

SPRING 2017 DANCE SEASON

BRAVO

Common Ground
MARCH 4

A Cinderella Story
MARCH 18-19

Alvin Ailey American
Dance Theater
APRIL 21-23

MICHIGAN
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BRAVO

The Official Magazine
of Michigan Opera Theatre

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Spring 2017

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Welcome to the Detroit Opera House and the second half of our 2016-17 dance season sponsored by our friends at the Lear Corporation. We are delighted to present distinct performances featuring Eisenhower Dance, performing with ezdanza and State Street Ballet, the Royal Winnipeg Ballet and the return of the Alvin Ailey American Dance Theater.



This season is bittersweet for us, as we honor the memory of our longtime Director of Dance, Carol Halsted, in whose name we dedicate the Eisenhower performance. Carol was instrumental in planning major dance seasons and events during her more than decade of service to Michigan Opera Theatre (MOT). Her work included nurturing our partnerships with leading dance companies that have enabled us to present exceptional dance performances in Metro Detroit.

We are pleased to affirm our commitment to dance programs that take place beyond the Detroit Opera House through community partnerships that extend into schools and stages throughout the region. We are currently in the second year of our three-year partnership with University Musical Society. Together, we presented the Mark Morris Dance Group in October and will share the Alvin Ailey *Revelations* Residency with the Ann Arbor community at Scarlett Middle School in March. Further, we are pleased to partner with Ballet Detroit, a dance school in residence at the Opera House for young aspiring dancers under the artistic leadership of Sergey Rayevskiy, supported in part by the Greater Wayne County Chapter of the Links. These are examples of exceptional dance activities taking place in our region that we will continue to nurture and celebrate in future seasons.

There are a number of significant upcoming announcements, including the announcement of our 2017-18 season that will highlight an expanded range of dance presentations. In addition, next season will feature Stephen Lord, our Principal Conductor, leading several opera presentations. MOT seeks to build on the solid foundation laid by our founder David DiChiera and to strive for even greater artistic success going forward. A subscription insures that you experience all the exciting performances, offers preferred seating along with early access to special events, giving you the best value over single ticket purchases.

Finally, I wish to invite you to a very special evening on May 19, 2017 for the DiChiera Grand Salute. This will mark a capstone event for our founder David DiChiera. It will be a star-studded performance with artists from around the globe sharing their incredible artistry. This is a once-in-a-lifetime opportunity you won't want to miss.

We hope you enjoy today's performance and will join us again and again!

Warm wishes,

Wayne S. Brown
President and CEO, Michigan Opera Theatre



CELEBRATING THE DICHIERA LEGACY

16 | 17 SEASON

Join in this season-long tribute to our founder, David DiChiera. Please be sure to mark your calendar, as you won't want to miss a moment of this historic season!

David DiChiera

Cyrano

SAT. MAY 13, 2017 - 7:30 P.M.

WED. MAY 17, 2017 - 7:30 P.M.

SAT. MAY 20, 2017 - 7:30 P.M.

SUN. MAY 21, 2017 - 2:30 P.M.

Detroit Opera House

Grand Salute

May 19, 2017

Michigan Opera Theatre will honor Founder and Artistic Director David DiChiera with a "Grand Salute" tribute concert as he transitions to Artistic Director Emeritus at the end of the season. The event will be a star-studded performance featuring artists from around the globe whose careers have been impacted by Dr. DiChiera. The performance will be followed by a sponsorship dinner at the Detroit Athletic Club and a "Bravo Salute" young patron party in the Detroit Opera House and coincide with a major legacy announcement. For tickets and additional information visit www.michiganopera.org.

Michigan Opera Theatre
presents

Common Ground

March 4, 2017

Eisenhower Dance

Laurie Eisenhower, Artistic Director
Stephanie Pizzo, Co-Artistic Director
Executive Director: Nannette Mazich
Company Manager: Jake Hooker
Lighting Direction: Joshua Paul Weckesser
Assistant Lighting Direction: David Goodman-Edberg
Production Support: Bread & Roses Productions

State Street Ballet

Executive/Artistic Director: Rodney Gustafson
Managing Director: Tim Mikel
Associate Director: Leila Drake
Ballet Masters: Marina Fliagina, Gary McKenzie
Company Manager: Denise Grimm
Wardrobe Director: Nicole Thompson

ezdanza

Artistic Director: Edgar Zendejas
General and Administrative Director: Laurence Paré-Séguin
Coordination: Julien Gagnon
Artistic Assistant: David Rancourt
Agent, Cusson Management: Valérie Cusson

Eisenhower Dance would like to thank Margo Cohen-Feinberg and Robert Feinberg, David DiChiera, Wayne Brown, Kim Smith, David Osborne, Dan Brinker and the Detroit Opera House for their support of this production.

This program is dedicated to the memory of Carol Halsted, who was instrumental in the founding and development of Eisenhower Dance. A major force behind the scenes of the dance community in Detroit, Carol mentored, influenced, taught, and supported dance artists for many decades. Her bright mind, tenacious spirit, and support for dance will be missed by all.

—Laurie Eisenhower, Stephanie Pizzo
and the Eisenhower Dance Family



PHOTO: DAVID BAZEMORE

Common Ground is generously sponsored by
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2016-17 DANCE SEASON
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THE MICHIGAN COUNCIL FOR ARTS AND
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PROGRAM

(con)version

Choreography: Cassandra Taylor Newberry
 Music: The Junkman and Thomas Newman
 Lighting Design: David Goodman-Edberg and Joshua Paul Weckesser
 Costume Design: Nicole Thompson
 Dancers: *State Street Ballet*- Thomas Fant and Meredith Harrill with Anna Carnes, Ryan Camou, Leila Drake, Emma Nelson, Nikki Pfeiffer, John Christopher Piel, Nickolas Topete, Mauricio Vera

(con)version premiered in 2010 at Regional Dance America in North Carolina and was re-staged for State Street Ballet in 2016.

Bolero, revisited

Choreography: Laurie Eisenhower
 Music: *Bolero* by Maurice Ravel
 Lighting Design: Kenneth Keith
 Costume Design: Laurie Eisenhower
 Costume Consultation and Construction: Shari Bennett
 Dancers: *Eisenhower Dance*- Lindsay Chirio-Humenay, Andrew Cribbett, Alex Hlavaty, Katharine Larson Shapira, Brooke Mainland, Molly McMullen-Wert, Rachel Pawson, Cheyenne Phillips, Matthew Schmitz, Michael Teasley III, Daniel Wentworth, Katie Wiley

Bolero, revisited premiered as part of Eisenhower Dance's *The Light Show* production, which was co-commissioned by the Detroit Opera House and the Wharton Center for the Performing Arts. It premiered at the Detroit Opera House January 31, 2015.

–Intermission–**Common Ground**

Choreography: Edgar Zendejas
 Music: *The Four Seasons, recomposed* by Max Richter after Antonio Vivaldi
 Lighting Design: David Goodman-Edberg and Joshua Paul Weckesser
 Costume Design: Ben-Oni Cortes
 Dancers:
Eisenhower Dance–Lindsay Chirio-Humenay, Andrew Cribbett, Alex Hlavaty, Katharine Larson-Shapira, Molly McMullen-Wert, Matthew Schmitz, Michael Teasley III, Katie Wiley
ezdanza–Véronique Giasson, Sara Harton, Benjamin Landsberg, Jordan McHenry, François Richard, Nikki Pfeiffer
State Street Ballet–Ryan Camou, Anna Carnes, Leila Drake, Thomas Fant, Meredith Harrill, Deise Mendonça, Nickolas Topete, Mauricio Vera

Common Ground is generously sponsored by Margo Cohen-Feinberg and Robert Feinberg.

COMPANY HISTORY

Eisenhower Dance has spent the last 25 years giving life to the repertoire of internationally known choreographers, as well as the highly acclaimed work of Artistic Director Laurie Eisenhower. Established in metro Detroit by Eisenhower in 1991, the Company presents an annual subscription series and tours internationally. The company has performed works by the renowned choreographers Edgar Zendejas, David Parsons, Lar Lubovitch, Ron de Jesus, Gina Patterson, Lauren Edson and Harrison McEldowney, to name a few. The Company's mission of collaboration has resulted in performances with Michigan Opera Theatre, the Great Lakes Chamber Music Festival, the Warren Symphony, the Immigrant Suns, Detroit Chamber Winds & Strings, the Rackham Symphony Choir, the Motor City Lyric Opera and the Toledo Opera, among others. Eisenhower Dance has produced several full-evening length touring productions, including *Motown in Motion*, a visual salute to the tunes that made Motown Records famous; *The Rite of Spring* set to Igor Stravinsky's iconic score; and the Company's newest production, *The Light Show*, which pairs four choreographers with four lighting designers for a visually stunning evening of dance. Considered by many critics to be one of the finest contemporary dance companies in the nation, Eisenhower Dance has received overwhelming critical acclaim: "stunning" (Gloria Shay, Holland Sentinel), "intelligently crafted repertoire" (Susan Isaacs-Nisbett, Dance Magazine), "dance that touches the soul" (Susan Hall-Balduf, Detroit Free Press), "an eye-popping production" (David Lyman, Detroit Free Press), and "a hearty, no-nonsense way of moving" (Jack Anderson, The New York Times). The Company will culminate this season with performances at the prestigious Tel Aviv Performing Arts Center in Israel and several cities in Poland.

ezdanza is an ensemble of talented dancers that perform the work of Mexican-born choreographer Edgar Zendejas. Founded in January 2006 by Zendejas, along with dancers Julien Gagnon and Neelanthi Vadivel, the company's focus is on research, creation and dissemination. Edgar Zendejas has over 17 years of experience as a choreographer and he continues to fulfill demands choreographically in Canada and abroad. *ezdanza* has performed at Jacob's Pillow Dance Festival, Douglas Anderson School of the Arts (Jacksonville, FL), Alabama School of Fine Arts (Birmingham, AL), Art and Culture Center of Hollywood, Florida, Busan International Beach Dance Festival (South Korea), Guelph Contemporary Dance Festival (Ontario), Festival Danse Encore, Festival des Arts de St-Sauveur, and Domaine Forget (Quebec), Dance Sampler, APAP (New York City), and Festival Danza UNAM (Mexico City). The vision of *ezdanza* is to reach audiences with multiple messages through contemporary dance and to convey each individual to a place of deeper recognition according to their own personality and cultural background.

State Street Ballet is a vibrant, innovative professional ballet company based in Santa Barbara, California. Founded in 1994 by former American Ballet Theatre dancer Rodney Gustafson, the company combines the discipline and timeless elegance of classical ballet with updated, cutting-edge choreography, producing original works that satisfy today's diverse audiences. By melding familiar storylines with exciting dance movement and multi-media visuals, the company gives each tale a

modern and unique twist, introducing dance as mainstream entertainment while honoring classical traditions. Choreographers whose works have been performed by State Street Ballet include Robert Battle, Autumn Eckman, Peter Pucci, Margo Sappington, Josie Walsh, and Edgar Zendejas, as well as the legendary Agnes de Mille and George Balanchine. Innovative new works draw from a team of visionary resident choreographers including Artistic Director Rodney Gustafson, Emmy Award winner Robert Sund, and renowned New York-based choreographer William Soleau. State Street Ballet tours both nationally and internationally, boasting a 90% rebooking rate, rave reviews, and standing ovations around the world. The summer of 2015 saw the company embark on a nine-week tour throughout China, performing *Beauty and the Beast* in 25 different cities - a crowning achievement of State Street Ballet's 20th Anniversary Season.

EISENHOWER DANCE ARTIST BIOGRAPHIES

Laurie Eisenhower, Artistic Director, received her BAE and MFA degrees in dance from Arizona State University. In the early years of her career, she danced with various dance companies and choreographers, most notably, Pilobolus Dance Theatre, Chen and Dancers, Mel Wong, and David Parsons. In 1991, she formed Eisenhower Dance, which has grown from a small ensemble into an internationally touring company. She has created over 100 dances for E/D and has collaborated with numerous artists and organizations, such as the Great Lakes Chamber Music Festival, Detroit Chamber Winds and Strings, Warren Symphony and Michigan Opera Theatre. She has received frequent grants and honors for her work, including the Artserve Michigan Governor's Arts Award, the 2012 Kresge Artist Fellowship and Oakland University's 2016 MaTiDa Award for her outstanding contributions to the field of dance.

Stephanie Pizzo, *Co-Artistic Director*, performed for 20 years as a dancer with the Company. She moved up through the ranks assuming the roles of Assistant Director, Associate Artistic

Director and now Co-Artistic Director. She is a resident choreographer for Eisenhower Dance and has staged works by Laurie Eisenhower or set her own on numerous companies and universities throughout the United States. Most recently, she presented her work at three international dance festivals in Poland. Stephanie Pizzo is a native of Clinton Township, Michigan and holds a Bachelor of Arts with an emphasis in Dance from Oakland University. In 2009, she received a Distinguished Alumni or "MaTiDa" award from the Department of Music, Theatre and Dance. Currently, Ms. Pizzo is a special lecturer in dance at Oakland University. This year marks her 26th season with Eisenhower Dance.

Lindsay Chirio-Humenay, *dancer*, began her training at a young age as both a dancer and a gymnast. She graduated from Oakland University with a BA in Dance. Lindsay apprenticed with Eisenhower Dance for two years and, in 2014, was promoted to a company dancer. Her training includes studies with Dayton Contemporary Dance Company, Complexions Contemporary Ballet and Eisenhower Dance. She has had the opportunity to perform works by Ron De Jesus, Gina Patterson, Paul Christiano, Gabrielle Lamb and Ahmad Simmons, among others.

Andrew Cribbett, *dancer*, originally from Thomasboro, Illinois, began his dance training at the age of six. He trained with Christine Rich and Luciana Rezende at the Christine Rich Studio Dance Academy and Performing Arts Center in Savoy, Illinois. At the age of 16, he received a full scholarship to The Washington School of Ballet in Washington D. C. He attended Duke Ellington School of the Arts to finish his senior year of high school. Andrew has received scholarships to attend summer intensives at Washington School of Ballet, Hubbard Street Dance Chicago, The Rock School of Ballet in Philadelphia, and Faubourg Ballet Chicago.

Alex Hlavaty, *dancer*, grew up in southeastern Michigan, beginning his formal dance training at age six. He graduated with a BFA in Dance and a minor in Creative Writing from Western Michigan University in May 2015. While

at WMU, he performed choreography by Lauren Edson, Gerald Arpino, Peter Chu, Gabrielle Lamb, Antony Tudor and Ohad Naharin. Alex performed at the Kennedy Center in Washington D.C. during the American College Dance Festival Association in 2012 and was fortunate to be able to study dance in New York City with Gibney Dance and in Montréal with O Vertigo and Les Ballets Jazz de Montréal.

Molly McMullen-Wert, *dancer*, began her dance training at South Dayton School of Dance in Dayton, Ohio. While there, she was able to train and dance frequently with Dayton Contemporary Dance Company members. Molly has attended various summer intensive programs including Ballet Chicago, DCDC, Parsons Dance, Paul Taylor and Hubbard Street Dance Chicago. She has performed in several RDA ballet festivals and in 2006 received the Jeraldyn Blunden Award, which allowed her to attend the National Craft of Choreography Intensive on full scholarship. She graduated from Point Park University Magna Cum Laude in 2012 with a BFA in Dance.

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

Katharine Larson Shapira, *dancer*, grew up dancing under Sheryl Rowland in Kingwood, TX. She graduated Summa Cum Laude from the University of Arizona with a BFA in Dance and a minor in Chemistry and was the recipient of the Gertrude Shurr Modern Dance and Costume Manager Triple Threat awards. Katharine has performed works by Ann Reinking, Mia Michaels, Bella Lewitzky, Ron De Jesus, Jamey Hampton, Gina Patterson, and Harrison McEldowney, among others. She has trained at the Juilliard

School, LINES Ballet, and Thodos Dance Chicago. Previously, Katharine performed with Thodos in their New Dances Concert and with Artifact Dance Project on a tour throughout China.

Michael Teasley III, *dancer*, was born and raised in Detroit, Michigan. He began his dance training under the Direction of Jeri Sterrett at Jazz and Spirit Dance Theater of Detroit. In 2009, he enrolled in the Dance Program at Oakland University where he performed with Oakland Dance Theatre and OU Repertory Dance Company. Since then he has appeared as an apprentice and guest dancer with Eisenhower Dance and toured to Poland with the Company in July 2014. He was promoted to company member in 2015.

Brooke Mainland, *apprentice*, was born and raised in Wisconsin where she began her formal dance training. She holds a BFA in Dance from University of Arizona where she studied with Melissa Lowe, Michael Williams, Amy Ernst, Douglas Nielsen, James Clouser and Elizabeth George. Upon graduating, she apprenticed with Thodos Dance Chicago, where she trained with many artists including teachers with Hubbard Street, Visceral, and River North dance companies. In 2015, she traveled to Europe to assist Sam Watson at the Tanz Danza Dance Festival in Bolzano, Italy.

Rachel Pawson, *apprentice*, hails from Alma, Michigan. She started her dance career at DuHadway Dance Dimensions where she trained from age three until graduating from high school in 2013. She was a member of Oakland University's Repertory Dance Company where she performed in works by Ron de Jesus, Bryan Strimpel and Chien Ying. Rachel had the opportunity to dance and perform in Europe when she studied abroad for three weeks in Berlin, Germany. She recently completed her BA degree in Dance from Oakland University.

Cheyenne Phillips, *apprentice*, originally from Troy, IL, began her dance training under Rena Storm, studying the Cecchetti Method. She graduated summa cum laude with a BFA in Dance from Webster University.

She has had the opportunity to perform works by Antony Tudor, Jose Limon, Michael Uthoff, Monica Newsam, Dianne McIntyre, and with James Robey Dance at the Museo Soumaya in Mexico City, Mexico. She has attended the Hubbard Street Dance Chicago Summer Intensive Program and the ArcDanz Summer Intensive in Puebla, Mexico.

Daniel Wentworth, *apprentice*, began dancing in high school and, upon graduation, was awarded the Norma Sneller Scholarship of Artistic Excellence for his heavy involvement in Madrigals Choir, Theatre, and Dance. Later, he graduated as a scholarship student from Grand Valley State University with a BA in Dance and Mathematical Sciences. He has worked with choreographers Eddy O'Campo,

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Take Ueyama, Brian McSween and Mike Esperanza, among others, and has studied with Thodos Dance Chicago, Gallim Dance Company, and the Joffrey Ballet School's New York Summer Intensive.

Katie Wiley, *apprentice*, received her early training at the Young People's Ballet Theatre in Flint, MI. In 2014 she graduated from Butler University with a BA in Dance Pedagogy and Psychology. While with Butler Ballet she performed works by Derek Reid, Susan McGuire, and Cynthia Pratt. Katie has also attended summer programs with Hubbard Street Dance Chicago, Giordano Dance Chicago, Joffrey Ballet and Carolina Ballet.

ezdanza ARTIST BIOGRAPHIES

Edgar Zendejas, *Artistic Director*, was born in Mexico and drawn to the United States where he received a bursary to study at the United States International University in San Diego. Edgar's interpretive career began in Chicago where he performed with Hubbard Street Dance Chicago and Giordano Jazz Dance. In the early nineties, Edgar joined Les Ballets Jazz de Montreal, now BJM Danse, where he found himself evolving as an artist and choreographer. After the successful premiere of Zendejas's first work, "Breve Enlace," Louis Robitaille, artist director of BJM, promoted Edgar to associate choreographer. His most notable works are from Jacob's Pillow, Cedar Lake Contemporary Ballet, Ballet Hispanico, DanceWorks Chicago, Luna Negra Dance Theater, State Street Ballet, Richmond Ballet, Northwest Dance Project and Ballet de Monterrey, Mexico. Edgar Zendejas's North American acclaim continued to grow: he won the Hubbard Street 2 National Choreographic Competition in 2010, competed as a finalist for the Milwaukee Ballet's choreographic competition "Genesis" in 2011, and won the Outstanding Choreographer Award from Youth American Grand Prix in 2012. In January 2006, he co-founded *ezdanza*. As the company expands, Zendejas is able to explore new areas of choreographic collaboration and direction such as

"ENTRESORT," a collaborative creation celebrating the 25th anniversary of Starlight Contemporary Circus, Switzerland. "Meandre" and "Colibri" are two of Zedejas' most recent creations as director, in collaboration with the Ecole Nationale de Cirque in Montreal, in September 2014-16.

David Rancourt, *Assistant Director, Rehearsal Master and Choreographer*, a native of Abitibi-Témiscamingue, has been living in Montreal since the summer of 1999. He received his professional contemporary training from Les Ateliers de Danse Moderne de Montréal. Immediately following his graduation in 2003, he joined La Compagnie Marie Chouinard and worked there for three years. Since then, David has been performing works by Sylvain Émard, José Navas, Annie Gagnon, Chanti Wadge and Paula de Vasconcelos, among others. In addition to working as a performer, choreographer and modern dance instructor, he practices thai-yoga massage and Qigong, a discipline he has studied for many years with Marie-Claude Rodrigue. In recent years, David's artistic approach has begun to diversify as he occupies different roles (teacher, performer, choreographer and collaborator) on various projects.

Véronique Giasson, born in Montreal, graduated from L'École supérieure du Québec and danced with Le Jeune Ballet du Québec from 2005 to 2008. Véronique made her professional debut in 2008 as an apprentice with *Cas Public* and following that, she was hired by BJM Danse for a six-month contract. In 2011-2012, she danced with the *Ballett des Saarländischen Staatstheater*, a national theatre in Germany. She currently works freelance on various projects and for many companies such as *ezdanza*, *Compañia Tania Perez Salas* and *Ballet Ouest*. Since 2014, she performs various works and tours regularly with the reputed *Compagnie Marie Chouinard*.

Sara Harton, a native from Quebec City, graduated from L'École Supérieure de Ballet Contemporain de Montréal. She received several scholarships and awards for excellence including the Lieutenant Gouverneur

of Québec's award of distinction. She was a member of Le Jeune Ballet du Québec, during which time she interpreted creations by many renowned choreographers. In 2006, she joined Les Ballets Jazz de Montréal (BJM Danse) for three seasons. In 2009, she joined *ezdanza* and since 2010, she has also been part *Danse K par K*, *PPS Danse* and the *7 fingers*.

Jordan McHenry, born and raised in Colorado Springs, is an alumnus of The Colorado Jazz Dance Company, directed by Zetta Alderman. Jordan has trained internationally at programs including River North Chicago, Jacob's Pillow, Alonzo King's LINES Ballet, San Francisco Conservatory of Dance as well as Springboard Danse Montreal. He is privileged to have performed repertory by King, Darrell Moultrie, Crystal Pite, Jiri Kylian, William Forsythe, Martha Graham and Ohad Naharin. A graduate of The Ailey School/Fordham University BFA program in New York City, he has performed in *Ailey's Memoria* alongside Alvin Ailey American Dance Theater and danced in The Holland Dance Festival with The Ailey School. Other international performances include the Tramway Theater in Glasgow, Teatro Del Elfo in Milan and CODA Dance Festival in Oslo. Jordan's professional credits include Montreal-based companies *ezdanza*, *Jose Navas/Company Flak* and *Cas Public*. Jordan joined the cast of *Cirque Du Soleil's Zumanity* in 2010.

Benjamin Landsberg, Toronto-born contemporary dancer and independent choreographer, completed his BFA in dance from Ryerson University. He has performed and collaborated with *Typecast Dance Company*, *MOVE: the company*, *Compagnie Flak*, *ProArteDanza*, *ezdanza* and *Landerer & Company*, and toured worldwide. He has danced in works by Darryl Tracy, D. A. Hoskins, Robert Glumbek, Roberto Campanella, Emily Molnar, Joshua Beamish, Hanna Kiel, Laurence Lemieux, Jose Navas, and Felix Landerer, among many others. As a choreographer, Landsberg's work has been commissioned and presented by *ProArteDanza*, *Festival Quartiers Danses*, and *Dance Ontario*.

Nikki Pfeiffer, originally from Santa Barbara, CA, has received awards from the Santa Barbara Dance Alliance and the city of Santa Barbara for her accomplishments in dance. In 2013, she graduated from California Institute of the Arts, attaining a BFA in Dance and Choreography with additional training abroad on scholarship in Barcelona, Spain. Some of Nikki's various performance experiences include works by Ohad Naharin, Twyla Tharp, Daniel Charon, Glen Eddy, and Colin Connor. Nikki joined Santa Barbara Dance Theater in 2015 and during her two seasons with the company she has performed works by Christopher Pilafian, Edgar Zendejas, Emily Schoen, and Joshua Beamish.

François Richard, from Moncton, New Brunswick, began his dance training at the DancEast Dance Centre. In 2004, he was invited to attend the Royal Winnipeg Ballet School where he graduated with honours in 2006. Since then, his career has taken him across Canada, the United States and Europe, dancing for professional companies such as Canada's Royal Winnipeg Ballet, Les Grands Ballets Canadiens de Montréal, Atlantic Ballet Theater of Canada, principal at Ballet Ouest de Montréal, Sinha Dance, Viruo Dance and José Navas / Compagnie Flak. In 2011 he was part of the short

film *ORA*, produced by the NFB and nominated for a Genie award as best live action drama in 2012. François also teaches at schools and companies in both Moncton and Montreal, including Concordia University, Ballet Ouest de Montréal, DancEast Dance Center, Atlantic Dance Academy and Dance Virtuosa. He began collaborating with *ezdanza* in January 2013

STATE STREET BALLET ARTIST BIOGRAPHIES

Rodney Gustafson, *Executive and Artistic Director*, founded State Street Ballet in 1994 after a successful performing career with American Ballet Theatre. He holds Bachelor's and Master's degrees in Business Administration and Organizational Management, and combining these skills with the experiences of a performing career has allowed him to build a successful ballet company respected for its versatility, artistic excellence, and intelligently-designed productions. His innovative approach, mastery of the classics, and business savvy have empowered State Street Ballet to become an internationally acclaimed dance company that tours throughout the world. As a dancer with American Ballet Theatre, Mr. Gustafson worked with many of the greatest

dancers and choreographers of the time, including Mikhail Baryshnikov, Alvin Ailey, George Balanchine, Rudolf Nureyev, Jerome Robbins and Antony Tudor. He appeared in the films *The Turning Point* and Baryshnikov's *Nutcracker*, and performed in several *Live from Lincoln Center* specials airing on PBS. During his tenure as Artistic Director of State Street Ballet, Mr. Gustafson has created many original full-length ballets for the company, including *The Nutcracker*, *Romeo and Juliet*, *Cinderella*, *A Midsummer Night's Dream*, and *The Jungle Book*.

Leila Drake, *Associate Artistic Director*, from Santa Cruz, CA, is a graduate of UC-Santa Barbara with a double major in Art History and Film Studies. Since joining State Street Ballet in 2005 she has performed in nearly every production in the company's repertoire, including the principal roles in *Carmen*, *An American Tango*, *Carmina Burana*, *Appalachian Spring*, and *Scheherazade*. Leila has been a featured soloist in works by Robert Battle, Autumn Eckman, Josie Walsh, and Edgar Zendejas, appeared as a principal Guest Artist with The Ithaca Ballet in their full-length *Swan Lake*, and was the recipient of the 2016 Apogee Award for Excellence in Dance Performance for her work in *Common Ground*, *Carmina Burana*, and *The Nutcracker*.

The March 4th performance is dedicated in memory of Mrs. Carol Halsted, Michigan Opera Theatre Director of Dance from 2002 - 2014.



As Michigan Opera Theatre's Director of Dance, Carol Halsted's passion brought years of world-class performances, master classes and community events to Detroit. Her dedication to planning major dance seasons and dance-related special events turned MOT into the premier dance presenter in the city. Carol represented MOT at all of the major dance conferences throughout the years, including the Jacob's Pillow Dance festival every summer. Her career ranged from early years as a dancer, to running her own dance company, to serving as Chair for the Oakland University Department of Music, Theatre and Dance. She was the publisher of "The Power and Passion of Dance," a dance photography collection, and established the Halsted Gallery in Birmingham, Mich. with her husband, Tom, showcasing fine art in photography. Other accomplishments include President of the American College Dance Festival Association, Michigan Dance Teacher of the Year, Editor of the Detroit Dance News, Grant reviewer for the Michigan Council for the Arts and Cultural

Affairs, recipient of the Oakland University Faculty Recognition Award, the Wayne State Alumni Arts Achievement Award, Michigan Dance Council Lifetime Achievement Award, American College Dance Festival Award for Outstanding Service and founding Board Member of the Eisenhower Dance Ensemble. Carol represented Michigan Opera Theatre and dance with all of her heart, and we are grateful for her lifelong contributions. In honor of her commitment and all that Carol had contributed, the March 4, 2017 performance of *Common Ground* is dedicated to her memory. Carol Halsted, 1940-2017.

Kassandra Taylor Newberry, *Choreographer*, graduated magna cum laude with a BFA degree in Dance from Point Park University. She has choreographed and performed throughout the United States, Austria, Germany, and Italy. Mrs. Newberry has won numerous choreography awards: National Choreographic Recognition Award; Choreography Connection Award; Project Tier Outstanding Choreography Award; Outstanding Choreographer for Youth America Grand Prix and Monticello Choreography Award. Mrs. Newberry was a trainee with Alonzo King's LINES Ballet, Ballet Mistress and Education Director for Salt Lake Ballet Conservatory, and Ballet Mistress for High Point Ballet and Winston Salem Festival Dance Center. She has danced professionally with Winston Salem Festival Ballet, Dance Theatre of Pittsburgh, and Pillow Project Dance Theatre, and teaches at numerous summer programs around the country including Alonzo King's LINES Summer

Intensive. She has been the Assistant Director of Operations for National Choreographic Intensive, and in the spring of 2012 was commissioned to create a dance flash mob of 2,000 dancers from across the US to be performed in Montreal, Canada. She currently resides in Florida as a freelance dancer, teacher and choreographer.

Ryan Camou, from Honolulu, HI, received his dance training from Hawaii State Ballet and San Francisco Ballet School before becoming an apprentice with Houston Ballet where he was featured in Trey McIntyre's *Touched*. Since joining State Street Ballet in 2005, he has performed principal and soloist roles in nearly every ballet in the company's repertoire, with Don Jose in William Soleau's *Carmen* being one of his most dramatic. Ryan also danced with Smuin Ballet for three seasons, and performed with Gustavo Dudamel and the LA Philharmonic with Barak Ballet.

Anna Carnes, born in Santa Monica, CA, trained with Santa Clarita Ballet and is a recipient of the Solo Seal Award from the Royal Academy of Dance. She holds a BFA in Dance from UC Irvine, where she was a member of Donald McKayle's Etude Ensemble. Anna performed Principal and Soloist roles with Oakland Ballet, Peninsula Ballet Theatre, and Menlowe Ballet before joining SSB in 2012. She has been featured in works by Edgar Zendejas and William Soleau, and performed the role of "Lead Fairy" in Robert Sund's *Beauty and the Beast* on national and international tours.

Thomas Fant, from Norfolk, Virginia, began classical dance training at the age of fifteen. He studied at the Governor's School for the Arts under the direction of Deborah Thorpe, with Todd Rosenlieb, Lorraine Graves, Kathy Brenner-Lasakow, and Joni Petre-Scholz. He has danced professionally with Todd Rosenlieb Dance, Virginia Ballet Theatre, Lyric Opera Virginia, Virginia Musical Theatre, The Virginia Arts Festival, and Eisenhower Dance, and has been featured as a guest artist with Hampton Roads Civic Ballet. Thomas joined SSB in 2015 and has performed the principal role in *Carmina Burana*, and numerous soloist roles in works by Kassandra Taylor Newberry, William Soleau, and Edgar Zendejas.

Michigan Opera Theatre Principal Harpist Named 2017 Kresge Eminent Artist

Patricia Terry-Ross, Michigan Opera Theatre Principal Harpist and award-winning music educator, was recently named the 2017 Kresge Eminent Artist. The prestigious award is given annually to one artist in Metro Detroit who has made significant artistic contributions to his or her community. Patricia is the ninth recipient of this honor and the second from the MOT family following our founder Dr. David DiChiera, the 2013 recipient.

Patricia first performed with MOT in 1976 when the company was only five years old and has been with us ever since. Throughout her time at MOT, she has performed with tenor Luciano Pavarotti at the opening of the Detroit Opera House and the world premiere of the operas, *Margaret Garner* and *Cyran*, among numerous other performances.

We congratulate Patricia for this well-deserved recognition and thank her for her years of dedicated and inspiring artistry!



Meredith Harrill, from Orlando, FL, trained at Central Florida Ballet and the Kirov Academy of Ballet on scholarship. She competed in the Finals of the Youth America Grand Prix in New York City, was a finalist in the World Ballet Competition, and a trainee with the Joffrey Ballet and BalletMet Columbus. Since joining SSB in 2013, Meredith has toured nationally and internationally with the company and has been a featured soloist in numerous ballets by resident choreographers William Soleau and Robert Sund.

Deise Mendonça is a native of Brazil. She has been a Principal Dancer with The Bolshoi Company in Brazil, and performed with Teatro alla Scala in Milan, Ballet Municipal of Rio de Janeiro, and Ballet de Santiago in Chile. Deise joined SSB in 2013, and has performed the Principal roles of Sugar

Plum Fairy and Snow Queen in *The Nutcracker*, Beauty in *Beauty and the Beast*, and Alice in *Alice in Wonderland*. She has been a guest artist with Metro Ballet of Minneapolis, performing Odette/Odile in *Swan Lake* and Aurora in *Sleeping Beauty*, and was a finalist on "So You Think You Can Dance" in 2014.

Emma Nelson, from Santa Barbara, CA, received her training from Gustafson Dance and State Street Ballet. She was a member of State Street Ballet Young Dancers for six years, and was the prototype for the State Street Ballet Professional Track program. She has attended Pacific Northwest Ballet, The Rock School for Dance Education, Ballet West Academy, and State Street Ballet summer intensives on scholarship. Emma competed in the finals of Youth America Grand Prix in New York and placed third in the YAGP San Francisco regionals. She joined the company in 2016 as an apprentice.

John Christopher Piel, from Pittsburgh, PA, received his dance training from the Harid Conservatory, North Carolina Dance Theatre, and the Chautauqua Institute. John joined SSB in 2006 and has toured extensively with the company, performing as one of the Stepsisters in *Cinderella*, and dancing soloist roles in *Romeo and Juliet* and *The Nutcracker*. John has also worked with choreographers Mark Diamond and William Soleau.

Nickolas Topete, from Auburn, California, started his dance training at the age of 15 under Theodore Constant and Jen Bradford. After high school he was accepted to the Staatliche Ballettschule Berlin where he trained and studied for three years, and in 2015 graduated with a Bachelor of Arts in Ballet. Nick received additional training at Project Launch, the Gelsey Kirkland Academy of Classical Ballet, and State Street Ballet Summer Intensive. He joined the company in 2015.

Mauricio Vera, from Santiago, Chile, started his training at the Ballet School of the Municipal Theatre. In 2006 and 2007 he won the "Revelations Artist Award" at the Latin American Dance Competition, receiving a gold medal as a choreographer & dancer. He has danced professionally with Ballet de Santiago in Chile and Charleston Ballet in South Carolina, joining SSB in 2012 where he has performed as the Nutcracker in *The Nutcracker*. Mauricio has been a guest artist at Roxey Ballet and Metro Ballet and was a finalist on "So You Think You Can Dance" in 2014.

Eisenhower Dance's Metro Series is supported in part by an award from the Michigan Council for Arts and Cultural Affairs and the National Endowment for the Arts.

Eisenhower Dance's mission of community outreach is supported in part with funds from the Abrams Foundation.



EISENHOWER DANCE
Michigan's premier contemporary dance company

Eisenhower Dance would like to thank David DiChiera for his many years of support for dance in Detroit.

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Val Caniparoli's

A Cinderella Story

March 18 & 19, 2017

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Suzanne André

CHOREOGRAPHY: VAL CANIPAROLI

MUSIC ARRANGEMENTS
& ORCHESTRATIONS: RON PALEY

LIBRETTO:
SHERYL FLATOW & VAL CANIPAROLI

SCENIC AND COSTUME DESIGN:
SANDRA WOODALL

LIGHTING AND SOUND DESIGN:
ALEXANDER V. NICHOLS

ASSISTANT TO THE SCENIC DESIGNER:
TOM RICHARDSON

LENGTH: 2 HOURS, 15 MINUTES



Royal Winnipeg Ballet
Company Dancers Katie
Bonnell and Dmitri
Dovgoselets;
Photo by Réjean Brandt
Photography

OPENING NIGHT PERFORMANCE
MARCH 18 DEDICATED TO THE
MEMORY OF DR. KIM LIE.

JOHN & MARLENE BOLL
3/19/2017 PERFORMANCE
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CASTING

LADIES

NANCY	Sophia Lee
STEPMOTHER	Sarah Davey
STEPSISTER	Alanna McAdie
STEPSISTER	Katie Bonnell
DANCE TEACHER - FAIRY GODMOTHER	Jo-Ann Sundermeier
MAID - SKUNK	Elizabeth Lamont
MAID - FLAMINGO	Jaimi Deleau
MAID - DUCK	Manami Tsubai
MAID - RABBIT	Jesse Petrie
MAID - PEACOCK	Yoshiko Kamikusa
MAID - SWAN	Chenxin Liu
MAID - SQUIRREL	Sarah Po Ting Yeung
BEE	Saeka Shira

GENTLEMEN

BOB	Josh Reynolds
FATHER	Liam Caines
BUTLER - PENGUIN	Liang Xing
DOG	Yosuke Mino
BURGLAR - SERVANT - RACCOON	Ryan Vetter
SERVANT - BEAVER	Egor Zdor
CHAUFFEUR - DOG CATCHER - FROG	Stephan Possin
MILK MAN - MESSENGER - COW	Yue Shi
COOK - PIG	Luzemberg Santana
GARBAGE MAN - KANGOROO	Tyler Carver
GOAT	Liam Caines
BALLROOM/STUDENT/KNOCK OFF	The Company

SYNOPSIS

Time: 1957

ACT I

Prologue:

The hum of the television is an almost constant presence and source of delight for Nancy, a solitary young woman whose mother has passed away and whose father is frequently gone on business. Although she is often alone, she is not lonely: she has the companionship of her faithful dog and the household staff, all of whom dote on her. And she spends hours in front of the television, which sparks her imagination - particularly the announcement of the upcoming broadcast of Rodgers and Hammerstein's *Cinderella*.

Scene I: The Family Estate

The servants busy themselves, happily preparing for the return of Nancy's father from his most recent trip. No one is more excited than Nancy. But a chill descends when she sees that her father is not alone: he is accompanied by a new wife, her two daughters and her ever-present cat. The new family uneasily gets acquainted.

Nancy discovers that her father must leave again on business, and they bid each other a bittersweet goodbye. The servants, having been inhumanely overworked by the stepmother, are so frazzled that they quit. Nancy is left with the responsibility of cleaning the house. Her stepsisters are enjoying the television, now in their control, when the program they are watching is interrupted with tragic news.

Scene II: The Family Estate - A Few Days Later

The stepfamily devises a plan to poison the dog, who outsmarts them and escapes. Nancy searches for him, to no avail. Her search is interrupted when the doorbell rings and a messenger appears with invitations to the big winter dance.

Scene III: Arthur Murray Dance Studio

The stepfamily heads off to a dance class, to brush up on their skills before the big event. The stepmother forbids Nancy from attending, but she defiantly follows them. The class is in progress when a handsome young man named Bob appears in the doorway. Every woman in the room is spellbound. All the women vie for his attention, none more so than Nancy.

Scene IV: The Family Estate

The stepmother and stepsisters primp and prepare for the big evening. As the three women are about to leave, Nancy emerges from her room, ready to accompany them. But her stepmother orders her to stay home and continue working. Left alone, Nancy cannot hide her desolation. In the depths of her misery, her godmother appears.

Scene V: A Garden

The godmother uses her special gifts to transport Nancy to a magical garden filled with enchanting creatures - all of whom look vaguely familiar. Together with the godmother, the animals lovingly transform Nancy into the belle of the ball. The godmother warns her that she must leave the dance before midnight, for at that time the magic will reverse itself. The girl happily agrees, and under the light of a blue moon, departs for the dance.

ACT II

Scene I: The Starlight Ballroom

The dance is in full swing when Bob makes his entrance; once again he takes over the room. At last Nancy arrives, and time seems to stop. She appears vaguely familiar to Bob, and as he gazes on her now, he is smitten. When at last they meet, they heat up the evening with a torrid pas de deux.

Nancy and Bob have eyes only for each other. Nancy loses track of time, and is shocked when she hears the first of twelve gongs counting down to midnight. As the last gong sounds, she runs into the open elevator with Bob in pursuit.

**Scene II: A Corner of the Estate/
Somewhere in a Park**

Unbeknownst to each other, Bob and Nancy simultaneously reminisce about the evening and their lost love.

Scene III: The Family Estate

It's the day after the dance, and the stepsisters, consumed by jealousy, torment Nancy with renewed vigor. As the stepmother intervenes, they all stop to listen to a special television announcement about a handsome young heir who is asking his mystery woman to rendezvous with him that evening in the ballroom.

The stepmother and stepsisters have the same thought: they cannot let Nancy out of the house. Before the unsuspecting girl realizes what is happening, the stepfamily is upon her and ties her up. They believe that with Nancy out of the way, they have a chance with Bob.

Scene IV: The Ballroom

Bob is alone in the ballroom, when the elevator doors open and a mob of young women swoop down on him. Each girl has done her best to look like Nancy, in the belief that she can trick Bob into believing she is his lost love. But no one dances like his mystery woman. Suddenly the elevator doors open again and Nancy appears.

Scene V: A Garden

The godmother, with assistance from the animals, again transforms the surroundings into a magnificent outdoor setting. A gold moon shines down. As the stepmother and her daughters leave town, Nancy and Bob settle in to watch Rodgers and Hammerstein's *Cinderella*.

... And they lived happily ever after.

Michigan Opera Theatre Orchestra – A Cinderella Story

Piano/Conductor: Ron Paley - Royal Winnipeg Ballet
 Alto/Flute..... James Hughes
 Tenor/Clarinet..... Andrew Bishop
 Trumpet Walter White
 Trombone..... Chris Smith
 Guitar Al Ayoub
 Bass/Electric James Simonson
 Drums David Taylor
 Percussion John Dorsey

The March 18th performance is dedicated to the memory of Dr. Kim Lie, Michigan Opera Theatre Trustee 1981-2017.

Dr. Kim Lie, M.D., was a lover and active patron of the arts who had served as member of the Michigan Opera Theatre Board of Trustees since 1981. As a Trustee, Kim was a volunteer with the Dance Council, Michigan Opera Theatre Volunteer Association and Opera League. He enjoyed the theatre and ballet and was especially fond of live performances of opera, classical and jazz music. In addition to Michigan Opera Theatre, Kim supported other local fine arts institutions, including Detroit Symphony Orchestra and the Detroit Institute of Arts. In honor of his commitment and contribution to Michigan Opera Theatre, the March 18th performance of *A Cinderella Story* is dedicated to his memory. Dr. Kim Lie, 1932 - 2016.



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Cinderella at the Sock Hop

To every age, its own Cinderella. Which of us has not grown up fondly attached to one version or another of the lovely old story? In 17th-century France, a child might have heard it at the hearthside, on her grandmother's knee. Operaphiles of the 19th century could listen to the soot-stained girl warbling dreamily, whether she was called Cendrillon (in Massenet's version), or Cenerentola (in Rossini's). And American kids of the 20th century delighted in a series of lush and fantastic takes—Disney's 1950 heroine ("Cinderelly!"), with her posse of adoring mice, and the sparkling tele-musical of Rodgers and Hammerstein, produced anew three times, for new generations of youngsters: with honey-voiced Julie Andrews in 1957, spunky Lesley Ann Warren in 1965 and Brandy in 1997 being assured that nothing is "impossible" by her fairy godmother, Whitney Houston!

Now, those lucky enough to attend *A Cinderella Story* at the Detroit Opera House have a whole new adaptation to call their own. In the piece, created by American choreographer Val Caniparoli and premiered by the Royal Winnipeg Ballet in 2004, we meet a Cinderella – now called "Nancy" – who does not sing or speak but does cartwheel to the rollicking rhythm of a big band playing swing adaptations of Richard Rodgers' music.

But wait a moment. Cartwheel? Isn't this ballet? Yes! And yes!

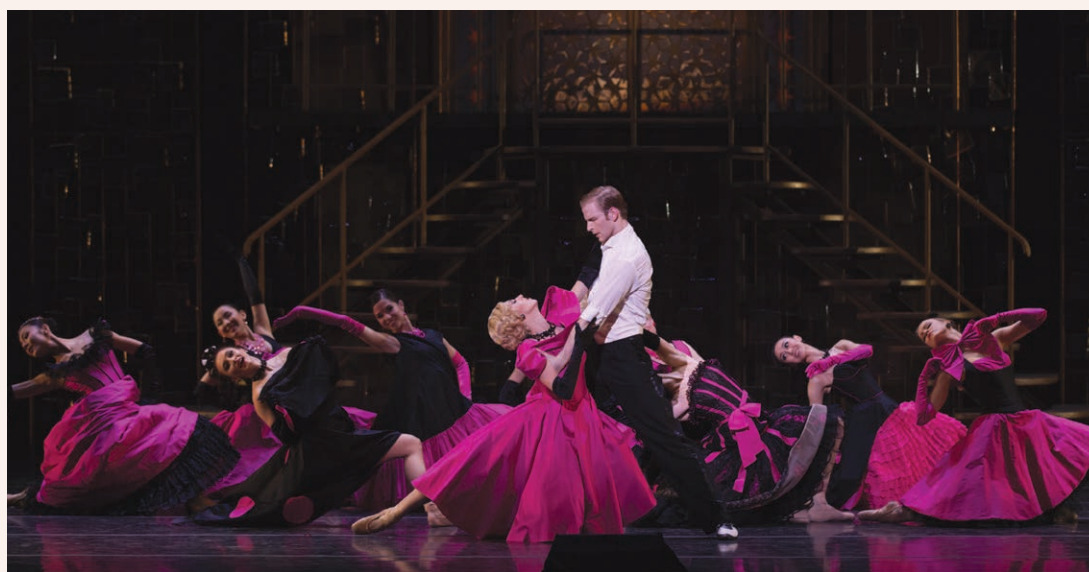
Artistic Director André Lewis said the piece combines classical movement with a midcentury American dance vocabulary.

"There is a section in the big ballroom scene when the girls are grabbed and they do a cartwheel in

the air. Now that's not classical!" he said. "But then they go back to a piqué arabesque or a pirouette. It's a melding of the two styles, so that there's still the familiarity that ballet's all about, while also exploring new territories."

The new territory of this telling is a candy-colored dream of the 1950s, with the heroine getting her romantic notions not from a storybook or from

The Royal Winnipeg Ballet's adaptation came about when Lewis approached Caniparoli to create a new Cinderella for his company, one that might use unexpected music, with an unexpected setting. Caniparoli had been working on a tango pas de deux set to a Rodgers tune and the idea hit him: a ballet performed entirely to Rodgers' music, with a suitably retro



the chatter of a chubby mouse, but rather from television commercials. She is a bright modern girl and not one for losing her shoes—just see what the creative team has done with that immortal moment. Watch, also, for the conjuring of a magic Chevy convertible that transports Nancy to the ball. Suffice it to say that it is not transfigured from a pumpkin.

At that ball (in this version, "the big winter dance," at which Nancy meets her Prince Charming, "Bob"), the ladies' pirouettes are given an extra twirl by the full Dior-esque skirts, and the dancers' long-arching lines are made even longer with the addition of satin evening gloves, all inspired by actual 1950s couture designs and reimagined for this production by Sandra Woodall. Lewis said the costumes remind him of the bright stars of Old Hollywood.

"You have a reference to the Audrey Hepburn era," he said. "There was a chicness about that era."

mise-en-scène. The catch? None of the music would actually be from his iconic Cinderella score with Oscar Hammerstein, but instead, would draw from his other musicals, some written with Hammerstein and others with Lorenz Hart, all updated with big band arrangements by Winnipeg bandleader Ron Paley. The result is a score that is romantic, sexy, instantly appealing, and with a touch of whimsy, too.

The company ended up with what Lewis proudly calls "a jewel of a work," one that is both ballet and bebop, both age-old fairy tale and 20th-century frolic.

"It's a lot of fun," Lewis said, "but there's still real, true artistry, and such poignancy when she finally meets him again and they're reconnected."

For such happy reconnecting as this – Nancy with her Bob, us with a new-old Cinderella to take to our hearts – we are willing to stay at the sock hop until long past the stroke of midnight.

ALVIN AILEY® AMERICAN DANCE THEATER

Alvin Ailey, Founder
Judith Jamison, Artistic Director Emerita

Robert Battle, Artistic Director
Masazumi Chaya, Associate Artistic Director

COMPANY MEMBERS

Hope Boykin
Jeroboam Bozeman
Sean Aaron Carmon
Elisa Clark
Sarah Daley
Ghrai DeVore
Solomon Dumas
Samantha Figgins
Vernard J. Gilmore
Jacqueline Green
Daniel Harder

Jacquelin Harris
Collin Heyward
Michael Jackson, Jr.
Megan Jakel
Yannick Lebrun
Renaldo Maurice
Ashley Mayeux
Michael Francis McBride
Rachael McLaren
Chalvar Monteiro
Akua Noni Parker

Danica Paulos
Belen Pereyra
Jamar Roberts
Samuel Lee Roberts
Kanji Segawa
Glenn Allen Sims
Linda Celeste Sims
Constance Stamatiou
Jermaine Terry
Fana Tesfagiorgis

Matthew Rushing, Rehearsal Director & Guest Artist

Bennett Rink, Executive Director

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The Winter in Lisbon

CHOREOGRAPHY: Billy Wilson
 RESTAGING: Masazumi Chaya
 MUSIC: Charles Fishman and Dizzy Gillespie
 MUSICAL STYLE: Jazz
 LIGHTING DESIGN: Chenault Spence
 COSTUME DESIGN: Barbara Forbes
 PREMIERE

Company: New York City Center, 1992
 World: New York City Center, 1992

Masekela Langage

CHOREOGRAPHY: Alvin Ailey
 RESTAGING: Masazumi Chaya
 MUSIC: Hugh Masekela
 LIGHTING DESIGN: Chenault Spence
 COSTUME DESIGN: A. Christina Giannini
 SCENIC DESIGN: William Hammond
 PREMIERE

Company: Connecticut College, New London, 1969
 World: Connecticut College, New London, 1969

Ella

CHOREOGRAPHY: Robert Battle
 RESTAGING: Marlena Wolfe
 MUSIC: Ella Fitzgerald
 LIGHTING DESIGN: Burke Wilmore
 COSTUME DESIGN: Jon Taylor
 PREMIERE

Company: 2016
 World: 2008

Revelations

CHOREOGRAPHY: Alvin Ailey
 MUSIC: Traditional
 MUSICAL STYLE: Traditional Spirituals
 LIGHTING DESIGN: Nicola Cernovitch
 COSTUME DESIGN: Costumes for "Rocka My Soul"
 redesigned by Barbara Forbes
 DÉCOR & COSTUMES: Ves Harper
 PREMIERE

Company: New York, Kaufman Concert Hall, 92nd
 Street YM-YWHM, 1960
 World: New York, Kaufman Concert Hall, 92nd Street
 YM-YWHM, 1960

After the Rain Pas De Deux

CHOREOGRAPHY: Christopher Wheeldon
 RESTAGING: Jason Fowler
 MUSIC: Arvo Pärt
 LIGHTING DESIGN: Mark Stanley
 COSTUME DESIGN: Holly Hynes
 PREMIERE

Company: 2014
 World: 2005

Deep

CHOREOGRAPHY: Mauro Bigonzetti
 REHEARSAL ASSISTANT: Macha Daudel
 MUSIC: Ibeyi
 LIGHTING DESIGN: Carlo Cerri
 COSTUME DESIGN: Mauro Bigonzetti
 COSTUME PROJECT MANAGER: Jon Taylor
 PREMIERE

Company: Lincoln Center, NYC, 2016
 World: Lincoln Center, NYC, 2016

r-Evolution, Dream.

CHOREOGRAPHY: Hope Boykin
 MUSIC: Ali Jackson
 NARRARATION: Leslie Odom, Jr.
 REHEARSAL ASSISTANTS: Elise Drew and Michael
 Jackson, Jr.
 LIGHTING DESIGN: Al Crawford
 COSTUME DESIGN: Hope Boykin
 COSTUME PROJECT MANAGER: Zinda Williams
 PREMIERE

Company: New York City Center, 2016
 World: New York City Center, 2016

Open Door

CHOREOGRAPHY: Ronald K. Brown
 ASSOCIATE CHOREOGRAPHER: Arcell Cabuag
 MUSIC: Luis Demetrio, Arturo O'Farrill, Tito Puente
 LIGHTING DESIGN: Al Crawford
 COSTUME DESIGN: Keiko Voltaire
 PREMIERE

Company: New York City Center, 2015
 World: New York City Center, 2015

In/Side

CHOREOGRAPHY: Robert Battle
 MUSIC: Nina Simone
 LIGHTING DESIGN: Burke Wilmore
 PREMIERE

Company: New York City Center, 2009
 World: 2008

ABOUT THE COMPANY

Alvin Ailey American Dance Theater grew from a now-fabled performance in March 1958 at the 92nd Street Y in New York City. Led by Alvin Ailey and a group of young African-American modern dancers, that performance changed forever the perception of American dance. The Ailey company has gone on to perform for an estimated 25 million people at theaters in 48 states and 71 countries on six continents—and has reached millions more through television broadcasts, film screenings, and online platforms. In 2008, a U.S. Congressional resolution designated the Company as “a vital American cultural ambassador to the world” that celebrates the uniqueness of the African-American cultural experience and the preservation and enrichment of the American modern dance heritage. When Mr. Ailey began creating dances, he drew upon his “blood memories” of Texas, the blues, spirituals, and gospel as inspiration, which resulted in the creation of his most popular and critically acclaimed work, *Revelations*. Although he created 79 ballets over his lifetime, Mr. Ailey maintained that his company was not exclusively a repository for his own work. Today the Company continues Mr. Ailey’s mission by presenting important works of the past and commissioning new ones. In all, more than 235 works by more than 90 choreographers have been part of the Ailey company’s repertory. Before his untimely death in 1989, Mr. Ailey named Judith Jamison as his successor, and over the next 21 years she brought the Company to unprecedented success. Ms. Jamison, in turn, personally selected Robert Battle to succeed her in 2011, and *The New York Times* declared he “has injected the company with new life.”

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

Robert Battle

Artistic Director

Robert Battle became artistic director of Alvin Ailey American Dance Theater in July 2011 after being personally selected by Judith Jamison, making

him only the third person to head the Company since it was founded in 1958. Mr. Battle has a longstanding association with the Ailey organization. A frequent choreographer and artist-in-residence at Ailey since 1999, he has set many of his works on Alvin Ailey American Dance Theater and Ailey II, and at The Ailey School. The Company’s current repertory includes his ballets *Awakening*, *Ella*, *In/Side*, and *The Hunt*. In addition to expanding the Ailey repertory with works by artists as diverse as Kyle Abraham, Mauro Bigonzetti, Hope Boykin, Ronald K. Brown, Rennie Harris, Matthew Rushing, Paul Taylor, and Christopher Wheeldon, Mr. Battle has also instituted the New Directions Choreography Lab to help develop the next generation of choreographers. Mr. Battle’s journey to the top of the modern dance world began in the Liberty City neighborhood of Miami, Florida. He showed artistic talent early and studied dance at a high school arts magnet program before moving on to Miami’s New World School of the Arts, under the direction of Daniel Lewis and Gerri Houlihan, and finally to the dance program at The Juilliard School, under the direction of Benjamin Harkarvy, where he met his mentor, Carolyn Adams. He danced with The Parsons Dance Company from 1994 to 2001, and also set his choreography on that company starting in 1998. Mr. Battle then founded his own Battleworks Dance Company, which made its debut in 2002 in Düsseldorf, Germany, as the U.S. representative to the World Dance Alliance’s Global Assembly. Battleworks subsequently performed extensively at venues, including The Joyce Theater, Dance Theater Workshop, American Dance Festival, and Jacob’s Pillow Dance Festival. Mr. Battle was honored as one of the “Masters of African-American Choreography” by the Kennedy Center for the Performing Arts in 2005, and he received the prestigious Statue Award from the Princess Grace Foundation-USA in 2007. He has honorary doctorates from The University of the Arts and Marymount Manhattan College. Mr. Battle was named a 2015 Visiting Fellow for The Art of Change, an initiative by the Ford Foundation. He is a sought-after keynote speaker and has addressed a number of high-profile organizations, including the United Nations Leaders Programme and the UNICEF Senior Leadership Development Programme.

Masazumi Chaya

Associate Artistic Director

Masazumi Chaya was born in Fukuoka, Japan, where he began his classical ballet training. Upon moving to New York in December 1970, he studied modern dance and performed with the Richard Englund Repertory Company. Mr. Chaya joined Alvin Ailey American Dance Theater in 1972 and performed with the Company for 15 years. In 1988, he became the Company’s rehearsal director after serving as assistant rehearsal director for two years. A master teacher both on tour with the Company and in his native Japan, he served as choreographic assistant to Alvin Ailey and John Butler. In 1991, Mr. Chaya was named associate artistic director of the Company. He continues to provide invaluable creative assistance in all facets of its operations. Mr. Chaya has restaged numerous ballets by Alvin Ailey, including *Flowers* for the State Ballet of Missouri (1990) and *The River* for the Royal Swedish Ballet (1993), Ballet Florida (1995), National Ballet of Prague (1995), Pennsylvania Ballet (1996), and Colorado Ballet (1998). He has also restaged *The Mooche*, *The Stack-Up*, *Episodes*, *Bad Blood*, *Hidden Rites*, and *Witness* for the Company. At the beginning of his tenure as associate artistic director, Mr. Chaya restaged Ailey’s *For ‘Bird’ - With Love* for a *Dance in America* program entitled *Alvin Ailey American Dance Theater: Steps Ahead*. In 2000, he restaged Ailey’s *Night Creature* for the Rome Opera House and *The River* for La Scala Ballet. In 2002, Mr. Chaya coordinated the Company’s appearance at the Rockefeller Center Christmas tree-lighting ceremony, broadcast on NBC. In 2003, he restaged *The River* for North Carolina Dance Theatre and for Julio Bocca’s Ballet Argentina. Most recently, Mr. Chaya restaged *Bad Blood*, *Blues Suite*, *Love Songs*, *Masekela Langage*, *Pas de Duke*, and *Vespers* for the Company. As a performer, Mr. Chaya appeared on Japanese television in both dramatic and musical productions. He wishes to recognize the artistic contribution and spirit of his late friend and fellow artist, Michihiko Oka.

Alvin Ailey

Founder

Alvin Ailey was born on January 5, 1931, in Rogers, Texas. His experiences of life in the rural South would later inspire some of his most memorable works. He was introduced to dance in Los Angeles by performances of the Ballet Russe de Monte Carlo and the Katherine Dunham Dance Company, and his formal dance training began with an introduction to Lester Horton's classes by his friend Carmen de Lavallade. Horton, the founder of one of the first racially-integrated dance companies in the United States, became a mentor for Mr. Ailey as he embarked on his professional career. After Horton's death in 1953, Mr. Ailey became director of the Lester Horton Dance Theater and began to choreograph his own works. In the 1950s and 60s, Mr. Ailey performed in four Broadway shows, including *House of Flowers* and *Jamaica*. In 1958, he founded Alvin Ailey American Dance Theater to carry out his vision of a company dedicated to enriching the American modern dance heritage and preserving the uniqueness of the African-American cultural experience. He established the Alvin Ailey American Dance Center (now The Ailey School) in 1969 and formed the Alvin Ailey Repertory Ensemble (now Ailey II) in 1974. Mr. Ailey was a pioneer of programs promoting arts in education, particularly those benefiting underserved communities. Throughout his lifetime he was awarded numerous distinctions, including the Kennedy Center Honor in 1988 in recognition of his extraordinary contribution to American culture. In 2014, he posthumously received the Presidential Medal of Freedom, the country's highest civilian honor, in recognition of his contributions and commitment to civil rights and dance in America. When Mr. Ailey died on December 1, 1989, *The New York Times* said of him, "you didn't need to have known [him] personally to have been touched by his humanity, enthusiasm, and exuberance and his courageous stand for multi-racial brotherhood."

Judith Jamison

Artistic Director Emerita

Judith Jamison joined Alvin Ailey American Dance Theater in 1965

and quickly became an international star. Over the next 15 years, Mr. Ailey created some of his most enduring roles for her, most notably the tour-de-force solo *Cry*. During the 1970s and 80s, she appeared as a guest artist with ballet companies all over the world, starred in the hit Broadway musical *Sophisticated Ladies*, and formed her own company, The Jamison Project. She returned to Alvin Ailey American Dance Theater in 1989 when Mr. Ailey asked her to succeed him as artistic director. In the 21 years that followed, she brought the Company to unprecedented heights—including two historic engagements in South Africa and a 50-city global tour to celebrate the Company's 50th anniversary. Ms. Jamison is the recipient of numerous awards and honors, among them a prime time Emmy Award, an American Choreography Award, a Kennedy Center Honor, a National Medal of Arts, a Bessie Award, the Phoenix Award, and the Handel Medallion. She was also listed in "The *TIME* 100: The World's Most Influential People" and honored by First Lady Michelle Obama at the first White House Dance Series event. In 2015, she became the 50th inductee into the Hall of Fame at the National Museum of Dance. In 2016, she received the Douglas Watt Lifetime Achievement Award from the Fred and Adele Astaire Awards. As a highly regarded choreographer, Ms. Jamison has created many celebrated works, including *Divining* (1984), *Forgotten Time* (1989), *Hymn* (1993), *HERE... NOW.* (commissioned for the 2002 Cultural Olympiad), *Love Stories* (with additional choreography by Robert Battle and Rennie Harris, 2004), and *Among Us (Private Spaces: Public Places, 2009)*. Ms. Jamison's autobiography, *Dancing Spirit*, was edited by Jacqueline Kennedy Onassis and published in 1993. In 2004, under Ms. Jamison's artistic directorship, her idea of a permanent home for the Ailey company was realized and named after beloved chairman emerita Joan Weill. Ms. Jamison continues to dedicate herself to asserting the prominence of the arts in our culture and she remains committed to promoting the significance of the Ailey legacy—using dance as a medium for honoring the past, celebrating the present, and fearlessly reaching into the future.

Matthew Rushing

Rehearsal Director and Guest Artist

Matthew Rushing was born in Los Angeles, California. He began his dance training with Kashmir Blake in Inglewood, California, and later continued his training at the Los Angeles County High School for the Arts. He is the recipient of a Spotlight Award and a *Dance Magazine* Award and was named a Presidential Scholar in the Arts. He was a scholarship student at The Ailey School and later became a member of Ailey II, where he danced for a year. During his career, Mr. Rushing has performed as a guest artist for galas in Vail, Colorado, as well as in Austria, Canada, France, Italy, and Russia. He has performed for Presidents George H. W. Bush, Bill Clinton, George W. Bush, and Barack Obama, as well as at the 2010 White House Dance Series. During his time with the Company, he has choreographed three ballets: *Acceptance In Surrender* (2005), a collaboration with Hope Boykin and Abdur-Rahim Jackson; *Uptown* (2009), a tribute to the Harlem Renaissance; and *ODETTA* (2014), a celebration of "the queen of American folk music." In 2012, he created *Moan*, which was set on Philadanco and premiered at The Joyce Theater. Mr. Rushing joined the Company in 1992 and became rehearsal director in June 2010.

WHO'S WHO IN THE COMPANY

HOPE BOYKIN (Durham, NC) is a three-time recipient of the American Dance Festival's Young Tuition Scholarship. She attended Howard University and, while in Washington, D.C., performed with Lloyd Whitmore's New World Dance Company. Ms. Boykin was a student and intern at The Ailey School. She was assistant to the late Talley Beatty and an original member of Complexions. Ms. Boykin was a member of Philadanco and received a New York Dance and Performance Award (Bessie). She has choreographed three works for Alvin Ailey American Dance Theater: *Acceptance In Surrender* (2005), in collaboration with fellow Ailey company members Abdur-Rahim Jackson and Matthew Rushing; *Go in Grace* (2008, for the Company's 50th anniversary season) with music by the

award-winning singing group Sweet Honey in the Rock; and *r-Evolution, Dream*. (2016), inspired by the speeches and sermons of Dr. Martin Luther King, Jr., with original music by Ali Jackson. Ms. Boykin joined the Company in 2000.

JEROBOAM BOZEMAN (Brooklyn, NY) began his dance training under Ruth Sistaire at the Ronald Edmonds Learning Center. He later joined Creative Outlet, and was granted full scholarships at the Joffrey Ballet School and Dance Theatre of Harlem. Mr. Bozeman is a gold-medal recipient of the NAACP ACT-SO Competition in Dance. He performed in Elton John and Tim Rice's Broadway musical *Aida* (international tour in China) and was a part of Philadanco, Donald Byrd's Spectrum Dance Theater, and Ailey II. Mr. Bozeman joined the Company in 2013.

SEAN AARON CARMON (Beaumont, TX) attended New York University's Tisch School of the Arts and later graduated from the Ailey/Fordham BFA Program in Dance. He was a member of Elisa Monte Dance and subsequently originated the role of Phaedra in the 2010 Tony Award-winning revival of *La Cage Aux Folles*. Mr. Carmon also performed in the longest-running musical on Broadway, *The Phantom of the Opera*. He has appeared as a guest artist with the International Dance Association in Italy and with the Cape Dance Company in South Africa. As a choreographer and instructor, he creates original works and teaches master classes at high schools, universities, and companies, both nationally and internationally. Mr. Carmon joined the Company in 2011.

ELISA CLARK (Brandywine, MD) received her early training from the Maryland Youth Ballet and earned her BFA from The Juilliard School, under the direction of Benjamin Harkarvy. She was a founding member of Robert Battle's Battleworks Dance Company from 2001-06, where she also served as company manager. In addition, Ms. Clark was a member of Mark Morris Dance Group and Lar Lubovitch Dance Company, as well as a dancer at the Metropolitan Opera, where she worked with Crystal Pite, among others. She has assisted Mr. Battle in the creations of *Juba*, *Love Stories*, and *Awakening*,

here at Ailey, and currently stages his work nationwide. As a teacher, Ms. Clark has been on faculty at the American Dance Festival, taught numerous master classes throughout the world, and worked closely alongside Carolyn Adams. She is a 2008 Princess Grace Award winner. Ms. Clark joined the Company in 2013.

SARAH DALEY (South Elgin, IL) began her training at the Faubourg School of Ballet in Illinois under the direction of Watmora Casey and Tatyana Mazur. She is a 2009 graduate of the Ailey/Fordham BFA Program in Dance. Ms. Daley trained at institutions such as the Kirov Academy, National Ballet School of Canada, The San Francisco Conservatory of Dance, and intensives at Ballet Camp Illinois and Ballet Adriatico in Italy. She is a recipient of a Youth America Grand Prix Award and an ARTS Foundation Award. She was a member of Ailey II and joined the Company in 2011.

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

SOLOMON DUMAS (Chicago, IL) was introduced to dance through AileyCamp. He later began his formal training at The Chicago Academy for the Arts and the Russell Talbert Dance Studio, where he received his most influential training. Mr. Dumas studied at New World School of the Arts and was a fellowship Level 1 student at The Ailey School. He has performed with companies including Garth Fagan Dance; Ronald K. Brown/Evidence, A Dance Company; and Labyrinth Dance Theater and was a member of Ailey II. Mr. Dumas joined the Company in 2016.

SAMANTHA FIGGINS (Washington, D.C.) began dancing at Duke Ellington School of the Arts under the tutelage of Charles Auggins and Sandra Fortune-Greene and attended summer intensives at Dance Theatre of Harlem under the direction of Arthur Mitchell. She continued her education at SUNY Purchase Conservatory of Dance. There she performed works by George Balanchine, Bill T. Jones, Paul Taylor, and Twyla Tharp. Upon graduating cum laude, Ms. Figgins became a member of Complexions Contemporary Ballet, performing works by Dwight Rhoden, Jae Man Joo, and Camille A. Brown. She also performed at the 2014 DanceOpen Festival in St. Petersburg, Russia. Ms. Figgins was featured both on the cover of *Dance Spirit* magazine and in *Pointe* magazine's "10 Careers to Watch" in 2013. She has worked with Beyoncé and can be seen in the film *Enemy Within* alongside Tiler Peck and Matthew Rushing. Ms. Figgins joined the Company in 2014.

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

JACQUELINE GREEN (Baltimore, MD) began her dance training at the Baltimore School for the Arts under the direction of Norma Pera, Deborah Robinson, and Anton Wilson. She is a graduate of the Ailey/Fordham BFA Program in Dance. Ms. Green has attended summer programs at Pennsylvania Regional Ballet, Chautauqua Institution, Earl Mosley's

Institute of the Arts, and Jacob's Pillow Dance Festival. She has performed works by a variety of choreographers, including Elisa Monte, Helen Pickett, Francesca Harper, Azure Barton, Earl Mosley, and Michael Vernon. Ms. Green is the recipient of a 2014 Dance Fellowship from the Princess Grace Foundation-USA and a 2015 Clive Barnes Award nominee. She is also the recipient of the 2009 Martha Hill Fund's Young Professional Award and the 2010 Dizzy Feet Foundation Scholarship. She was a member of Ailey II and joined the Company in 2011.

DANIEL HARDER (Bowie, MD) began dancing at Suitland High School's Center for the Visual and Performing Arts in Maryland. He is a graduate of the Ailey/Fordham BFA Program in Dance where he was awarded the Jerome Robbins/Layton Foundation Scholarship and participated in the Holland Dance Festival with the School and as a member of the Francesca Harper Project. Mr. Harder has worked with and performed works by Nacho Duato, William Forsythe, Donald McKayle, Debbie Allen, and Christopher L. Huggins. After dancing in the European tour of *West Side Story*, Mr. Harder became a member of Ailey II. He joined the Company in 2010.

JACQUELIN HARRIS (Charlotte, NC) began her dance training at Dance Productions Studios under the direction of Lori Long. Ms. Harris received a silver ARTS award from the National Foundation for the Advancement of the Arts and was a Presidential Scholar in the Arts semifinalist. She has studied at Jo rey Ballet School and Jacob's Pillow Dance Festival. She graduated with honors from the Ailey/Fordham BFA Program in Dance. In 2016 Ms. Harris was named one of the "25 to Watch" by *Dance Magazine*. She was a member of Ailey II and joined the Company in 2014.

COLLIN HEYWARD (Newport News, VA) began his training at The Academy of Dance and Gymnastics in Newport News under the direction of Linda Haas, and later at Denise Wall's Dance Energy in Virginia Beach. Mr. Heyward also attended several dance intensives, including Earl Mosley's Institute of

the Arts, and has performed works by Sidra Bell, Francisco Martinez, Elisa Monte, and Scott Rink. He has made guest appearances with Company Stefanie Batten Bland and in the revival of E. Clement Bethel's *The Legend of Sammie Swain* in Nassau, Bahamas. Mr. Heyward is also a featured dancer in the Fox Searchlight film *Black Nativity*. He graduated with honors from the Ailey/Fordham BFA Program in Dance and was a member of Ailey II. Mr. Heyward joined the Company in 2014.

MICHAEL JACKSON, JR. (New Orleans, LA) began his dance training at age 14 at the Duke Ellington School of the Arts in Washington, D.C., under the direction of Charles Augins. He became a member of Dance Theatre of Harlem Dancing through Barriers Ensemble in 2005. In 2006 he joined Dallas Black Dance Theatre, and in 2008 joined Philadanco, where he also worked as artistic director of D3. Mr. Jackson joined the Company in 2011 and rejoined in 2015.

MEGAN JAKEL (Waterford, MI) trained in ballet and jazz in her hometown. As a senior in high school, she spent a year dancing with the City Ballet of San Diego. In 2005, Ms. Jakel was an apprentice and rehearsal director for the Francesca Harper Project. She graduated with honors in May 2007 from the Ailey/Fordham BFA Program in Dance. She was a member of Ailey II and joined the Company in 2009.

YANNICK LEBRUN (Cayenne, French Guiana) began training in his native country at the Adaclam School under the guidance of Jeanine Verin. After graduating high school in 2004, he moved to New York City to study at The Ailey School as a scholarship student. Mr. Lebrun has performed works by choreographers Troy Powell, Debbie Allen, Scott Rink, Thaddeus Davis, Nilas Martins, Dwight Rhoden, and Francesca Harper. He was named one of *Dance Magazine's* "25 to Watch" in 2011, and, in 2013, *France-Amérique* magazine highlighted him as one of the 50 most talented French in the United States. In November 2016 Mr. Lebrun was a guest performer with The Royal Ballet in Wayne McGregor's *Chroma*. Mr. Lebrun was a member of Ailey II and joined the Company in 2008.

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

ASHLEY MAYEUX (Houston, Texas) began her dance training at the High School for Performing and Visual Arts and graduated cum laude with a BFA from SUNY Purchase. Ms. Mayeux continued her studies at the Dance Theatre of Harlem and went on to perform in the tour of the Broadway musical *Aida*. She has been featured in publications including *The New York Times*, *The Los Angeles Times*, and *Pointe* magazine. From 2012 to 2016 Ms. Mayeaux was a member of Complexions Contemporary Ballet. She joined the Company in 2016.

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

RACHAEL McLAREN (Manitoba, Canada), born and raised in Winnipeg, started her artistic journey on the piano at age three. She began her formal dance training in the Royal Winnipeg Ballet School's Recreational

Division under the leadership of Jacqui Ladwig (Davidson) and artistic director David Moroni, C.M. Ms. McLaren continued her dance training at The Ailey School in New York under the direction of the late Denise Jefferson. She was a two-year member of the Toronto cast of the Broadway musical *Mamma Mia!*, and has danced with Ailey II, Armitage Gone! Dance, Nilas Martin's dance company, and the Francesca Harper Project. She has performed works by Judith Jamison, Ronald K. Brown, Jiří Kylián, Wayne McGregor, Twyla Tharp, Maurice Bejart, Rennie Harris, and Aszure Barton among others. Ms. McLaren joined the Company in 2008.

CHALVAR MONTEIRO (Montclair, NJ) began his formal dance training at Sharron Miller's Academy for the Performing Arts and went on to study at The Ailey School. He received his BFA in dance from SUNY Purchase, where he performed works by Merce Cunningham, Helen Pickett, Doug Varone, Dianne McIntyre, Kevin Wynn, and Paul Taylor. Since graduating, Mr. Monteiro has worked with Sidra Bell Dance New York, Elisa Monte Dance, Keigwin + Company, BODYTRAFFIC, and most extensively with Abraham. In Motion. He has assisted Kyle Abraham in setting and creating work for Barnard College, Princeton University, Emory University, NYU Tisch School of the Arts, Alvin Ailey American Dance Theater, and Wendy Whelan's *Restless Creature*. Mr. Monteiro was a member of Ailey II and joined the Company in 2015.

AKUA NONI PARKER (Kinston, NC) began her professional dance training at the Academy of the Dance in Wilmington, Delaware. After graduating high school, she joined Dance Theatre of Harlem, where she performed principal roles in George Balanchine's *Agon*, *Serenade*, and *The Four Temperaments*, as well as the title role in Michael Smuin's *St. Louis Woman*. Ms. Parker has also danced professionally with the Cincinnati Ballet and Ballet San Jose. She had the honor of being the first African-American ballerina to dance the role of the Sugar Plum Fairy in Ballet San Jose's *The Nutcracker*. Since joining the Ailey company, Ms. Parker has performed featured roles in Mr. Ailey's

Blues Suite, *Night Creature*, and *Cry*. She has also performed featured roles in Jiří Kylián's *Petite Mort* and Wayne McGregor's *Chroma*. Ms. Parker joined the Company in 2008.

DANICA PAULOS (Huntington Beach, CA) began her dance training at Orange County Dance Center in southern California and also studied in Los Angeles with Yuri Grigoriev. She graduated from the Professional Performing Arts School in New York and trained at The Ailey School as a scholarship student. Ms. Paulos received a Level 1 Award as a YoungArts finalist by the National Foundation for Advancement in the Arts. In 2015 she was featured on the cover of *Dance Magazine* as one of "25 to Watch." Ms. Paulos was a member of Ailey II and joined the Company in 2014.

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

JAMAR ROBERTS (Miami, FL) graduated from the New World School of the Arts. He trained at the Dance Empire of Miami, where he continues to teach, and as a fellowship student at The Ailey School. Mr. Roberts was a member of Ailey II and Complexions Contemporary Ballet. *Dance Magazine* featured Mr. Roberts as one of "25 to Watch" in 2007 and on the cover in 2013. He performed at The White House in 2010, and as a guest star on *So You Think You Can Dance*, *Dancing*

with the Stars, and *The Ellen Degeneres Show*. In 2015 he made his Ailey II choreographic debut with his work *Gemeos*, set to the music of Afrobeat star Fela Kuti. Most recently, Mr. Roberts won Outstanding Performer at the prestigious New York Dance and Performance "Bessie" Awards and was a guest star with London's Royal Ballet. He first joined the Company in 2002.

SAMUEL LEE ROBERTS (Quakertown, PA) began his dance training under the direction of Kathleen Johnston and attended The Juilliard School. He performed in the first international show of *Radio City Christmas Spectacular* in Mexico City and danced with the New York cast from 1999-2004. Mr. Roberts performed during the award ceremony at the 2002 Salt Lake City Winter Olympics, worked with Corbin Dances and Keigwin + Company, and was a founding member of Battleworks Dance Company. In May 2006 Mr. Roberts was named *Dance Magazine*'s "On the Rise" dancer. He performed several roles in Julie Taymor's film *Across the Universe* and the original opera *Grendel*. Mr. Roberts joined the Company in 2009.

KANJI SEGAWA (Kanagawa, Japan) began his modern dance training with his mother, Erika Akoh, and studied ballet with Kan Horiuchi and Ju Horiuchi in Tokyo, Japan. In 1997 Mr. Segawa came to the U.S. under the Japanese Government Artist Fellowship to train at The Ailey School. Mr. Segawa was a member of Ailey II from 2000-02 and Robert Battle's Battleworks Dance Company from 2002-10. Mr. Segawa worked extensively with choreographer Mark Morris from 2004-11, repeatedly appearing in Mr. Morris' various productions with Mark Morris Dance Group, including as a principal dancer in John Adams' *Nixon in China* at The Metropolitan Opera. In addition, Mr. Segawa has assisted and worked closely with choreographer Jessica Lang since 1999. Mr. Segawa joined the Company in 2011.

GLENN ALLEN SIMS (Long Branch, NJ) began his classical dance training at the Academy of Dance Arts in Red Bank, New Jersey. He attended The Juilliard School under the artistic guidance of Benjamin Harkarvy. In 2004 Mr.

Sims was the youngest person to be inducted into the Long Branch High School's Distinguished Alumni Hall of Fame. He has been seen in several network television programs, including *BET Honors*, *Dancing with the Stars*, *The Today Show*, and *So You Think You Can Dance*. In 2010 Mr. Sims taught as a master teacher in Ravenna, Italy, for Dance Up Ravenna, sponsored by the International Dance Association, and performed in the White House Dance Series. He has performed for the king of Morocco and is a certified Zena Rommett Floor-Barre instructor. Mr. Sims was featured on the cover of and wrote a featured guest blog for *Dance Magazine*. Recently he became a certified pilates mat trainer. Mr. Sims joined the Company in 1997.

LINDA CELESTE SIMS (Bronx, NY) began her dance training at Ballet Hispánico School of Dance and is a graduate of LaGuardia High School of the Performing Arts. In addition to a National Foundation for Advancement in the Arts Award, Mrs. Sims won Outstanding Performance at the 2014 New York Dance and Performance Awards ("The Bessies"). Featured on the cover of *Dance Magazine*, and in annual "Best of" lists, she has performed as a guest star on *So You Think You Can Dance*, *Dancing with the Stars*, and *The Today Show*. Mrs. Sims has also made guest appearances at the White House Dance Series, Youth America Grand Prix, Vail International Dance Festival, and galas in Budapest and Vienna. She teaches classes around the world and is a certified Floor-Barre instructor. Most recently she has received The Inspiración Award from Ballet Hispánico. Mrs. Sims joined the Company in 1996.

CONSTANCE STAMATIOU (Charlotte, NC) began her dance training at Pat Hall's Dance Unlimited and North Carolina Dance Theatre. She graduated from NorthWest School of the Arts and studied at SUNY Purchase before becoming a fellowship student at The Ailey School. In 2009 Ms. Stamatiou received the Leonore Annenberg Fellowship in the performing and visual arts. She performed at the White House Dance Series and has been a guest performer on *So You Think You Can Dance*, *Dancing with the Stars*, and *The Today Show*. Ms. Stamatiou has

also danced in the films *Shake Rattle & Roll* and in Dan Pritzker's *Bolden*. Ms. Stamatiou was a member of Ailey II and a guest artist for Dance Grand Moultrie and Caroline Calouche & Co. She is a certified Gyrotonic and Gyrokinesis instructor and a mother of two. Ms. Stamatiou first joined the Company in 2007 and rejoined in 2016.

JERMAINE TERRY (Washington, D.C.) began his dance training in Kissimmee, Florida at James Dance Center. He graduated cum laude with a BFA in dance performance from the University of South Florida, where he received scholarships for excellence in performance and choreography. Mr. Terry was a scholarship student at The Ailey School and a member of Ailey II, and he has performed with Buglisi Dance Theatre, Arch Dance, Dance Iquail, and Philadanco. In 2013 he received the Distinguished Alumnus Award from USF for outstanding service to the arts. Mr. Terry joined the Company in 2010.

FANA TESFAGIORGIS (Madison, WI) is a graduate of the Ailey/Fordham BFA Program in Dance, with a minor in journalism. She began training at Ballet Madison, under the direction of Charmaine Ristow, and Interlochen Arts Academy High School. Ms. Tesfagiorgis also trained at summer and winter intensives at Earl Mosley's Institute of the Arts, Alonzo King LINES Ballet, and Lar Lubovitch Dance Company. Professionally she has danced with Ailey II, Brian Harlan Brooks' Continuum, Alenka Cizmesja's Art DeConstructed, Dance Iquail, Freddie Moore's Footprints, and Samuel Pott's Nimbus Dance Works. Ms. Tesfagiorgis has been a rehearsal assistant for Hope Boykin, Earl Mosley, Pedro Ruiz, Matthew Rushing, and Sylvia Waters. She joined the Company in 2013.

The Ailey dancers are supported, in part, by

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MICHIGAN OPERA THEATRE

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DiChiera DiConstructed: THE IMPRESARIO

BY ERICA HOBBS

For Michigan Opera Theatre Founder and Artistic Director Dr. David DiChiera, opera is a living, breathing art. In a tradition known for reprising and celebrating great works of the past, DiChiera saw opera as a continual exploration of the human experience, one that should continue to evolve to reflect the present age as well as the diverse cultures in which it resides. He also identified the need to encourage young talent and to support and grow performance spaces to preserve the art form.

Throughout his career, DiChiera has been Founder, General Director and Artistic Director of Michigan Opera Theatre (MOT). He has also been Founder and General Director of Opera Pacific in Orange County, California and Artistic Director of Ohio's Dayton Opera Association, the only general director to run three opera companies at the same time. He also served as president of OPERA America from 1979-1983.

Throughout all of these positions, DiChiera held true to a vision of opera that serves the people and moves forward with the times.

Championing artists of color, mentoring the next generation of singers and supporting Detroit's revitalization were priorities for establishing MOT.

"One of the important things is that I wanted an opera company that reflected our city," he said. "And so, from the very beginning for me, [the operas] were all based on diversity."

Throughout his time at Michigan Opera Theatre, DiChiera produced a range of diverse operas including *Treemonisha*, (African-American), *Anoush* (Armenian), *King Roger* (Polish), *The Passenger* (Jewish) and *Frida* (Mexican), among others. He commissioned and produced the world premiere of *Margaret Garner*, a pre-Civil War opera based on Toni Morrison's "Beloved," with Morrison herself writing the libretto. Additionally,



DiChiera personally nurtured the careers of numerous African-American artists such as Kathleen Battle, native Detroiter Maria Ewing, Leona Mitchell and Vinson Cole.

Throughout the past four decades, DiChiera has dedicated himself to the mentoring and development of young artists, culminating in the establishment of the Michigan Opera Theatre Studio residency program, which provides advanced training and performance opportunities for emerging talent. The program provides five up-and-coming singers opportunities to perform at a range of venues from board meetings to community events to their own full-length opera while receiving master-level industry training and networking. Now in its second year, MOT Studio Artists can be found in Opera Antwerpen, Toledo Opera, Santa Fe Opera, Eugene Opera, and the Glimmerglass Festival, among others.

Feeling a great sense of civic duty, DiChiera was determined that Detroit as a major metropolitan city – even one suffering tremendous population loss in the early 70s – had an opera company and one that resided in the city proper as part of its cultural center. His work did more than build an opera company, it created a community that encouraged the development of its surroundings and the establishment of Detroit as a destination. DiChiera

saved two theaters: Music Hall in 1971 and Grand Circus Theater, transformed into the modern day Detroit Opera House in 1996. The theaters sparked the growth of the development around them, including the stadiums, businesses, restaurants and residences that make up Detroit's entertainment district.

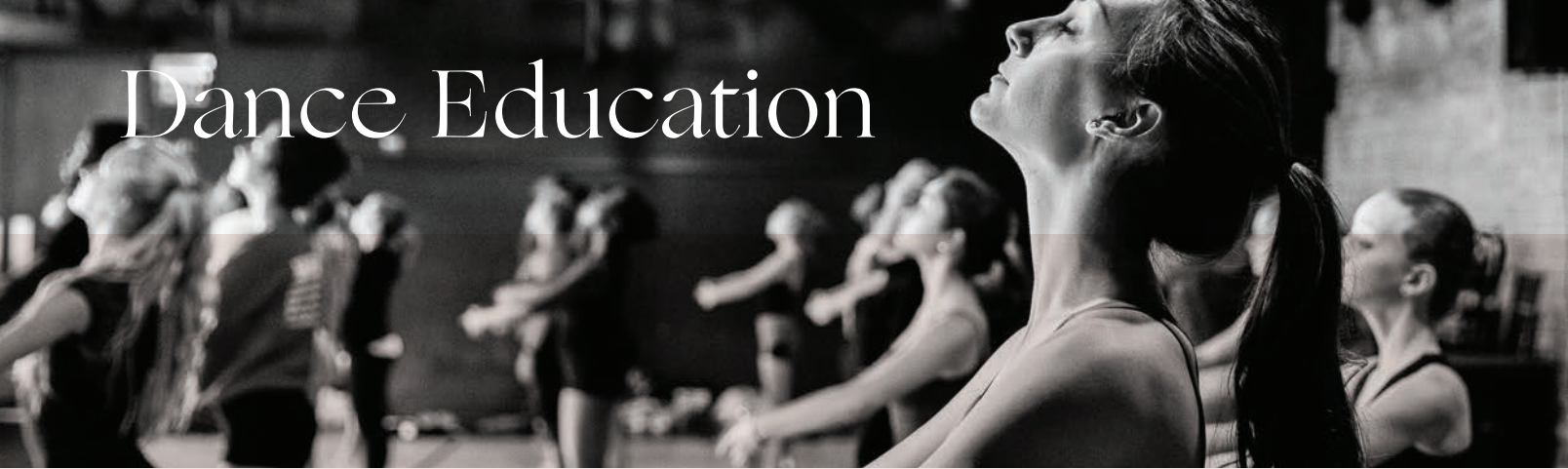
"I just kept saying, 'We're doing it because this is a great city, and a great city needs to have all of its cultural institutions,'" DiChiera said. "That was the way I simply forged ahead and ignored the naysayers."

DiChiera's vision to promote the growth of opera spread beyond his leadership at MOT. When DiChiera started as president of OPERA America in the late 1970s, few new operas were being presented in the United States. Under his leadership, the organization established two programs to encourage the development of new works. "Opera for the 80s and Beyond" encouraged the development of new opera and musical theater. "Opera for a New America" supported companies' outreach to underserved communities. By the mid-90s, 20-25 new works were consistently being produced by American opera companies.

In 2010, DiChiera received the Opera Honors Award from the National Endowment for the Arts, the highest honor in the country for achievement in opera. In 2013, he was named a Kresge Eminent Artist by the Kresge Foundation, an honor that recognizes personal achievement and community impact through the arts in Southeast Michigan.

In a career spanning nearly five decades, DiChiera has run three opera companies, saved two theaters and created numerous programs that encouraged the growth of the art form to new frontiers and new audiences. As he winds down his tenure, he leaves the next generation of opera leadership a solid foundation on which to continue to build upon.

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 Eisenhower Dance, Royal Winnipeg Ballet and Alvin Ailey American Dance Theater. Eisenhower Dance and Royal Winnipeg Ballet will visit Detroit in March and hold intermediate/advanced modern and ballet classes for ages 14 and up, from 11 a.m. -12:30 p.m. on the Saturday of the company's performance weekend. Alvin Ailey will be conducting class April 22 from 11 a.m.-12:30 p.m. with the same criteria.

All classes are open to the public and free with a corresponding ticket stub or \$25 without a ticket stub. They will take place in the Margo V. Cohen Center for Dance in the Ford Center for Arts and Learning at the Detroit Opera House. Pre-registration is required because of space limitations. 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. The Dance Film Series includes: March 7 – *The Sleeping Beauty* by Stattsballett Berlin, April 4 – Ballet Hispanico and May 16, "Dancing to Piano Concertos."

All dance films take place at the Detroit Opera House in the Ford Center for Arts and 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/.

Education & Community Programs

Michigan Opera Theatre's Department of Education and Community Programs offers a variety of educational programming and workshops in opera and dance for students and audiences of all ages.

TOURING ENSEMBLE

Taking opera to the community, last season the MOT Touring Ensemble presented more than 70 performances for students, seniors, and adults throughout the state of Michigan, bringing opera to over 17,000 individuals. Performances are 30-60 minutes in length and include a Q&A session with the cast immediately following the performance. Our 16-17 Touring season includes a variety of performances; call today to bring opera to your community!

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Rumpelstiltskin

By David and Karen DiChiera (Grades K-8)

When a "dusty, crusty" old miller aspires to become a man of the noble court, he lies to the prime minister saying his daughter can spin straw into gold. But his plan backfires and his daughter is taken prisoner in the palace dungeon! With the help of a mysterious stranger, the miller's daughter escapes. She will even become queen...but everything has a price! Chock-full of twist, turns, and tricks in every scene, this magical opera is a must-see! (Subjects: English Language Arts, Social Studies, early Math, Arts Education – Visual Arts, Music, and Theater)

La Pizza Con Funghi

By Seymour Barab (Grades 9-12 & Adult)

This spoof on Italian opera will tickle your funny bone! Voluptua is in love with Scorpio. In order to be free to marry him, she plans to poison her husband, Count Formaggio. Her maid, Phobia, warns the count of his wife's plans and for her loyalty, she must lose her life. Eventually, of course, so must all the other members of the cast. This operatic parody is sure to keep you laughing. (Subjects: English Language Arts, Humanities, Social Studies, Arts Education – Music & Theater)

Opera & Broadway Revues

From the American Songbook Classics of Irving Berlin and Jerome Kern to the operatic favorites of Bizet, Puccini, and Verdi, our Opera & Broadway revues continue to delight audiences of all ages! A favorite in a variety of venues including: Schools, Libraries, Senior Living Communities, Theaters, and Community Centers.



La Pizza Con Funghi

SUMMER PROGRAMMING

Opera in the Parks: Michigan Opera Theatre hosts outdoor Grand Opera concerts throughout the Metro Detroit area. Recent concerts include venues such as Grand Circus Park, Campus Martius Park, and the Detroit Zoo.

Operetta Workshop: Coming this summer! Students learn singing, acting, healthy vocal care, and stage movement. This workshop culminates in a final performance of a Gilbert & Sullivan operetta on the Main Stage of the Michigan Opera Theatre.

Create & Perform: A summer program in which students ages 8-13 use improvisation to create their own unique musical drama. This program can be conducted as an in-school residency, based on any classroom curriculum.

To learn more about any of these programs visit www.MichiganOpera.org.

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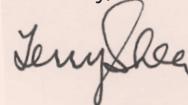
Greetings from the MOT Volunteer Association.

I have been an opera lover for many years and Michigan Opera Theatre is very important to me. Our MOTVA volunteers provide the company with a tremendous level of support. We have more than 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 hold parties to celebrate moments such as opening night performances. Our members logged almost 20,000 volunteer hours last year. Bravi!!

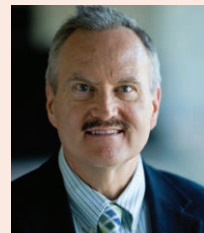
If you are not yet a volunteer please consider joining us! Volunteering is a great way to meet other interesting and involved patrons, and your MOTVA membership is tax deductible. For membership information please view the MOTVA web page at www.michiganopera.org/working-with-us/volunteer or call Rachele Wright at 313.237.3402. Rachele would be happy to speak with you and connect you with those volunteering in support of Michigan Opera Theatre.

This season we are celebrating the creation of Michigan Opera Theatre, as we honor the career of our Founder and Artistic Director, David DiChiera. His vision of an opera company for Michigan and an Opera House in Detroit first took shape 46 years ago. Many, many volunteers have traveled this journey with Dr. DiChiera, assuring the success of this company. To those who currently support us through the generous support of your gifts of time, I offer my sincere thanks. To those reading about our volunteer program for the first time, please consider joining.

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.

LATE SEATING

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

LOST & FOUND

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

PARKING

We encourage all our guests to take advantage of the Herman Frankel | Opera House Parking Center, located next to the Detroit Opera House. Pre-paid parking is available for all guests and can be purchased with tickets online or through the Detroit Opera House ticket office. Pre-paid parking must be purchased 72 hours prior to performance date. This facility is reserved specifically for Detroit Opera House patrons during regularly scheduled performances. Entrances and exits are located on both John R. Street and Grand River Ave. Call (313) 237-7464 for more information.

ACCESSIBILITY

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

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

CHILDREN

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

SERVICES

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

CONCEALED WEAPONS

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

RENTAL INFORMATION

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

TICKET INFORMATION

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

DETROIT OPERA HOUSE TOURS

Come join the Opera House Ambassadors for a backstage tour of the Detroit Opera House! Learn about the history of the Opera House and its restoration, meet the people behind the scenes, tour the stage and see how it operates. Tours are \$10 per person, for groups of 20 or more. For more information, please call (313) 237-3279, or visit www.MichiganOpera.org.

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
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