studio Theatre. He worked closely with designer John Bausor who created a dark and unique twist to the old children's tale.

He also was part of the creative team involved in The Royal Ballet and The National Gallery's Titian: *Metamorphosis* 2012, where he choreographed *Diana and Actaeon* (2012) working with Turner Prize Winner Chris Ofili.

In America, he created and designed *Viscera* (2012) for Miami City Ballet, which entered The Royal Ballet repertoire later in 2012. He also created and designed *Euphotic* (2013) for Miami City Ballet, his first scenic and costume design.

He created Gala works for The Royal Ballet including *Jubilee Pas de Deux* (2012) for Her Majesty The Queen as part of the Extraordinary World Gala and a *Grand Defile* with members of The Royal Opera and The Royal Ballet for the International Olympic Committee set to Beethoven. He also created *Summertime* (2015) in the Life Reimagined Gala.

In 2013, he created *Serpent* for BalletBoyz:TheTalent, his first commission for a contemporary company followed by *Promenade Sentimentale* (2013) to music by Debussy for K Ballet.

In 2013, Liam created *The Firebird* for the Norwegian National Ballet, followed closely by *Vespertine*, his second commission, to which he also designed the costumes.

Linking up with John Bausor again, in 2014 Liam created *No Man's Land* for the English National Ballet, in memory of the centenary of the First World War receiving a nomination for this at the Critics Circle Dance Award 2015.

In 2015, the Norwegian National Ballet commissioned him once again, this time for a three act *Carmen* with designs by John Bausor and music arranged by Martin Yates. Followed closely by a new co-production of

A Midsummer Night's Dream for the Royal New Zealand Ballet and Queensland Ballet to great critical acclaim.

2016 brought another new commission for the San Francisco Ballet with *Fearful Symmetries*, a new position of Artistic Associate with the Queensland Ballet and *Frankenstein*, his first main stage full length ballet for The Royal Ballet, co-produced with the San Francisco Ballet.

2018 was the year Liam created the closing ceremony for the Commonwealth Games in conjunction with Queensland Ballet, *The Queen of Spades*, his first full length work for the Royal Danish Ballet and, lastly, a new *Swan Lake* production for The Royal Ballet. For this, Liam worked with his original main stage designer John MacFarlane and to critical acclaim.

Nicolas Blanc

Nicolas Blanc started his dance training in Montauban, France, continuing at the Academie de Danse Classique Princesse Grace in Monte-Carlo. After winning a scholarship in the 1994 Prix de Lausanne, he completed his education at the Paris Opera Ballet School. He went on to dance for Nice Opera Ballet, Deutsche Oper am Rhein in Dusseldorf, Zurich Ballet and San Francisco Ballet, where he was made Principal Dancer in 2004.



About The Joffrey Ballet

Classically trained to the highest standards, The Joffrey Ballet expresses a unique, inclusive perspective on dance, proudly reflecting the diversity of America with its company, audiences, and repertoire which includes major story ballets, reconstructions of masterpieces and contemporary works.

The Company's commitment to accessibility is met through an innovative and highly effective education program including the much lauded Academy of Dance, Official School of The Joffrey Ballet, Community Engagement programs and collaborations with myriad other visual and performing arts organizations.

Founded by visionary teacher

In 2006 and 2007, he created two works for the trainees of San Francisco Ballet School.

Blanc was awarded a special prize in performing arts by the city of Dusseldorf in 1998, a special Hometown Recognition Prize in 2004 and 2013 and was also named one of the "25 to Watch" by *Dance Magazine* in 2004. In 2010, he was nominated with Tina LeBlanc for an Isadora Duncan Dance Award.

Blanc joined Scottish Ballet as Ballet Master in 2009 and has been Ballet Master with The Joffrey Ballet since 2011. Since then, he has created several pieces for the annual fundraiser for Embarc Chicago, as well as a dance for the Chicago Shakespeare Theatre. In July 2014, Blanc received the choreographic award at IBC for his duet *Rendez-vous*. He created *L'espace d'un Chapitre* for a French dance festival in July 2013. It made its U.S. debut under the title *Evenfall* for The Joffrey Ballet during the 2015 Spring program. He was selected to participate to the 2015 National Choreographers Initiative (NCI) and created *Orpheus* in 2015. In Fall 2015, he was chosen to participate in New York City Ballet's (NYCB) New York Choreographic Institute where he created the work *Mothership* which premiered at NYCB's 2016 Spring Gala. Blanc also created two works for Barak Ballet *Tableaux Vivants* (2016) and *Desert Transport* (2018), as well as Opus 48 and Ferdinand the Bull for the Joffrey Academy of Dance.

Robert Joffrey in 1956, guided by celebrated choreographer Gerald Arpino from 1988 until 2007, The Joffrey Ballet continues to thrive under internationally renowned The Mary B. Galvin Artistic Director Ashley Wheeler and President and CEO Greg Cameron.

Mission

The Joffrey is a world-class, Chicago-based ballet company and dance education organization committed to artistic excellence and innovation, presenting a unique repertoire encompassing masterpieces of the past and cutting-edge works. The Joffrey is committed to providing arts education and accessible dance training through its Joffrey Academy of Dance and Community Engagement programs.

The Joffrey Ballet: A Forward-Thinking Company That Continues to Push Boundaries

BY JON TEEUWISSEN, Michigan Opera Theatre Artistic Advisor for Dance

As the new Artistic Advisor for Dance, I'm excited to lead the dance direction of Michigan Opera Theatre and continue to bring some of the world's best dance companies to the Detroit Opera House stage. We're thrilled to open our dance season with a company that's particularly close to my heart, The Joffrey Ballet.

I served as the Executive Director of The Joffrey from 2001 to 2008, and with this program, *Beyond the Shore*, Detroit audiences will experience three incredible pieces that truly represent the broad spectrum of styles danced by The Joffrey, ranging from classical to contemporary ballet.

When The Joffrey was formed in 1956, it had very humble beginnings. Its legendary first tour included six dancers in a borrowed station wagon pulling a small U-Haul trailer. The dancers took turns driving, each of them responsible for packing and unpacking, cleaning and pressing their own costumes, warming-up and performing in unorthodox spaces such as high school gymnasiums without proper dance floors. Earning the moniker of "The Johnny Appleseed of dance," the young company took ballet into remote areas to introduce new audiences to the art form.

As the company continued to develop under the artistic direction of founder Robert Joffrey, it carved out a unique niche in the New York dance arena. American Ballet Theatre was known for dancing the classics; New York City Ballet was dancing George Balanchine's repertoire and developing the Balanchine style of neoclassical ballet. The Joffrey, however, was introducing American audiences to the works of European



choreographers Sir Frederick Ashton and John Cranko, and reconstructing and reviving "lost" ballets from Diaghilev's *Ballets Russes* like Vaslav Nijinsky's *The Rite of Spring* (1913) and *Jeux*. At the same time, it was pushing the envelope with many "firsts" such as commissioning modern dance choreographer Twyla Tharp to create her first piece on a ballet company – *Deuce Coupe* (1973) – set to the music of The Beach Boys. Another groundbreaking project for The Joffrey was the creation of *Billboards* (1973), a full-length program of contemporary ballet performed to the music of Prince.

Artistic Director Robert Joffrey passed away in 1988 and was succeeded by co-founder and chief choreographer Gerald Arpino. The Joffrey moved from New York City to Chicago in 1995 and has been under the artistic direction of Ashley Wheater since 2007.

The mixed-repertoire that the company performs in Detroit is a

testament to The Joffrey's commitment to diverse dance styles, reflective of both the expected and the unexpected. It features three dynamic young choreographers from Europe with works that pay homage to productions of the past while also exploring the uncharted territory of the future.

The program opens with Liam Scarlett's sensual *Vespertine*, a sumptuous ode to the Baroque period. Dancers dressed in flowy maroon costumes move under a sky of chandeliers, dancing with the lights themselves to intricate violin compositions.

Nicolas Blanc's mesmerizing *Beyond the Shore*, from which the program takes its name, literally takes audiences to another world, six to be exact. Composed to the music of electronic music composer Mason Bates, dancers travel through six distinct landscapes that range from under the sea to a mysterious desert to outer space, featuring original NASA communication samples from the 1965 Gemini IV first space walk.

The program concludes with Alexander Ekman's self-descriptive *Joy*, performed to a score that includes text. Dancers clad in flesh-tone costumes explore what it means to be joyful, with playful, quirky movements that spread the feeling to the audience.

Whether you are new to The Joffrey or a long-time fan, Michigan Opera Theatre's presentation of *Beyond the Shore* is a perfect way to experience The Joffrey Ballet at its finest.

Jon Teeuwissen Discusses His Love for Dance and What He Has in Store for MOT's Future

A Q&A with MOT's New Artistic Advisor for Dance

BY ERICA HOBBS

After more than 40 years in the field, Jon Teeuwissen knows a thing or two about dance. He's worked as a producer, presenter and agent for dance. He's held leadership positions with major dance companies



like The Joffrey Ballet, American Ballet Theatre and the Dance Theatre of Harlem (DTH). He also lists DTH Founder Arthur Mitchell and Joffrey Ballet Co-

Founder Gerald Arpino as mentors. In short, he's kind of a big deal.

This season, Teeuwissen joins Michigan Opera Theatre (MOT) as its new Artistic Advisor for Dance, overseeing all of MOT's dance programming. Below, he discusses his favorite ballet, his own dancing skills and his vision for the future.

What goals do you have for MOT's dance program?

The most immediate goal is programming the future dance seasons and building upon the strong dance series that has been established by Carol Halsted. In addition to the selection of companies, I am paying attention to specific repertoire to ensure that our dance audience is exposed to certain choreography and become informed as well as entertained.

There will be greater emphasis on live music for dance. Additional goals include becoming more involved with the Detroit dance community, developing a lecture series for guest choreographers, and enhancing some existing programs. At the end of the day, my overall goal is to elevate dance at MOT to receive an equal amount of focus as opera.

What is your favorite ballet?

My favorite ballet would be George Balanchine's *The Four Temperaments*. It is one of his "black and white"

ballets (tights and leotards) that really focuses on the line of the dancer, with nothing hidden by a costume. For me dance is about expressing and communicating emotion, and this ballet does it in spades! Although it premiered in 1946, the ballet remains completely contemporary.

What style of dance do you think is most underrated?

The type of dance that I feel is most underrated is percussive dance – tap, in particular. This is beginning to change a bit with the emergence of choreographer Michelle Dorrance, a 2015 MacArthur Fellow. Not only is the company she founded, Dorrance Dance, receiving countless accolades and touring successfully, but she is becoming a much sought after choreographer.

What about dance do you love most?

I love the athleticism, and I love the artistry. I sometimes think of dance as the visualization of music. Most of all, I love the emotion dance conveys. And, I find dance very spiritual and uplifting.

Can you dance?

I am so *not* a dancer. Often people assume I am a dancer because my career has been in dance, but when asked that question, I always reply that I'm a "wannabe." I love the art form, but I discovered it too late to train. And then there's the issue of no flexibility or talent...

How did you get into dance?

When I was in college, I started keeping the books for a friend's dance studio. I discovered many of his students were ordering dancewear from a catalog as there was no place locally to purchase, so I opened a Capezio dance shop that became quite successful, and in short order, opened a second store that focused solely on exercise apparel. I learned a lot about dance performance and dance instruction through getting to

I SOMETIMES THINK OF DANCE AS THE VISUALIZATION OF MUSIC. I LOVE THE EMOTION DANCE CONVEYS. AND, I FIND IT VERY SPIRITUAL AND UPLIFTING.

know my clientele. So I kind of entered dance through retail. And the rest is history.

What are your interests outside of dance?

In terms of the arts, I love music as much as dance. Aside from the arts, I love the outdoors and being in nature. Last year I did a through-hike of the Appalachian Trail, hiking 2190 miles from Georgia to Maine in five months and 10 days. It was a life-changing experience. Now to get to the Pacific Crest Trail and The Continental Divide...

What do you think of opera?

I've had limited exposure to opera, but I loved experiencing the Ring Cycle a few years ago at the Lyric Opera in Chicago, and if you like Wagner, I guess you've graduated.

What is something people would be surprised to know about you?

My undergraduate is in accounting and I hold a master's degree from Stanford Graduate School of Business, which perhaps is not the usual background for an arts administration career in dance.

Is there anything else you'd like to add?

I have worked with ballet, contemporary dance, aerial dance, Broadway dance, Japanese Butoh dance, tap dance and hip hop. I love all types of dance and never tire of experiencing performances. I am very excited to be working with MOT!

BalletMet

The Nutcracker

November 30 and December 1, 2019



Artistic Director
Edwaard Liang

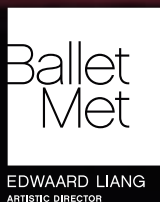
Executive Director
Sue Porter

Rehearsal Director
Susan Dromisky

Rehearsal Director
Andres Estevez

Conductor
Peter Stafford Wilson

The 2019-2020 Dance Season is made possible by a generous gift from Joanne and Richard Brodie and The Maxine and Stuart Frankel Foundation



"THE NUTCRACKER" IS SUPPORTED BY THE PERFORMING ARTS FUND, A PROGRAM OF ARTS MIDWEST, FUNDED BY THE NATIONAL ENDOWMENT FOR THE ARTS, WITH ADDITIONAL CONTRIBUTIONS FROM THE MICHIGAN COUNCIL FOR ARTS AND CULTURAL AFFAIRS AND THE CRANE GROUP.

BalletMet's company dancers are members of the American Guild of Musical Artists, the union of professional singers and dancers who create America's operatic, choral and dance heritage.

COMPANY DANCERS:

Miguel Anaya, TyLeigh Baughman, Jessica Brown, Luis Capetillo, Leiland Charles, Francesca Dugarte, Jonathan Jordan, Kristie Latham, Sojung Lee, Sophie Miklosovic, William Newton, Jim Nowakowski, Rachael Parini, Austin Powers, Grace-Anne Powers, Jarrett Reimers, Sean Rollofson, Martin Rossaare, Jacob Roter, Lisset Santander, Michael Sayre, Madeline Skelly, Gabriel Gaffney Smith, Caitlin Valentine, Carly Wheaton, Karen Wing

BALLETMET 2 DANCERS:

Jacob Beasley, Cooper Everson, Rorey Fraser, Emily Porter, Jackie Schiffner, Catherine Stoehr

BalletMet's company dancers are members of the American Guild of Musical Artists, the union of professional singers and dancers who create America's operatic, choral and dance heritage.

THE NUTCRACKER**Act I**

It is Christmas Eve, a night of magic, when anything can happen. The newly fallen snow glistens on the rooftops and excitement is in the air. Herr Drosselmeyer, a very old friend of the Stahlbaum family, passes by their house and leaves an early present for the family. Inside the Stahlbaum house, Clara and Fritz wait as their family makes sure everything is ready for that evening's grand party. The guests arrive and the fun begins. Of course, there is lots of dancing and many presents.

When Herr Drosselmeyer, who is also Clara's godfather, comes to the house, magical things always happen. Every year he creates delightful toys unlike anything else in the world. This year he has some very special surprises for Clara and her family. Although Clara loves the lifelike Spanish doll, and Fritz the exciting Chinese doll, they cannot be left for the children to play with. Instead, Drosselmeyer has another very special and unusual gift, a remarkable nutcracker that he gives to Clara. Angered that he too cannot crack nuts with his teeth, Fritz regrettably breaks the nutcracker. Drosselmeyer is quick to repair the nutcracker for Clara, but Fritz is still looking for trouble and finds a rat with which to tease Clara.

Once all the guests leave the party, the Stahlbaums go to bed. Clara is awakened by a strange sound. Worried that her nutcracker is alone downstairs, she goes to find him and falls asleep on the couch. Suddenly, mice surround

her. Drosselmeyer is acting very strangely and her nightmare continues as the whole house transforms around her. A menacing Mouse King orders his minions to steal the nutcracker from Clara. The Spanish and Chinese dolls come to help her, but the marauding mice carry them off. Just when Clara thinks all is lost, her nutcracker suddenly comes to life and temporarily scares the mice away. A huge battle between the toy soldiers and the mice follows. The Mouse King is about to defeat the nutcracker, but Clara saves the day. She discovers that by defeating the Mouse King, she has freed the Prince, who had been trapped in the nutcracker, and she understands that Drosselmeyer had a purpose in all the strange things he had done that night. Clara and her Prince pass through a wondrous snowy land as they begin their journey together to his home in the land of the Sugar Plum Fairy.

Act II

News that the Prince is finally returning home reaches the land of the Sugar Plum Fairy, where people from all corners of the world - and the world of the imagination - come to greet Clara and her Nutcracker Prince. After hearing the story of Clara rescuing the Prince, the Sugar Plum Fairy arranges a grand celebration in Clara's honor, filled with many wondrous surprises, including being reunited with the Spanish doll. "This must be what it's like," Clara thinks, "to be inside one of Godfather's inventions."

Sadly, the night comes to an end. Even though Clara wants to stay, it is time to leave this enchanted land. Like a wonderful dream, this magical night will stay with her forever.

Complete ballet notes are available at www.balletmet.org.

THE NUTCRACKER

Conceived and Created by **Gerard Charles and Robert Post**

Choreography by **Gerard Charles**
Music composed by **Peter Ilyitch Tchaikovsky**

Scenery for Act I designed by **Peter Horne**

Scenery for Act II designed by **Dan Gray**

Costumes Designed by **Rebecca Baygents Turk, Aimee Greer, Lynn Holbrook**

Lighting Designed by **David Grill**
Children's Choreography Staged by **Danielle Eberhard, Daryl Kamer,**

Dmitri Suslov

Narrated by **Roger Moore**

Accompanied by the **Michigan Opera Theatre Orchestra**

Conducted by **Peter Stafford Wilson**

ABOUT THE COMPANY

BALLETMET, known for its versatility and innovative repertory, ranks among the nation's largest dance companies, and its Dance Academy ranks among the largest professional dance-training centers. Since its inception in 1978, BalletMet has added almost 200 company premieres to its repertoire and produced 150 world premieres. It has also developed DanceReach, a series of educational and outreach programs that serve 25,000 people annually, as well as a scholarship program that provides full tuition for talented underserved youth.

WHO'S WHO**Gerard Charles** (*Choreographer*)

was born in Folkestone, England, trained at the Royal Ballet School in London and danced professionally in Europe and North America. Upon retiring from the stage, he was Ballet Master for BalletMet and Les Grands Ballets Canadiens before returning to BalletMet as Associate Artistic Director. In 2001 he was named BalletMet Artistic Director, a position he held until joining the Joffrey Ballet in Chicago in July 2012. In 2018 Gerard returned to England to take the role of the Artistic Director at the Royal Ballet School.

Edward Liang (*Artistic Director*)

Born in Taipei, Taiwan and raised in Marin County, California, Mr. Liang joined New York City Ballet in 1993. In 2001, Mr. Liang joined the Tony Award® winning Broadway cast of Fosse. His performance in Fosse was later televised nationally on PBS' Great Performances series - "Dance in America: From Broadway: Fosse." In 2002, Mr. Liang was invited to become a member of Nederlands Dans Theater 1. Mr. Liang has built an international reputation as a choreographer. He has created works for the Bolshoi Ballet, Houston Ballet, Joffrey Ballet, New York City Ballet, San Francisco Ballet, Shanghai Ballet and Washington Ballet. He has won numerous awards for his choreography including the 2006 National Choreographic Competition. In 2013, Mr. Liang was named Artistic Director at BalletMet where he

continues to choreograph new works for companies both domestically and abroad. In 2017, he received an Emmy® Award for his short dance film, "Vaulted." In 2018, he created a new ballet with Roberto Bolle for the opening of the World Economic Forum Annual Meeting in Davos, Switzerland.

Sue Porter (*Executive Director*) was named Executive Director in 2015, having served on BalletMet's Board of Trustees since 1997, twice taking on the role of Board Chair. An attorney for 30 years, Ms. Porter began her legal career in 1985 with Schottenstein, Zox & Dunn LPA (now Ice Miller LLP) as an associate attorney and later partner in labor and employment law. She has been recognized as a Leading Lawyer for Business in Chambers USA, as a Best Lawyer in America, an Ohio Super Lawyer, a Top 50 Women Lawyer in Ohio and a Top 25 Women Lawyer in Columbus. She currently serves as a Director of the Ohio Mutual Insurance Group, a Board Member of Dance/USA and Ohio Citizens for the Arts, and a Trustee of the Columbus Bar Foundation.

Peter Stafford Wilson (*Conductor*) serves as Music Director for the Springfield (OH) Symphony Orchestra, the Westerville Symphony at Otterbein University and Principal Conductor for the Tulsa Ballet, where he conducts the Tulsa Symphony in four productions a year. He has conducted over 100 performances with BalletMet Columbus, and this season makes his debut with the Pennsylvania Ballet. Mr. Wilson's guest conducting invitations have come from the orchestras of Charlotte, Dallas, Detroit, Phoenix, Seattle and Syracuse among others, and, in addition to a multi-year relationship with the Cleveland Orchestra, has conducted in Europe, South America, and Asia.

Robert Post (*Creator*) has earned national renown with his one-man shows that showcase his acute sense of the absurd and unparalleled skills of physical presentation. A Columbus native, Mr. Post has created more than 30 works, including Robert Post-In Performance, an award-winning special aired on PBS, and has toured 45 states in the U.S., Canada, Mexico and Japan.

Roger Moore (*Narrator*), born in Clapham, London, attended the Royal Academy of Dramatic Art. While he starred on stage and screen, the

height of his career came in 1972 when he was cast as James Bond, a series he continued for seven films. He was appointed a UNICEF Goodwill Ambassador in 1999. Mr. Moore has voiced several animated characters in films and has appeared in London's West End and on Broadway.

Susan Dromisky (*Rehearsal Director*) began her professional career with the National Ballet of Canada after graduating from the National Ballet School of Canada. Upon retirement she became a full-time Artistic faculty member with National Ballet School of Canada before coming to BalletMet in 1998. She was named Ballet Mistress in 2014 and was previously the director of the Trainee Program and the Senior Performance Ensemble. This is Ms. Dromisky's 21st year with BalletMet.

Andres Estevez (*Rehearsal Director*) began his training in Havana, Cuba, and later joined Ballet Nacional de Cuba under the direction of Alicia Alonso. In 1996 Mr. Estevez joined Miami City Ballet and 2 years later came to BalletMet where he danced professionally until 2017. In 2017, Mr. Estevez co-directed BalletMet2 before becoming Ballet Master this season.

Dan Gray (*Scenic Designer*) is the Resident Scenic Designer, Associate Professor and Head of the Design/Tech program at The Ohio State University Department of Theatre. He has worked as a theater professional for 30 years. He's designed productions for many Central Ohio companies including BalletMet, CATCO, Human Race Theatre Co., Opera Columbus and the Columbus Symphony.

Peter Horne (*Scenic Designer*) served as Assistant Designer at Stratford Shakespearean Festival, The Shaw Festival, Seattle Repertory Theatre, On and Off Broadway and more. He taught at Montreal's National Theatre School and served as Technical Direction and Production Director with Houston Grand Opera, Canadian Opera Company, Glyndebourne Festival and Touring Opera.

Lynn Holbrook (*Costume Designer*) serves as Costume Shop Manager for the Department of Film, Television and Theatre at Notre Dame University. Ms. Holbrook served as Assistant Costumer at Wright State University and for eight seasons as BalletMet's Costume Shop Manager. She is currently at Notre

Dame University where she designs for opera productions and manages the costume shop for Notre Dame Shakespeare.

Rebecca Baygents Turk (*Costume Designer*) is a professional costume designer and arts educator with twenty years of experience, whose art has been featured by premier theatre and ballet companies around the globe. She promotes creativity, imagination, and play through her illustrations, workshops, and costume design seminars. She currently works at The Ohio State University as the Costume Studio Manager and an instructor for the Department of Theatre where she teaches costuming & makeup courses and mentors emerging artists.

David Grill (*Lighting Designer*) has designed lighting for theater, dance, opera, television, architectural projects and industrials, taking him from the Great Wall of China to the Great Stage of Radio City Music Hall. He has been featured in numerous publications including *Lighting Dimensions* and *TCL* and is an Adjunct Assistant Professor and Co-Chairman of the Design/Technology Department at Purchase College, State University of New York.

Miguel Anaya (*Dancer*), originally from Havana, Cuba, joined BalletMet in 2015. He trained at the Alfonso Perez Isaac School and the Cuban National Ballet School. Mr. Anaya was invited to the Varna International Ballet Competition in 2010 and the Youth America Grand Prix in 2011. In 2012, he won the Grand Prix National Competition in Cuba and performed as a soloist dancer with Ballet Nacional de Cuba with Alicia Alonso.

TyLeigh Baughman (*Dancer*), born and raised in Sand Springs, Oklahoma, received her training at Tulsa Ballet's Center for Dance Education. She danced with Tulsa Ballet II for two years then was promoted into the main company. This is TyLeigh's second season with BalletMet.

Jessica Brown (*Dancer*), from Kansas City, is returning for her 15th season with BalletMet. Ms. Brown trained at American Dance Center and the University of Missouri Kansas City. She studied on full scholarship at Boston Ballet and Milwaukee Ballet summer programs. In 2017 she won an Emmy Award for her role in *Becoming Violet*.

Luis Capetillo (*Dancer*) was born in Mexico City, Mexico. He began his dance training at the National School of Classical Ballet in Mexico in 2009. In 2010, he received a full scholarship to train at Miami City Ballet School. This is his first season with BalletMet.

Leiland Charles (*Dancer*) was born in Baltimore, Md and studied at The Juilliard School where he received his BFA in 2014. Prior to coming to BalletMet in 2017, Mr. Charles danced with Alberta Ballet.

Francesca Dugarte, (*Dancer*) of Caracas, Venezuela, joined BalletMet in 2018 after five seasons with The Washington Ballet. Dugarte trained at Academia de Ballet Clasico Nina Novak and La Scala Theatre Ballet School. Before joining TWB, she was a principal dancer at Teatro Teresa Carreno, a demi-soloist at Zurich Ballet, a principal dancer at Victor Ullate Ballet and a guest artist at Slovakia National Ballet.

Jonathan Jordan (*Dancer*) joined BalletMet in 2018. Prior to coming to Columbus, Mr. Jordan danced for The Washington Ballet. Jordan's notable awards include finalist in the 2000 Varna International Ballet Competition, finalist in the 2000 Paris International Ballet Competition, bronze medalist in the 2003 New York International Ballet Competition and the 2008 MetroDC Dance Award for Outstanding Individual Performance.

Kristie Latham (*Dancer*) first joined BalletMet as a trainee in 2010 and has since danced with Ballet Memphis and as a soloist with Ballet Next. Ms. Latham joined BalletMet as a company member in 2013.

SoJung Lee (*Dancer*) was born in Chung Ju, South Korea where she started ballet at her mother's dance studio at the age of five. She trained with the Korea National University of Arts in Seoul prior to joining Boston Ballet. This is Ms. Lee's first season with BalletMet.

Sophie Miklosovic (*Dancer*) joined BalletMet in 2017, prior to joining Sophie's pre-professional ballet training was directed by Magaly Suarez. She earned the Gold Medal, at the 2017 World Ballet Competition, and was invited to Beijing for the 2017 China IBCC where she received the "Morning Star Foundation Award.

William Newton, (*Dancer*) was born in Columbus, Ohio, and received his training at New Albany Ballet Company and Houston Ballet Academy. He joined Houston Ballet in 2009 and moved back to Columbus to join BalletMet in 2017.

Jim Nowakowski (*Dancer*), joined the Rochester City Ballet in 2002 and after five years joined Houston Ballet. In 2015 he competed on, 'So You Think You Can Dance', and placed top 6 overall. In 2015, Mr. Nowakowski was named one of *Dance Magazine's* "25 To Watch". This is his 3rd season with BalletMet

Rachael Parini (*Dancer*) joined BalletMet in 2016. Originally from Snellville, Ga., studied at the Lilburn School of Ballet, Atlanta Ballet, The Rock School for Dance Education and Shanghai Ballet. She's danced with The American Repertory Ballet, Nashville Ballet and, most recently, Washington Ballet.

Austin Powers (*Dancer*) joined BalletMet in 2016 after being a part of BalletMet 2 in the 2015-2016 season. In 2015, he was the silver medalist at the YAGP San Francisco Regionals and

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THE NUTCRACKER

participated in the New York YAGP finals. Prior to joining BalletMet he was a trainee at Ballet San Jose.

Grace-Anne Powers (*Dancer*) was a member of La La La Human Steps as a soloist under founder Edouard Lock prior to joining Ballet San Jose in 2013. With La La La Human Steps, she performed in *New Work*, which premiered in Amsterdam in 2011 and then toured internationally for the following two years. She has been with BalletMet since 2015.

Jarrett Reimers (*Dancer*) is in his sixth season with BalletMet. He previously danced with the Sacramento Ballet. He trained at The Donna Lee Studio of Dance and with Mariana Alvarez at the Thomas Armour Youth Ballet.

Sean Rollofson (*Dancer*) is from Redmond, Wash. He began attending Pacific Northwest Ballet School at age 7. Mr. Rollofson joined Pacific Northwest Ballet at age 18 as an apprentice in 2008 and was promoted to corps de ballet in 2009 and joined BalletMet in 2017.

Jacob Roter (*Dancer*) began his training at the School of American Ballet, followed by Oregon Ballet and the Kirov Academy. He continued his training in Amsterdam at the Dutch National Ballet Academy, afterward joining the second company of Norwegian National Ballet. Mr. Roter joins BalletMet for the 2019-20 season.

Marty Roolaare (*Dancer*) is in his sixth year as a company member after joining BalletMet as a guest artist. He trained with Miami Valley Ballet Theatre, Virginia School of the Arts, De La Arts and studied at the University of Cincinnati's College Conservatory of Music.

Lisset Santander (*Dancer*) Hailing from Matanzas, Cuba, Ms Santander trained at the Cuban National Ballet School. She was awarded the gold medal at the 12th International Ballet Competition in Havana, Cuba, and received the award for the best classical variation at the 2011 Mediterraneo Dance Festival. This is her fourth season with BalletMet.

Michael Sayre (*Dancer*) is originally from South Bend, Indiana. Mr. Sayre has been featured twice in *Pointe*. He trained with San Francisco Ballet School and the Joffrey Trainee Program before joining BalletMet in 2013.

Madeline Skelly (*Dancer*) was born in Orlando, FL and received her training at Orlando Ballet School and Houston Ballet Academy. She joined Houston Ballet's Second Company in 2010 and was hired into the Company in 2012. She joined the BalletMet Company in 2017.

Gabriel Gaffney Smith (*Dancer*), from Saugerties, New York, began dancing at the Saugerties Ballet Center. After studying in the Pittsburgh Ballet

Theatre's Graduate Program, he joined the company in 2005. Mr. Smith has also performed with River North Jazz Company in Chicago and Hisatomi Yoshiko Ballet in Japan. This is his eleventh season with BalletMet.

Caitlin Valentine (*Dancer*) is in her sixth season with BalletMet. She previously danced with Orlando Ballet and Colorado Ballet as a soloist. She received a bronze medal at the New York International Ballet Competition (2003), was named on of *Dance Magazine's* Top 25 to Watch (2005) and was a finalist and the Jury Award recipient at the USA International Ballet Competition (2006).

Carly Wheaton (*Dancer*) is joining BalletMet for her fifth season following an apprenticeship with the Washington Ballet. Ms. Wheaton spent a season dancing for Ballet Memphis as a Trainee. She also trained with the Marin Ballet in California and at San Francisco Ballet School.

Karen Wing (*Dancer*). In 2015, Ms. Wing was selected to be one of *Pointe* magazine's "2015 Stars of the Corps" and in 2016, *Pointe* recognized her performance in "Carmen.maquia" as one of the standout performances of the year. Ms. Wing is now in her sixth season with BalletMet.

BALLETMET COLUMBUS PRODUCTION STAFF

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 Assistant Production Manager..... Brandon Curtis
 Stage Manager Sydney Smith
 Company Manager..... Mackenzie Douglas
 Head Carpenter..... Vernie Ward*
 Assistant Carpenter..... Matt Schreiter*

Head Flyman..... Bobby Stevens*
 Head Props..... Jennifer Bullen*
 Head Electrician Judy Barto*
 Wardrobe Manager Caitlyn Headley
 Assistant Wardrobe Manager Janin Rosas



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 Laura Roelofs+
Assistant
Concertmaster
 Beth Kirton+
 Velda Kelly+
 Jenny Wan
 Bryan Johnston+
 Anna Bittar-Weller+
 Ran Cheng

VIOLIN II
 Victoria Haltom
Principal+
 Kevin Filewych+
 Molly Hughes+
 Henrik Karapetyan+
 Andrew Wu+
 Daniel Stachyra+

VIOLA
 John Madison
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 Scott Stefanko+
 Jacqueline Hanson+
 Barbara Zmich-
 McClellan+

CELLO
 Jonathan Tortolano
Principal +
 Andrea Yun+
 Yuliya Kim+
 Katri Ervamaa

BASS
 Derek Weller
Principal +
 Clark Suttle +

FLUTE
 Seo Hee Choi
Principal+
 Laura Larson+

OBOE
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 Pituch+

CLARINET
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 J. William King+

BASSOON
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PROFILES FROM THE PIT



J. William King – Clarinet

For clarinetist J. William “Bill” King, music is a family passion. Not only is everyone in his immediate family a musician, but they are all reed players: His wife is Professor of Oboe at the University of Michigan, his oldest son is a clarinetist and his youngest son just began his master’s degree in Bassoon Performance. Going further back, Bill said his great-great-grandmother was an opera singer.

“Maybe playing for MOT is some kind of fate,” he said.

Bill’s fate has been 50 years in the making. After playing as a child, he went on to study music as an adult, earning a bachelor’s degree from Arizona State University, a master’s degree from Carnegie Mellon and a doctorate degree from the Eastman School of Music at the University of Rochester.

In addition to playing in the orchestra, he is also the Coordinator of Wind Chamber Music at the University

of Michigan School of Music, Theatre, & Dance. In 2008, he also opened Ann Arbor Clarinet Connection, an Authorized Buffet Crampon dealership selling and repairing professional and student instruments.

Bill won the second clarinet/bass clarinet chair in 2006 and said he has enjoyed his experience with the orchestra.

“Opera is my favorite musical genre, so getting to be immersed in its magic in the pit is incredibly rewarding,” he said. “Sitting next to Principal Clarinet Brian Bowman for the past 13 years has been a professional highlight. Favorite runs in my tenure have been *Margaret Gardner*, *The Passenger*, *Tosca*, *Turandot*, *Aida*, *Rigoletto*, *Don Giovanni*, *The Barber of Seville* and *Elektra*.”

Outside of music, Bill enjoys golf, traveling and spending time with his family.



Brittany Lasch – Principal Trombone

With more than two decades of training and performance under her belt, trombonist Brittany Lasch has gained many fans of her talent. But perhaps none are as dedicated as her cat, Fudge, who monitors her practice daily. In fact, a video post of Fudge with Brittany while she plays the trombone went viral, with nearly 500,000 views.

“She lives for the trombone,” Brittany said. “She can’t get close enough to the bell when I practice.”

Brittany comes to Detroit after training throughout different cities in the United States. Originally from Park Ridge, Illinois, she moved to the East Coast for college, receiving her undergraduate degree at the Manhattan School of Music, a master’s degree at the Yale School of Music and her doctorate from Boston University. Though she now commutes from Ohio, she said she loves spending time in Detroit.

“The Detroit Opera House is stunning!” she said. “It reminds me of the Met in New York City where I spent so much of my time in college. I’m a city person and getting to come up to Detroit from Ohio a few times a week energizes me and makes the drive worth it every time.”

Outside of Michigan Opera Theatre (MOT), Brittany is a trombone professor at the College of Musical Arts at Bowling Green State University. She is also a passionate runner and has completed the Toledo Marathon twice and the Detroit Marathon this year.

Brittany is now in her second season with MOT and said the best part so far was the 2018 Gala with Renée Fleming.

“One of the songs she sang was ‘You’ll Never Know’ from the movie *The Shape of Water*, which had a few small jazz trombone solos,” she said. “It was fun for a brief moment to be directly collaborating with Ms. Fleming.”

Too Hot To Handel

THE JAZZ-GOSPEL MESSIAH • Saturday, December 14, 2019 at 7:30 PM



Student/Senior Dress Rehearsal Friday, December 13, 2019 at 11 am

Suzanne Mallare Acton, Conductor

FEATURING

Alfreda Burke, Soprano
Rodrick Dixon, Tenor
Karen Marie Richardson, Alto

Rackham Choir
Too Hot To Handel Orchestra
With the Too Hot Trio:
Marion Hayden, David Taylor and Alvin Waddles

Lighting Design: Kendall Smith
Stage Manager: Ellen Peck

Original Concept by Marin Alsop
Co-arranged and orchestrated by Bob Christianson and Gary Anderson

Too Hot To Handel is a co-production of Rackham Choir and the Detroit Opera House

The Concordia Orchestra of New York City commissioned *Too Hot To Handel* in 1993, from arrangers Bob Christianson and Gary Anderson. Since the first performance at Lincoln Center, crowds have smiled, cheered and danced in their seats (and sometimes in the aisles!). *Too Hot* captures the essential core of Handel's famous masterwork and reinterprets it with chords of rhythm and blues, jazz and gospel. The end result? A dynamic and uplifting celebration that must be experienced. Simply put: *Too Hot To Handel* is *Messiah* recreated.

Music on loan from the archives of the Concordia Orchestra, Marin Alsop, founding music director and conductor.

PART I

Sinfony
Comfort ye
Every valley
And the glory of the Lord shall be revealed
Thus saith the Lord
But who may abide the day of His coming
And He shall purify
Behold, a virgin shall conceive
O thou that tellest good tidings to Zion
For behold, darkness shall cover the earth
The people that walked in darkness
For unto us a child is born
There were shepherds abiding in the field
And suddenly there was the angel
Glory to God
Intermission

Part II

Rejoice greatly
Then shall the eyes of the blind be opened
He shall feed his flock
His yoke is easy
Behold the Lamb of God
Surely He hath borne our griefs **
All we like sheep have gone astray
Behold, I tell you a mystery
The trumpet shall sound
The Lord gave the word
Why do the nations so furiously rage
Hallelujah!

** with David Vaughn, bass-baritone



THE KRESGE FOUNDATION



RACKHAM CHOIR

With innovative repertoire, high artistic standards, enduring history, and community involvement, Rackham Choir is a vital part of Detroit's rich cultural landscape. Through Artistic Director Suzanne Mallare Acton's leadership, Rackham's repertoire ranges from classics to innovative multimedia productions combining live music with film, narration, and dance. Notable collaborations include the Detroit Symphony Orchestra, Michigan Opera Theatre, Detroit Chamber Winds and Strings, The Detroit Film Theatre, Mosaic Youth Theatre and Tuba Bach Festival. The choir regularly presents local premieres of works, often focusing on pieces with relevant social or historical contexts, delivering messages of peace and community. During the 2019-2020 season, Rackham is celebrating its 70th year of continuous operation, making it one of the longest-standing performing arts organizations in Detroit. And it looks forward to many more seasons of introducing the joy, excitement and healing power of choral music to audiences throughout the region.

Bob Christianson

(Co-arranger and Orchestrator)

Mr. Christianson is a musician, composer, arranger, and conductor. He has scored HBO's *Sex and the City* series, was nominated for an Emmy Award for his music for ABC Sports and scored the series *Wildlife*



Emergency for Animal Planet. Bob received his bachelor's degree from SUNY at Potsdam (Crane School of Music) and completed his graduate work in composition at the University of Michigan. After college, he started out in New York City as a musical director and conductor for Broadway shows, including *Godspell*, *The Magic Show*, and *Gilda Radner Live from New York*. In the concert arena he has had the good fortune to work on several projects with longtime friend Marin Alsop, his favorite being *Too Hot To Handel*, with co-arranger Gary Anderson.

Gary Anderson

(Co-arranger and Orchestrator)

Composer, producer, and artist Gary Anderson is acclaimed for his diversity, and he has accumulated a wide range of work to prove it. From the world-known themes of ABC and CNN to the critically acclaimed underscore for the animation of Ralph Bakshi and Matt Groening... from Frank Sinatra to Chaka Khan to Judy Collins. A summa cum laude graduate of the Berklee College of Music in Boston. Mr. Anderson began his career with a four-year tenure as a full-time professor at the world-renowned school. He was awarded his alma mater's Outstanding Achievement Award and was named one of the college's 50 outstanding graduates, along with fellow alumni Quincy Jones, Arif Mardin, Alf Clausen, and Gary Burton. In network and cable television, his music can be heard on ABC, CNN, CBS, PBS, and NBC: and not to forget Bart Simpson's favorite... the theme from *The Itchy and Scratchy Show*.

Suzanne Mallare Acton

From Handel's *Messiah* to contemporary jazz, Conductor Suzanne Mallare Acton is recognized for her versatility and dynamic style.

Her conducting credits range from Broadway musicals to opera and symphonic repertoire. Ms. Acton is the Artistic and Music Director of Rackham Choir, Chorus Master and Assistant Music Director for Michigan Opera Theatre, and Director of the Michigan Opera Theatre Children's Chorus. Under her leadership, Rackham Choir received the Governor's Award for Arts & Culture. She has been recognized by *Corp! Magazine* as one of Michigan's 85 Most Powerful Women and was one of the 2014 WJR's Women Who Lead. Ms. Acton has premiered *Too Hot To Handel* in Detroit, Chicago and Memphis.



Alfreda Burke

Alfreda Burke's vocal artistry has been described as "voluptuous, creamy and luxuriant" (*Chicago Tribune*). She has appeared in concert throughout North America and in Europe. She

made her Carnegie and Orchestra Hall debuts in Strauss' *Elektra* with the Chicago Symphony Orchestra led by Daniel Barenboim.

Highlighted performances include the Chicago Symphony at Ravinia under Erich Kunzel, Cincinnati Pops Symphony Orchestra, Detroit Opera House/DSO/Rackham Choir, Prague Philharmonic, Umbria Music Festival (Italy), TodiMusicFest, Miss World (China, UK, US), Chief Nkosi Zwelivelile Mandela, Miss World Beauty With A Purpose & Rise Against Hunger events, Gala (S.Africa 2017), Holders Season Gala (Barbados), Lancaster Festival, Corrales Cultural Arts Council (New Mexico), Grant Park Music Festival, Millennium Park Gala, Milwaukee Symphony Orchestra, Kennedy Center, Auditorium Theatre, Auditorium Theatre 125 Living the History, Chicago Opera Theater, Chorus Angelorum, Chicagoland Pops Orchestra, Siamsa na nGael, NATO Chicago Summit. Ms. Burke filmed the Prague PBS special, *Hallelujah Broadway*, recorded on the EMI/Manhattan label. Other recordings include her solo CD, *From the Heart*; Chicago Olympic 2016 Bid Anthem, "I Will Stand." A cycle of Paul Laurence Dunbar Songs was written for Ms. Burke by Dr. Edward Hart, College of Charleston (2015); and spiritual settings arranged for her by Belford Hernandez (2017). Ms. Burke received MM and BM degrees from Roosevelt University; she serves on the RU CCPA Advisory Board. She is honored to be a HistoryMaker and a permanent part of the collection at the Library of Congress. Visit www.sopranoalfredaburke.com, www.theHistoryMakers.org. Follow @AlfredaBurke17



Rodrick Dixon

Rodrick Dixon is a classical crossover artist who possesses a tenor voice of extraordinary range and versatility. His body of work covers 25 years of television, recordings, live theater and concerts, including PBS Specials *Three Mo' Tenors*, with



Victor Cook and Thomas Young; and *Hallelujah Broadway*, starring his wife, Alfreda Burke; filmed the title role of "The Dwarf" on DVD/Blue-ray with LA Opera and appeared at the Miss World Pageant broadcast from China and Washington, DC, on the E channel in 126 countries. He recently appeared in the Glenn Gould Foundation ceremony honoring Jessye Norman in Canada; in Turin, singing *The Flying Dutchman*; the annual Freedom Awards filmed at the Orpheum Theater in Memphis; "Noel, Noel" Christmas concert at Mississippi Boulevard Church for Fox 13 broadcast on Christmas Day; and *Martha & Snoop's Potluck Dinner Party* on VH1. His eclectic discography with Sony BMG, EMI and Naxos Records has delighted fans all over the world.

Marion Hayden

Born in Detroit, Marion Hayden is one of the nation's finest proponents of the acoustic bass. An early lover of jazz, Hayden was mentored by master trumpeter Marcus Belgrave and began performing jazz at the age of 15. She has performed with such jazz luminaries as Lionel Hampton, Nancy Wilson, Hank Jones, Benny Gholson, Frank Foster, Jon Hendricks, Regina Carter, and Geri Allen. She is co-founder of the touring jazz ensemble Straight Ahead. Hayden is on faculty at the Department of Jazz and Contemporary Improvisational Studies at the University of Michigan and has served as a clinician and adjudicator at colleges and universities across the country. Recent projects include: *Middle Passage Exiles*, a collaboration with 2015 Kresge Fellow, her husband, M. Saffell Gardner, and *I Sell the Shadow*, musical reflections of the touring art exhibit *30 Americans*.



Karen Marie Richardson

A native of the Chicagoland area, Karen Marie (though known nationally for her vocals) is a songwriter, actress, teacher, and musician. She has performed in *Too Hot To Handel* as the alto soloist (Auditorium Theatre, Chicago, and Detroit Opera House) for the last nine seasons. She is currently starring in the Off-Broadway sensation *Sleep No More* as jazz



chanteuse Stella Sinclair. There, she has sung duets with Pink and John Legend. Karen is scheduled to appear in the film adaptation of the Michael Jon Lachiusa musical *Hello Again*. You may have also seen Karen Marie on television, vocally supporting Grammy Award nominated artist Andra Day on *The Late Show with Stephen Colbert*, *The Wendy Williams Show*, *Good Morning America*, *CBS This Morning*, or *Live with Kelly*. She is featured on the pilot episode of HBO's *Vinyl*, directed by Martin Scorsese. She is one of the few artists to perform in Duke Ellington's *Queenie Pie* in the title role (Long Beach Opera and Chicago Opera Theatre). She also performed in the window of Barney's New York under the direction of Baz Luhrmann. She can also be seen on YouTube as a featured vocalist in a few "viral videos." She is currently a faculty member at Broadway Dance Theatre in Plainfield, New Jersey (voice). She holds a BFA in musical theater from Millikin University.

David Taylor

David Taylor studied percussion performance at the University of Cincinnati/College-Conservatory of Music, where his principal teacher was William Youhass. Other teachers include Salvatore Rabbio, Gordon Stout, and Tim Hagans. Since returning to Detroit, Mr. Taylor has performed shows at the Fox, Masonic, and Fisher theaters. In addition, he performs regularly with the Michigan Opera Theatre Orchestra and the Detroit Symphony Orchestra. He has been a member of Wayne State University's jazz faculty since 1991 and has toured Europe and South Africa with saxophonist Chris Collins. He has appeared on countless recordings, including work with Emmy award winning composer/producer Joseph LoDuca. David has taught at the Interlochen National Music Camp. He is a Vic Firth Artist.



Alvin B. Waddles

A native of Detroit, Alvin Waddles studied at Interlochen Arts Academy and the University of Michigan School of Music. He has worked in the fine



arts departments of the Detroit and Ann Arbor public school systems. Since 1994, he has served as Director of Music for Hope United Methodist Church in Southfield, MI. In addition to regular appearances at local venues and events such as the Dirty Dog Jazz Café, the Detroit Festival of the Arts, the Michigan Jazz Festival and the Detroit International Jazz Festival, he has traveled across the country and abroad both as a solo artist and as musical director for Cook, Dixon and Young, formerly of the Three Mo' Tenors.

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Follow us on Facebook and Twitter for more information about the choir, our education work, and our outreach efforts.

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 Kathy Boettcher
 Laura Casai
 Lacey Cooper**
 Joan Crawford
 Hannah Cressman
 Beth Deuel
 Michelle Drummond
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 Madeline Gecosky
 Avital Granot
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 Jennifer Pasha
 Judith Szeft
 Andrea Tawil
 Ayana Thomas

Diana Turner
 Ashley Wester
 Kim Witten
 Katie Worden

Alto

Maureen Abele
 Beth Adams
 Fran Bachmann
 Myriam Bobe
 Erica Brehmer
 Emily Eichenhorn
 Susan A. Fox
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 Anna Giammarco
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* Section leader
 ** Rackham intern
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 Chicago Choir

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 Velda Kelly
 Andrew Wu

VIOLIN II

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 Emily Barkakati
 Anna Bittar-Weller
 Jenny Wan

VIOLA

John Madison
 Scott Stefanko
 Jacqueline Hanson
 James Greer

CELLO

Jonathan Tortolano
 Andrea Yun
 Nadine Deleury
 David Huckaby

BASS

Derek Weller

SAXOPHONE

Christopher Collins
 Russell Mallare
 James Hughes
 Jose Mallare
 Mark Berger

HORN

Andrew Pelletier
 Carrie Banfield-Taplin
 Tamara Kosinski

TRUMPET

Rick Wolkins
 Gordon Simmons
 Michael Gause

TROMBONE

Vincent Chandler
 Brittany Lasch
 John Rutherford

TIMPANI

Dan Maslanka

PERCUSSION

John Dorsey

DRUM SET

David Taylor

PIANO

Alvin Waddles

ORGAN

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Marion Hayden

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UPCOMING EVENTS:

Celebrate Innovation

"Singing and Sipping: Bach's Cantata 29 and Coffee Cantata"
 Friday, March 13, 2020, at 7:30 pm
 First Presbyterian Church of Royal Oak
 Sunday, March 15, 2020, at 3:00 pm
 Orchard Lake Community Church

Celebrate Legacy

Let Us Entertain You:
 70th Anniversary Celebration Cabaret
 Friday, March 27, at 7:00 pm
 Italian American Banquet Center in Livonia

Celebrate Community

Voices of Tomorrow:
 The High School Vocal Intern Showcase
 Saturday, May 2, 2020, at 7:30 pm
 Kirk in the Hills Refectory in Bloomfield Hills

Find details and purchase tickets at rackhamchoir.org

Come Sing with Us! Auditions are held throughout the season. Contact info@rackhamchoir.org for more information

Rackham Choir is a 501(c)(3) organization.

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 Get involved today at
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MEET THE STARS!
 Join the MOTVA Divas & Divos and help make the
 cast, director, and conductor of each opera feel at
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MICHIGAN OPERA THEATRE

AVANTI SOCIETY

Ensuring the Future

Imagine a gift that outlives you, allowing future generations to experience and enjoy the world of opera and dance. That's the goal of The Avanti Society, Michigan Opera Theatre's planned gift recognition program.

The Italian word *avanti* means "ahead," or "forward." The Avanti Society at Michigan Opera Theatre represents a designated group of patrons Michigan Opera Theatre who have made plans to include the organization in their estates—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.

Avanti Society Members are Recognized:

- In "Bravo" opera and dance program books and the Annual Report.

Avanti Society Members are Invited:

- To exclusive special events and previews.

Michigan Opera Theatre is honored that so many patron have chosen to declare their membership in the Avanti Society and has designed a small lapel pin for members to wear proudly at Michigan Opera Theatre events.

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.

Please fill-out and mail in the confidential reply form to indicate your gift or contact
Angela Nelson-Heesch, Director of Development, at
313.237.3416 or anelsonheesch@motopera.org.

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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 October 31, 2018, more than \$25.7 million has been committed.

\$1 Million and above

Sarah and Doug[†] Allison
William Davidson Foundation
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Dance Education

Master Classes Offer Learning Opportunities

Learn from professional dancers when they come to Detroit to perform on the Opera House stage! This is a great opportunity for intermediate to advanced level dancers looking to learn from the professionals. Classes include The Joffrey Ballet, BalletMet, Malandain Ballet Biarritz, Dance Theatre of Harlem and American Ballet Theatre. Class styles and age restrictions vary from company to company. Information is posted on the website.

All classes are open to the public and free with a corresponding ticket stub or \$25 without a ticket stub, and take place in the Margo V. Cohen Center for Dance in the Ford Center for Learning at the Detroit Opera House. Pre-registration is required because of space limitations.

For information and to register, please go to www.michiganopera.org/learning/dance-education/



Enjoy Dance Film, Refreshments, and Discussion!

Dance lovers from all over Detroit come together for dance films, food, drink, and discussion on Tuesday evenings.

All dance films take place at the Detroit Opera House in the Ford Center for Learning in the Chrysler Black Box Theatre. A \$10 donation is payable at the door, and this includes refreshments. No reservations are required. For more information call 313-237-3251 or go to www.michiganopera.org/learning/dance-film-series/ for upcoming dates.

AUDITIONS AND OPPORTUNITIES

Michigan Opera Theatre thanks the 60+ families for taking time to support dance at the Detroit Opera House and allowing their dancers to audition for the annual presentation of *The Nutcracker*. MOT and BalletMet enjoy working with the local dancers to make the production extra special.

The Detroit Opera House is a stop for many major dance companies and programs on their nationwide audition tours. If you are looking for a summer program for your budding dancer, watch for audition dates in early 2019 for summer intensive programs including Pittsburgh Ballet Theatre School, artÉmotion Summer Intensive, BalletMet Dance Academy's Summer Intensive, Dance Theatre of Harlem, and many others. Dates can be found at www.michiganopera.org/working-with-us/dance-auditions/.

MICHIGAN OPERA THEATRE
Boutique

Visit us in the Ford Lobby on show nights to shop items and gifts specially designed and curated for lovers of opera, dance, and MOT.



the Peacock Room
Pop-Up Shop
Located in the Grand Lobby

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Accompanist
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Avery Boettcher, Soprano
Darren LeKeith Drone, Baritone
Katherine DeYoung, Mezzo-soprano
Allen Michael Jones, Bass

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Mezzo-Sopranos: Aja Dier, Olivia Johnson
Tenor: David Moan
Baritones: Branden C.S. Hood, DeVonte King
Pianist: Joseph Jackson
Percussionist: Marwan Aman-Ra

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Suzanne Mallare Acton, Director
Dianna Hochella, Assistant Director, Principal Chorus Conductor
Jane Panikkar, Preparatory Chorus Conductor
Twannette Nash, Chorus Administrator
Joseph Jackson, Principal Chorus Accompanist
Maria Cimarelli, Preparatory Chorus Accompanist
Emily Crombez, Theory Teacher

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John Grigaitis, Information Technology Manager

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Jon Teeuwissen, Artistic Advisor to Dance
Kim Smith, Dance Coordinator

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ADMINISTRATION

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Jean Posekany, Orchestra Librarian
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Heather DeFauw, Assistant Lighting Designer and Assistant Technical Director
Kevin Neuman, Assistant Technical Director
Dee Dorsey, Supertitle Operator
Shane O'Connor, Technical Assistant

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Mary Ellen Shuffett, Head of Wardrobe
Robert Martin, Head Flyman
Gary Gilmore, Production Electrician

IATSE Local #38, Stage Crew
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MICHIGAN
OPERA
THEATRE
CHILDREN'S CHORUS

The Michigan Opera Theatre Children's Chorus (MOTCC) is a

groundbreaking ensemble and the first of its kind for Metro Detroit children. Founded in 2007, the MOTCC, with children ranging from 8-16 years old, has charmed audiences of all ages, embracing diverse cultures and traditions in an extensive range of genres from folk songs to opera. Come see the MOTCC perform!

A Winter Fantasy: Holiday Concert and Fundraiser

Sunday, Dec. 15, 2019 4 p.m.

Join us for our annual showcase concert featuring beautiful choral music by the MOTCC. Tickets are \$30 for adults 18 and older, \$50 for box seats, \$15 for ages 5 and up, and free for children 4 and younger.

Concert at 1st Presbyterian Church, 529 Hendrie Blvd, Royal Oak

Sunday, Dec. 8, 2019 2 p.m.

MOTCC Staff

Suzanne Mallare Acton, Director
 Dianna Hochella, Assistant Director, Principal Chorus Conductor
 Jane Panikkar, Preparatory Chorus Conductor
 Twannette Nash, Chorus Administrator
 Joseph Jackson, Principal Chorus Accompanist
 Maria Cimarelli, Preparatory Chorus Accompanist
 Emily Crombez, Theory Teacher

Preparatory Chorus

Dasia Barnes
 Mario Butts
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 Rucha Joshi
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 Joanna Lin

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 Viraj Tathavadekar
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 Kailey Thomas
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Principal Chorus

Shanzay Ali
 Enzo Ballini Piedrahita
 Alexandra Beck
 Cooper Bush
 Mallory Childs
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 Stephanie Davidescu
 Tala Deeb
 Gabrielle Duso
 Tyler Edwards
 Nadim Ezzeddine
 Lillian Fellows

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 Elizabeth Garcia
 Nina Georgeff
 Hannah Gray
 Allan Grigsby
 Katie Hamilton
 Micah Hobbs
 Ava Kern
 Adam Kerr
 Molly Levin
 Anika Lopes
 Rebecca Lucksom
 Lauren Mattison

Riya Nambiar
 Natalie Nikolajevs
 Maria Panikkar
 Joslyn Phillips
 Elle Pierre
 Chiara Pirra
 Elizabeth Pryer
 Madeline Quint
 Charlotte Russell
 Anna Schultz
 Bridget Shene
 Andrianna Teftsis
 Aidan Thomas

Isabella Vesprini
 Sofie Warburton
 Grace Watson
 Brea Marie Willy
 Claire Wolfe
 Brigitte Zook



The Very Last Green Thing

The Very Last Green Thing – MOTCC Children's Opera

By Cary John Franklin

Presented at the Fisher Theatre inside the Fisher Building at 3011 W. Grand Blvd, Detroit

A timeless environmental message of hope makes *The Very Last Green Thing* a must-see for all ages! Joining MOTCC will be the Michigan Science Center sharing a 15-minute interactive presentation about what we can do to be good stewards of our planet. Volunteers will be invited on stage to help demonstrate different scenarios.

Student Dress Rehearsal

Friday, April 24, 2020 at 11 a.m. in the Fisher Theatre
 Tickets must be purchased in advance at the Detroit Opera House box office: \$10/Student;
 1 FREE Chaperone Ticket for every 10 tickets

Public Performance:

Saturday, April 25, 2020 at 2:30 p.m., Fisher Theatre

MOTCC's Earth Day Celebration begins at 1:30 p.m. in the Fisher Theatre lobby with family-friendly activities.

Tickets include parking:

Premium Seats: \$55 • Adult: \$40 • Children: \$15

For more information about the MOTCC and to order tickets visit www.motcc.org or contact MOTCC Chorus Administrator, Twannette Nash at TNash@motopera.org

MICHIGAN OPERA THEATRE



In remembrance of our founder and long term general director,
The David DiChiera Artistic Fund
has been established to support and honor his artistic vision.

This fund enables Michigan Opera Theatre to produce compelling opera, present innovative dance, and engage with thousands of students and members of our community through our educational and outreach programs. Most importantly, it allows MOT to preserve David's legacy and his dedication to the young people of Southeast Michigan and young emerging artists from all over the country. To contribute or for more info, please visit www.michiganopera.org or contact **Colin Knapp, Manager of Donor Engagement at 313.965.4271 or cknapp@motopera.org.**

Michigan Opera Theatre gratefully acknowledges the generous corporate, foundation, and individual donors whose gifts to The David DiChiera Artistic Fund were made before June 30, 2019.

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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/get-involved/volunteers/ or call Colin Knapp at (313) 965-4271 or email cknapp@motopera.org. 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

MOTVA Committees, Chair(s)

Dance Films, Larry Glowczewski
Divas and Divos, Helen Arnoldi-Rowe
Opera House Tour Guides, Myrna Mazure
Opera League, Dodie David
Publicity, Annette Marchesi
Secretary, Nancy Moore
Special Events, Gwen Bowlby, Don Jensen
& Curtis Posuniak
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General Information

PHOTOGRAPHY, RECORDING & COMMUNICATIONS DEVICES

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

IN CASE OF EMERGENCY

Doctors and parents are advised to leave their seat location (located on ticket) and our emergency number, (313) 237-3257, with 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.

ATM's

Located in the Ford lobby of the theatre and the John R Street lobby of the Detroit Opera House Parking Center.

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.

IMPORTANT CONTACT INFORMATION

Website www.MichiganOpera.org
EMERGENCIES (313) 237-3257
Michigan Opera Theatre (313) 961-3500
General Information (313) 961-3500
Lost and Found (313) 961-3500
Ticket Office (313) 237-7464
Theater Rental Information (313) 961-3500
Detroit Opera House Fax (313) 237-3412
Press and Public Relations (313) 237-3403
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