

WINTER/SPRING 2020 DANCE SEASON

BRAVO

Malandain Ballet
Biarritz

FEBRUARY 15, 2020

Dance Theatre
of Harlem

MARCH 14 AND 15, 2020

American Ballet
Theatre
Swan Lake

APRIL 16-19, 2020

2020 MOT Spring Dance
Season Sponsor:



DEVON TEUSCHER
AND CORY STEARNS
IN *SWAN LAKE*
PHOTO: GENE SCHIAVONE.

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WELCOME

As Michigan Opera Theatre (MOT) embarks on a new decade of artistic excellence, we are thrilled to begin our 2020 dance season with a series of performances that represent the essence and breadth of our dance program. With performances by Malandain Ballet Biarritz, Dance Theatre of Harlem and American Ballet Theatre, our series



welcomes old and new, celebrating the beloved classics as well as embracing exciting new works.

The season begins with the MOT debut of the French contemporary ballet company Malandain Ballet Biarritz. The works explore themes of liberty, death and ascension, and we are proud to continue our commitment to presenting diverse companies and artistic perspectives.

Dance Theatre of Harlem (DTH) returns to the Opera House in March celebrating their golden anniversary with a repertoire showcasing their commitment to access, opportunity and excellence. The performance marks their seventh at the Detroit Opera House and is supported in part by awards from DTE Energy Foundation and the New England Foundation for the Arts' National Dance Project. We remain thrilled to continue our longstanding relationship with the company, which began nearly 20 years ago.

Our winter/spring dance season concludes with the company that launched MOT's dance program in 1996: American Ballet Theatre (ABT). *Swan Lake* will be the company's 10th performance at the Detroit Opera House and is another long-cherished dance partnership for MOT. It is a performance made possible by our partnership with University Musical Society (UMS), which is our fifth co-presentation since 2016. Following 2016's *The Sleeping Beauty* and 2018's *Romeo and Juliet*, *Swan Lake* marks our third co-presentation of ABT. Our engagement with ABT and UMS is supported by the University of Michigan Credit Union and the Community Foundation for Southeast Michigan.

With DTH and ABT, we have been proud to bring dance to our community with a series of classroom presentations and master classes to expose and educate our local students to the art form. We've also been able to bring in nearly 3,000 area students to professional dance performances at the Detroit Opera House this season as part of our commitment to community engagement and education.

Finally, we express our appreciation to our sponsors, without whom this dance season would not have been possible: With Cadillac at the forefront as our 2020 Spring Season Sponsor, we also thank our 2019-20 Dance Season sponsors Joanne and Richard Brodie and the Maxine and Stuart Frankel Foundation, along with additional support from the Marvin, Betty & Joanne Danto Family Foundation, Jeremy Zeltzer and Kevin Dennis, and Donald and Antoinette Morelock.

We invite you to enjoy your performance and look forward to seeing you again at the Detroit Opera House!



Wayne S. Brown,
President and CEO, Michigan Opera Theatre

Welcome to Dance 2020 at Michigan Opera Theatre. As we embark on our Winter/Spring 2020 season of dance, we offer you a full spectrum of ballet from contemporary to neoclassical to classical.

Making their Detroit debut, Malandain Ballet Biarritz represents one of the best contemporary ballet companies from France. Known for the forward, innovative, beautiful and captivating choreography of artistic director Thierry Malandain, this mixed-repertoire program offers a smorgasbord of movement that captures the imagination. "Boléro," in particular, is a dramatic piece danced to Ravel that explores themes of liberation with dancers performing in an enclosed and limited space.



Celebrating their 50th Anniversary, Dance Theatre of Harlem (DTH) was founded by Arthur Mitchell who made his performing career as the first Black principal dancer with New York City Ballet. Because of Mr. Mitchell's heritage as a disciple of George Balanchine, DTH is rooted in the neoclassical style. Known for its passionate and dramatic interpretations, touring internationally to celebrate African-American culture through dance, DTH will perform a mixed-repertoire program that includes "Passage," a ballet which speaks to the resilience and determination of the human spirit. We are also proud to present the world premiere of Robert Garland's "The Threshing Floor," performed to music from Detroit icon, Stevie Wonder.

American Ballet Theatre returns to the Opera House with the classic "ballet blanc." A magical mix of tragedy and romance, *Swan Lake* is one of the most beloved in the classical ballet cannon. In addition to being a true test of the ballerina's virtuoso technique - whipping off 32 fouettés in the Black Swan pas de deux - *Swan Lake* is also a test of the ballerina's dramatic skills as she must convincingly portray both the pure White Swan and the evil (imposter) Black Swan. The ballet also includes the "Dance of the Small Swans," arguably the most iconic and recognizable pieces of ballet choreography in history. Tchaikovsky's score is one of the most beautiful pieces of music ever written and will be performed by our Michigan Opera Theatre Orchestra.

Representing the best of ballet past and present, please join us as we dance into the next decade at MOT,



Jon H. Teeuwissen
Artistic Advisor for Dance

BRAVO

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Caesar Side Salad

Chef's Soup of the Day

The Whitney Duet

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4421 Woodward Ave., Detroit

Malandain Ballet Biarritz

February 15, 2020

Artistic Director / Choreographer

Thierry Malandain

Ballet Masters

Richard Coudray
Giuseppe Chiavaro



PHOTO: OLIVIER HOUEIX

Dancers

Ciuditta Banchetti, Raphaël Canet, Clémence Chevillotte, Mickaël Conte, Jeshua Costa, Frederik Deberdt, Clara Forgues, Ioan Frantz, Michaël Garcia, Irma Hoffren, Cristiano La Bozzetta, Hugo Layer, Guillaume Lillo, Claire Lonchamp, Nuria López Cortés, Arnaud Mahouy, Alessia Peschiulli, Ismael Turel Yagüe, Patricia Velazquez, Allegra Vianello, Laurine Viel, Yui Uwaha

Technical Director Paul Heitzmann

Stage Managers Chloé Brèneur, Jean Gardera, Gilles Muller

Lighting Managers Frédéric Bears, Christian Grossard, Mikel Perez

Sound Managers Nicolas Rochais, Jacques Vicassiau

Stage Technicians Bertrand Tocoua, Maxime Truccolo

Dressmaker Véronique Murat

Wardrobe Mistress Karine Prins, Annie Onchalo

Set and Accessories Production Frédéric Vadé

Drivers Guillaume Savary, Vincent Ustarroz

2020 MOT Spring Dance
Season Sponsor:



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

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

About

Created in 1998 in Biarritz on the initiative of the Ministry of Culture and Communication and the Town of Biarritz, with the support of Aquitaine Region and the Atlantic Pyrenees General Council, Malandain Ballet Biarritz is one of 19 National Choreographic Centers in France today. The particularity of Malandain Ballet Biarritz is that it is made up of 22 permanent dancers trained in classical technique and whose expression in Thierry Malandain's choreographies is contemporary. Today Malandain Ballet Biarritz is one of Europe's most widely-seen companies with 80,000 spectators per season and almost 100 performances per year, a third of which are abroad.

As a National Choreographic Center, Malandain Ballet Biarritz also works intensely in terms of public awareness of dance - with an average of 450 events per year - and to support artists and companies, thanks to the Accueil Studio program. Its local presence has led it to forge fertile partnerships with numerous cultural actors in the Euro-region. It has thus constructed the Ballet T project, a partnership between Malandain Ballet Biarritz and San Sebastian's Teatro Victoria Eugenia, with support from Europe and the Aquitaine Euskadi fund. Its aim is to spread choreographic art in the Basque Country, by co-producing and disseminating choreographic works, and also through awareness campaigns and audience mobility within the Euro-region.

Thierry Malandain

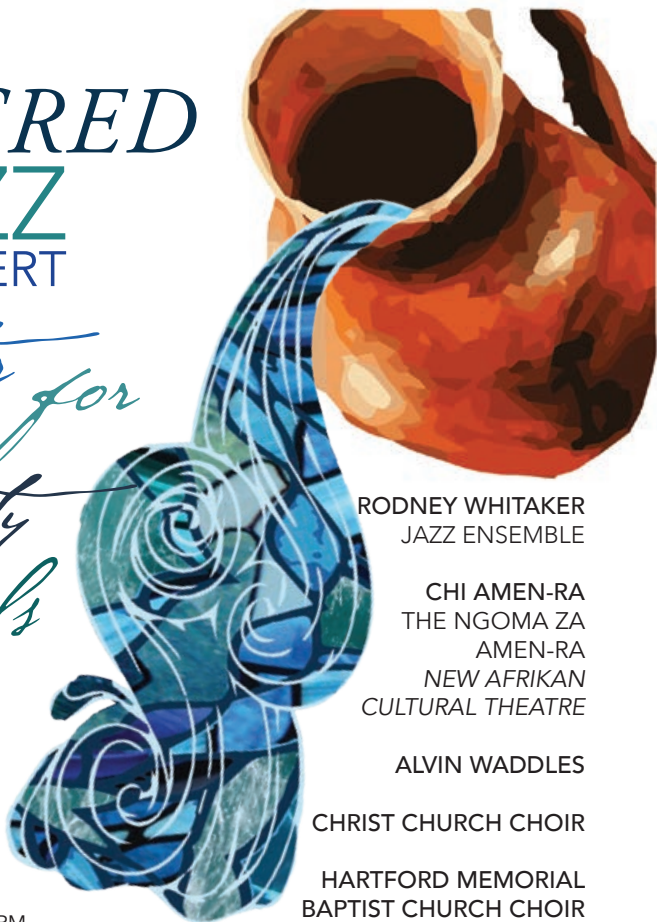
Author of a repertoire of 80 choreographies, Thierry Malandain has developed a very personal vision of dance, closely linked to ballet, where priority is given to the dancing body, its power, virtuosity, humanity and sensuality. The search for meaning and aesthetics guide a powerful and sober style, which can be both serious and insolent, based on the pursuit of harmony between history and today's world.

"My culture is that of classical ballet, and I confidently remain attached to it. Because while I readily admit that its artistic and social codes are from another time, I also think that this heritage from four centuries

represents invaluable resources for dancers. A classical choreographer for some, a contemporary one for others, I play with it, simply trying to find a dance I like. A dance that will not only leave a lasting impression of joy, but that will also restore the essence of the sacred things and serve as a response to the difficulty of being."

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thirsty
souls*



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BALLET NOTES

Estro

Music: Antonio Vivaldi

Choreography: Thierry Malandain

Lighting Design: Jean-Claude Asquié

Costumes: Karine Prins

Accessories: Frédéric Vadé, Christian Grossard

Coproduction with Teatro Victoria

Eugenia, Ballet T, Opéra de Reims,

Malandain Ballet Biarritz

World Premiere

Nov. 8, 2014, Teatro Victoria Eugenia
under the Ballet T project

French Premiere

Nov. 15, 2014, Opéra de Reims

L'Estro Armonico Op.3 is the most famous concertante work by Antonio Vivaldi (1678- 1741) after The Four Seasons. Released in Amsterdam in 1711 and dedicated to Ferdinando de' Medici, it marked the advent of the concerto genre and the beginning of the "Red Priest" fame in Europe. With a composition system combining fantasy ("estro" means imagination) to harmony, the title of this collection of twelve concertos for one, two and three violins could be interpreted as the desire to link extravaganza to conventional

principles of musical writing. In 1963, the choreographer John Cranko (1927-1973) used this audacious score to create L'Estro Armonico for the Stuttgart Ballet, where he was the artistic director. Unadorned, precise and devilishly technical, this choreographic work entered the repertoire of the Ballet Théâtre Français de Nancy in 1979. As early as the following year, I had the opportunity to perform it a high number of times. The challenges of the choreography were not simple to overcome. It was sometimes an ordeal to go on stage; it was like a long and winding road. One evening, as I was on the ascent, I burst into tears, incapable of surpassing myself. Was it too much?

As any author seeking inspiration in his own life, I created Estro as a remembrance of this anecdote of my life and then wrote a new story by combining the three concertos chosen by John Cranko, added together with some extracts of Stabat Mater (RV 621) composed by Vivaldi in 1712. At first, as I had chosen a completely different score, I wanted to use the stools we bought for some previous ballets to compose a clump of final poses serving as a symbolical image to explain the desire for elevation and the efforts needed to reach the summit of a mountain, seen as the privileged

place where sky and earth meet. When I chose Vivaldi, the spiritual reason of Stabat Mater (the Mother Stood), which celebrates the compassion of the Virgin toward the suffering of her crucified son, led me to replace this trick by another one: lanterns made of paint cans. It would probably have been better to get rid of the excess, especially as the music of Vivaldi enables us to reach the heights of human beings by filling us with an inner, deep and indescribable joy. However, as the Dominican André Lengder (1929-2005), the chaplain to artists who also exerted his ministry in nightlife in 1970s, said: "It is now easier to climb an 8,000 meters mountain than to elevate your inner self a few inches."

—Thierry Malandain, May 2014

INTERMISSION

Nocturnes

Music: Frédéric Chopin

Choreography: Thierry Malandain

Lighting Design: Jean-Claude Asquié

Costumes: Karine Prins

Coproduction with Teatro Victoria

Eugenia, Ballet T, Opéra de Reims,

Centre Chorégraphique National,

Malandain Ballet Biarritz

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4421 Woodward Ave., Detroit

Nov. 8, 2014, Teatro Victoria Eugenia
under the Ballet T project

French Premiere
Nov. 15, 2014, Opéra de Reims

Consumed by his feelings, Frédéric Chopin explored the depth of his melancholic nature to express the languor of love in his Nocturnes - 21 pieces for piano written between 1827 and 1846. The dominant feeling shrouded by a dark veil, the taste for the morbid, the dark gothic romanticism fostered by Chopin and other Romantics justified a comparison with the Danse Macabre, a very popular genre at the end of the Middle Ages. This genre was mostly represented by wall paintings depicting a series of characters from all ages, genders, stations, led to the grave by a skeleton, which does not personify Death but the dead, in other words a posthumous reflection of the living. Beyond the idea of associating two things as disparate as dancing and dying, the Danse macabre symbolized the passing of time and showed that Death unites people of all ranks. Remnants of "a day gloomier than the night", as said by Charles Baudelaire, Nocturnes describes itself as a fresco, as a dream crushed under the weight of endless melancholy.

—Thierry Malandain

INTERMISSION

Boléro

Music: Maurice Ravel
Choreography: Thierry Malandain
Set and Costumes: Jorge Gallardo
Lighting Design: Jean-Claude Asquié

Coproduced with Festival
International Madrid en Danza,
Malandain Ballet Biarritz

World Premiere
May 19, 2001, la Gare du Midi de
Biarritz

Subjected to the obsessive repetition of the orchestral theme by Ravel, twelve dancers perform almost soullessly in an enclosed and limited space. When sounds the liberating finale, they break free, plunging into silence, now "locked outside."

Commissioned by the Russian dancer Ida Rubinstein, a friend and patron to Maurice Ravel, this "Spanish character ballet" was created by the Rubinstein company at the Paris Opera, on the Nov. 22, 1928, with choreography by Bronislava Nijinska.

In the synopsis, the action took place in an Andalusian tavern, where a gypsy, dancing on a table, provoked sensual euphoria amongst men. I departed from this storyline, updated by Maurice Béjart in 1961, to only focus on the musical motive that Maurice Ravel repeats in an obsessive way until the final apotheosis. The composer made no secret of the "music-sexual" style of this orchestral crescendo and finale.

Instead of showing this erotic

parallel, I chose to represent the liberty gradually won from confinement and took the challenge to confine the performers in an enclosed and limited space. This limit exists in the uniqueness and the mechanical repetition of the musical theme, which literally explodes in an intense finale, followed by silence, when dancers find themselves "locked outside."

—Thierry Malandain

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Malandain Ballet Biarritz, Centre Chorégraphique National, is funded by the Ministry of Culture - DRAC Nouvelle-Aquitaine, the City of Biarritz, the Region Nouvelle-Aquitaine, the Department Council of the Pyrenees-Atlantiques. In view of their euro regional cooperation, Malandain Ballet Biarritz and the Theater Victoria Eugenia created with the cities of San Sebastián and Biarritz a cultural cooperation project named « Ballet T », initiated and developed thanks to the support of the Fonds Européens de Développement Régional (FEDER) / Programme Opérationnel de Coopération Territoriale Espagne-France-Andorre (POCTEFA). The Communauté d'Agglomération Pays Basque and the Diputación Foral de Gipuzkoa support Malandain Ballet Biarritz for his actions in Iparralde and Gipuzkoa in the territorial cooperation and in the development of the territorial attractiveness.

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“The Threshing Floor”

Exploring the Social Relevancy of Stevie Wonder’s Music Through Time

BY ROBERT GARLAND, CHOREOGRAPHER

As a child, growing up in the 70s, it had become increasingly clear that the world promised by the Reverend Dr. Martin Luther King Jr., a world he referred to as his “Beloved Community,” was much farther off than we realized. In that post Civil Rights movement time, his prescient revelation that he “may not get there with you” created a haunting awareness coupled with a cultural anxiety that lingers even to this day. I often wonder, as Dance Theatre of Harlem’s Founder Arthur Mitchell drifted off into an eternal sleep, if indeed he knew that there was still much more work to be done.

It has been said that African American people are the conscience of America. If that be so, then Stevie Wonder was, and still is, the conscience of Black America. His music loved us, taught us, admonished us, held us up, broke us down and turned us around. It is no accident that the music of Wonder served as the fitting background musical theme in the culminating events leading to the election of the first African American President of the United States. Former President Barack Obama has called Wonder his “musical hero”, utilizing his “Signed, Sealed, Delivered I’m Yours,” on the final night of the Democratic National Convention the year of his election.

“The Threshing Floor” represents a reflection on our current times. From his song “You Haven’t Done Nothing,” written to address the impending impeachment at that time of President Nixon, to the complicated reflections on faith and social justice in “(Heaven Is) 10 Zillion Light Years Away,” the questions raised by Wonder within this music are wholly applicable today.

Add to this his “Village Ghetto Land”, which juxtaposes lyrics outlining the horrors of urban blight and poverty, buttressed by the sounds of a sweet, classical cadence worthy of Bach or Mozart; or his “Saturn,” yearning for an entirely different world, the music retains culturally relevant decades later.

I feel that it is my responsibility to introduce Wonder’s



MURAL AT MUSIC HALL BY RICHARD WILSON, PHOTO BY ERICA HOBBS

music to a new generation of artists and audiences. The music’s cultural relevance and timeless messages are crucial to understating art that can address social issues. I’m thrilled to premiere “The Threshing Floor” in Detroit, that is not only Wonder’s hometown, but a city I performed in many times when I was a principal dancer with Dance Theatre of Harlem (DTH) under our founder Arthur Mitchell. As DTH celebrates its 50th anniversary, I’m proud to contribute a piece that continues the work of our late founder and shares his vision with generations to come.



ROBERT GARLAND,
CHOREOGRAPHER

Dance Theatre of Harlem

Virginia Johnson
Artistic director

March 14 and 15, 2020

50
DANCE
THEATRE OF
HARLEM

50 FORWARD



2020 MOT Spring Dance
Season Sponsor:



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

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Arthur Mitchell Karel Shook

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Arthur Mitchell

Dance Theatre of Harlem is additionally supported by



The presentation of *Passage* was made possible by the New England Foundation for the Arts' National Dance Project, with additional support from DTE Energy Foundation, the National Endowment for the Arts, and the Michigan Humanities Council



DANCE ARTISTS

Lindsey Donnell Yinet Fernandez Alicia Mae Holloway Alexandra Hutchinson
Daphne Lee Crystal Serrano Ingrid Silva Amanda Smith Stephanie Rae Williams
Derek Brockington Kouadio Davis Da'Von Doane Dustin James Choong Hoon Lee
Christopher McDaniel Sanford Placide Anthony Santos Dylan Santos

Support for Dance Theatre of Harlem's 2019/2020 professional Company and National Tour activities made possible in part by: Anonymous; The Arnhold Foundation; Bloomberg Philanthropies; The Dauray Fund; Doris Duke Charitable Foundation; Elephant Rock Foundation; Ford Foundation; Ann & Gordon Getty Foundation; Harkness Foundation for Dance; Howard Gilman Foundation; The Dubose & Dorothy Heyward Memorial Fund; The Klein Family Foundation; John L. McHugh Foundation; Margaret T. Morris Foundation; National Endowment for the Arts; New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature; New England Foundation for the Arts, National Dance Project; Tatiana Piankova Foundation; May and Samuel Rudin Family Foundation; The Shubert Foundation; The Thompson Family Foundation; and Virginia B. Toulmin Foundation.

FIFTY YEARS OF DANCE THEATRE OF HARLEM

The past half century of Dance Theatre of Harlem is a landscape of peaks and valleys inhabited by a race of dreamers, achievers, and yes, history makers. DTH co-founder Arthur Mitchell was all the above as well as premier danseur, choreographer, and teacher. We used to call him "our fearless leader" because he marched forward never thinking that what he sought to do would have been impossible for anyone else. His passing on September 19, 2018 left us bereft but determined that the institution he and Karel Shook incorporated on February 11, 1969, will endure and thrive.

Arthur Mitchell believed in the power of art to change lives and open minds. The DTH Company, School, and "Dancing Through Barriers," our arts education program, became the manifestation of that idea. While the School and DTB served the Harlem community, with the Company, Arthur Mitchell was able to take his vision across the globe. The DTH Company, a mix of African Americans like me, Hispanics, Asians and Caucasians, was a vivid demonstration of the premise that the art form of classical ballet belongs to us all.

The social impact of Dance Theatre of Harlem's national and international touring over these 50 years is often noted, but as significant is the depth and breadth of the company's artistic prowess. With a repertoire that ranges from Mitchell's own neoclassical works (he learned his craft at George Balanchine's knee, after all), historic Ballet Russes, classics such as Scheherazade and Prince Igor, to great American narrative works such as Billy The Kid, Fall River Legend, and the groundbreaking productions of Creole Giselle and Firebird that linger in the collective consciousness, throughout its history Dance Theatre of Harlem has expanded the notion of what ballet could be.

Yes, there have been valleys along the way and, like the phoenix, Dance Theatre of Harlem rose again and again because the expression we bring to the art form is unique and necessary. The milestone of 50 is not an endpoint but a marker along the way. We glance backward at this moment, but our eyes are on the future.

—Virginia Johnson
Artistic Director

THE THRESHING FLOOR

Premiere Date: March 14, 2020
Choreography: Robert Garland
Costume Design:
Pamela Allen-Cummings
Lighting Design: Roma Flowers

AMANDA SMITH, DAPHNE LEE,
ALEXANDRA HUTCHINSON

DUSTIN JAMES, ANTHONY SANTOS,
KUADIO DAVIS

The Threshing Floor is an agricultural reference that has been metaphorically used to describe the process of spiritual growth.

Threshing floors are locations where people perform the agricultural activities of threshing and winnowing, separating the wheat from the chaff. As a metaphor, challenging times can appear in our lives as a "threshing", separating and identifying what is most essential, what really matters.

ARTHUR MITCHELL TRIBUTE FILM

Director: Daniel Schloss
Choreography: Robert Garland
Music: Tim Rosser

THE GREATEST

Premiere Date: May 8, 1977
Choreography: Arthur Mitchell
Music: Michael Masser

ALEXANDRA HUTCHINSON
DA'VON DOANE

INTERMISSION

PASSAGE

Premiere Date: May 3, 2019
Choreography: Claudia Schreier
Music: Jessie Montgomery
Costume Design: Martha Chamberlain
Lighting Design: Nicole Pearce

CRYSTAL SERRANO,
LINDSEY DONNELL,
YINET FERNANDEZ,
DAPHNE LEE,
INGRID SILVA,
STEPHANIE RAE WILLIAMS

Passage was commissioned by the Virginia Arts Festival in partnership with American Evolution for the 50th Anniversary of Dance Theatre of Harlem and the 2019 Commemoration, recognizing the 400th anniversary of a series of pivotal events in America's history – including the first documented arrival of

enslaved Africans. The ballet reflects, in abstract, the fortitude of the human spirit and an enduring will to prevail.

Support for *Passage* was made possible by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation. Additional commissioning funds provided by the Virginia B. Toulmin Foundation through Dance Theatre of Harlem's Women Who Move Us initiative, O'Donnell-Green Music and Dance Foundation and the Princess Grace Foundation-USA, the City of Norfolk, Virginia, the Friedrich Ludwig Diehn Fund of the Hampton Roads Community Foundation, and the National Endowment for the Arts.

The Virginia Arts Festival production residency for *Passage* was funded by the New England Foundation for the Arts' National Dance Project, with funding from The Andrew W. Mellon Foundation.

INTERMISSION

BALAMOUC

Premiere Date: Oct. 5, 2018
 Choreography: Annabelle Lopez Ochoa
 Music: Les Yeux Noirs, Lisa Gerrard, René Aubry
 Costume Design: Mark Zappone
 Lighting Design: Les Dickert

March 14, 2020, 7:30P
 INGRID SILVA
 CRYSTAL SERRANO
 AMANDA SMITH
 STEPHANIE RAE WILLIAMS
 ALICIA MAE HOLLOWAY

DA'VON DOANE
 DYLAN SANTOS
 DEREK BROCKINGTON
 CHRISTOPHER CHARLES MCDANIEL
 CHOONG HOON LEE

March 15, 2020, 2:30P
 INGRID SILVA
 CRYSTAL SERRANO
 AMANDA SMITH
 STEPHANIE RAE WILLIAMS
 ALICIA MAE HOLLOWAY

DA'VON DOANE
 SANFORD PLACIDE
 DEREK BROCKINGTON
 CHRISTOPHER CHARLES MCDANIEL
 CHOONG HOON LEE

Commissioned by New York City Center for the Fall For Dance Festival, the development of *Balamouk* was supported through 50th anniversary commissioning support provided by the Seattle Theater Group and by the Virginia B. Toulmin Foundation through Dance Theatre of Harlem's Women Who Move Us Initiative. Support for new dance works at City Center is provided by the Virginia B. Toulmin Foundation and Doris Duke Charitable Foundation.

THE DANCE THEATRE OF HARLEM COMPANY

DEREK BROCKINGTON

Born: Chicago, IL. Training: Grand Rapids Ballet School, Interlochen Arts Academy, Ballet West and Pennsylvania Ballet Summer Intensives. Professional Experience: Dance Theatre of Harlem (second season), Cincinnati Ballet, Grand Rapids Ballet. Repertoire includes works by George Balanchine, Annabelle Lopez Ochoa, and Kirk Peterson.



KOUADIO DAVIS

Born: Oneonta, NY. Training: Holbrook-Wade School of Dance, Fokine Ballet, New York State Summer School of the Arts with Daniel Ulbricht, NYCB. Carolyn Adams. Alvin Ailey, Nutmeg Ballet, Charlotte Ballet, Alonzo King Lines, French Academie of Ballet, Pacific Northwest Ballet, and Springboard Danse Montreal. Awards: Youth America Grand Prix in 2017 and 2018, where he and his partner won second and then first place in the contemporary Pas de Deux category. Professional Experience: Dance Theatre of Harlem (first season).



DA'VON DOANE

Born: Salisbury, MD. Training: Salisbury Studio of Dance (now Salisbury Dance Academy), Betty Webster, Tatiana Akinfiyeva-Smith, and Elena Manakhova, Atlantic Contemporary Ballet Theatre, Eastern Shore Ballet Theatre, Kirov Academy of Ballet, and Atlantic Contemporary Ballet Theatre. Named 2014 *Dance Magazines* one of "25 to Watch". Professional experience: Dance Theatre of Harlem (eighth season), Claudia Schreier & Company, Ballet Noir and Classical Contemporary Ballet



Theater. Repertoire includes works by George Balanchine, Christopher Huggins, Arthur Mitchell, Billy Wilson and Donald Byrd. Da'Von is a rising Choreographer.

LINDSEY DONNELL

Born: Midland, TX. Training: A Petite Dance Studio, Midland Festival Ballet under Susan Clark. Education: cum laude graduate of Butler University, degree in Dance Arts Administration and Journalism. Professional Experience: Dance Theatre of Harlem (eighth season), Nashville Ballet (trainee). Repertoire includes works by Robert Garland, Nacho Duato, Ulysses Dove, George Balanchine, Donald Byrd, Elena Kunikova and Dianne McIntyre.



YINET FERNANDEZ

Born: Mariano' La Habana, Cuba. Training: Provincial School of the Arts, National School of Ballet, Ballet Nacional de Cuba. Professional experience: Dance Theatre of Harlem (third season), Connecticut Ballet, Ballet Nacional de Cuba. Repertoire includes: *Sleeping Beauty, The Nutcracker, Swan Lake, Giselle, Coppélia, La Fille mal gardée, Don Quixote* and works by *George Balanchine, Robert Garland, Christopher Wheeldon, Darrell Grand Moultrie* and Dianne McIntyre



ALICIA MAE HOLLOWAY

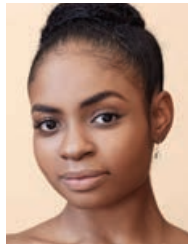
Born: Morgantown, WV. Training: Kat and Company Studio, Morgantown Dance Studio with Desiree Witt, Lauren Stone, Marilyn Pipes, Eunice Kim, and Robert Steele, and School of American Ballet with Suki Schorer, Suzy Pilarre, Darci Kistler, Kay Mazzo, and Jock Soto. Professional experience: Dance Theatre of Harlem (fifth season) and Suzanne Farrell Ballet (apprentice) Repertoire includes works by George Balanchine, Robert Garland,



Dianne McIntyre, Ulysses Dove, Nacho Duato and Arthur Mitchell.

ALEXANDRA HUTCHINSON

Born: Wilmington, DE. Training: The Washington School of Ballet, Wilmington Academy of Dance, Summer intensives with Alvin Ailey, Alonzo King, Carolina Ballet, Ballet Chicago, and Nashville Ballet. Education: Bachelor of Science in Ballet, Indiana University. Professional Experience: Dance Theatre of Harlem (second season), Nashville Ballet. Repertoire includes: *Sleeping Beauty*, *The Nutcracker*, *Western Symphony*, *Swan Lake*, *Concerto Barocco* and *Giselle*.



DUSTIN JAMES

Born: New Orleans, LA. Training: Houston School for the Performing Arts, Houston Ballet. Professional Experience: Dance Theatre of Harlem (forth season), Sumin Ballet, BalletMet Columbus, Sierra Nevada Ballet, Midland Festival Ballet. Repertoire includes works by Anabelle Lopez Ochoa, Michael Sumin, Stanton Welch, Jiri Killian, Helen Pickett, Dwight Rhoden, Ma Cong, Ulysses Dove and Robert Garland.



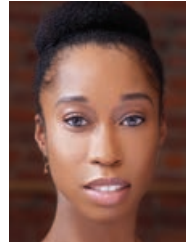
CHOONG HOON LEE

Born: Seoul, South Korea. Training: Korean National University of Arts and School of American Ballet. Early experience: semi-finalist, Varna International Ballet Competition, Gwanju International Competition (gold medal in Pas de Deux). Professional experience: Dance Theatre of Harlem (fifth season), Mariinsky Ballet, Korean National Ballet, Complexions Contemporary Ballet, and New York Theatre Ballet. Repertoire includes works by Robert Garland and Ulysses Dove, and soloist roles in *Othello*, *Don Quixote*, *Swan Lake*, *Cinderella*, *Spartacus*, *Paquita*, *Le Corsaire*, and *Giselle*.



DAPHNE LEE

Rahway, NJ. Training: Rahway Dance Theatre, Dance Theatre of Harlem School. Education: BFA in Dance, Fordham University. Professional Experience: Dance Theatre of Harlem, Collage Dance Collective, Oakland Ballet, Alvin Ailey II, Black



Iris Project. Repertoire includes works by Jessica Lang, Benoit Swan-Pouffer, Darrell Grand Moultrie, among others. Daphne is currently a MFA candidate at Hollins University.

CHRISTOPHER CHARLES MCDANIEL

Born: East Harlem, NY. Training: Dance Theatre of Harlem School, LaGuardia School of Performing Arts, Ballet Academy East, Boston Ballet, Jacob's

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Pillow. Professional Experience: Dance Theatre of Harlem (third season), Ballet San Antonio, Los Angeles Ballet. Repertoire includes works by Robert Garland, Ulysses Dove, Darryl Grand Moultrie, Coleen Neary, Thordal Christensen, George Balanchine, Christopher Stowell and Kitty McNamee.



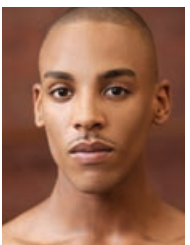
SANFORD PLACIDE

Born: Port-au-Prince, Haiti. Training: Ballet Etudes of South Florida, Manhattan Youth Ballet, The French Académie of Ballet, Nadege Hottier, American Ballet Theatre, Dance Theatre of Harlem, Ballet Austin, Ballet Hispanico, Lines Ballet, and Miami City Ballet. Professional Experience: Dance Theatre of Harlem, Alberta Ballet in Canada, Ballet West, Charlotte Ballet, Ballet Etudes of South Florida, Vorhees Ballet Theatre, Ballet Des Amériques, Fjkdance, Collage Dance Collective, Black Iris Dance Project, Boca Ballet Theatre, Ballet Northwest, Traverse City Dance Project and Accent Dance. Special Honors: Sanford partnered with the Consulate General of Haiti in New York to organize and produce UNI, an art collective where he premiered the riveting ballet MAGA. In 2019 he was honored by the Consulate General of Haiti in New York for his work in preserving Haitian culture. Repertoire includes works by George Balanchine, Nacho Duato, Glenn Tetley, Desmond Richardson, Robert Garland, Mark Diamond, Yukicchi Hattori, Wen Wei Wang, Azure



ANTHONY SANTOS

Born: New York, NY. Training: Alvin Ailey School, North Carolina School of the Arts. Professional experience: Dance Theatre of Harlem (third season), Zest Collective, and Caitlin Trainor Dance. Repertoire includes works by



Darrell Grand Moultrie, Robert Garland and Nacho Duato.

DYLAN SANTOS

Born: São Paulo, Brazil. Training: Centro de Artes Pavilhao D under Ricardo Scheir and Harid Conservatory. Professional experience: Dance Theatre of Harlem (sixth season), Houston Ballet trainee, Orlando Ballet, Joffrey Ballet, Ballet Chicago, and Paris Opera Ballet. Repertoire includes works by George Balanchine, Nacho Duato, Robert Garland, and Ulysses Dove, and Marius Petipa.



CRYSTAL SERRANO

Born: Denver, CO. Training: Pacific Northwest Ballet, School of American Ballet, Olympic Ballet Theatre. Professional experience: Dance Theatre of Harlem (third season), Ballet San Antonio, Oregon Ballet Theatre, Sacramento Ballet, Pacific Northwest Ballet. Repertoire includes: *Don Quixote, The Nutcracker, Peter Pan, Firebird, Donizetti Variations, Cinderella, The Four Temperaments, Allegro Brillante, The Sleeping Beauty, Cinderella, Serenade, La source, Valse Fantasie, Swan Lake and works by Robert Garland, Christopher Wheeldon and Darrell Grand Moultrie.*



INGRID SILVA

Born: Rio de Janeiro, Brazil. Training: Projeto Dan-cando Para Nao Dancar, Escola de Danca Maria Olenewa, and Centro de Movimento Debora Colker. Education: Universidade da Cidade. Professional experience: Dance Theatre of Harlem (eighth season), Grupo Corpo (apprentice), Dance Theatre of Harlem Ensemble, Dancado Para Nao Dancar, Armitage Gone! Dance, and the Francesca Harper Project. Repertoire includes works by Arthur Mitchell,



Donald Byrd, George Balanchine, Dianne McIntyre, John Alleyne, Darrel Grand Moultrie, Francesca Harper, Robert Garland, David Fernandez, Carol Armitage, Deborah Colker and Rodrigo Pederneiras.

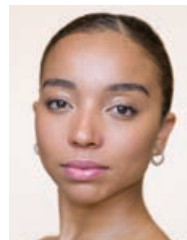
AMANDA SMITH

Born: Orange County, CA. Training: Charlotte Ballet, SUNY Purchase, Joffrey Ballet School, Anaheim Ballet, Pointe of Grace, Ballet Pacifica. Professional Experience: Dance Theatre of Harlem (third season), Charlotte Ballet, New York Theatre Ballet, Black Iris Project. Repertoire includes works by George Balanchine, Mark Diamond, Sasha James, Dwight Rhoden, Alonzo King, Jiri Killian, Dianne McIntyre and Helen Pickett.



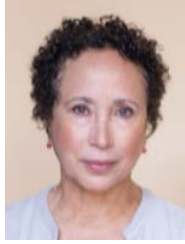
STEPHANIE RAE WILLIAMS

Born: Salt Lake City, Utah. Training: Dallas Dance Academy with Lyndette Galen and Fiona Fairrie, Hubbard Street Dance Chicago, Springboard Danse Montreal, The Juilliard School, Alonzo King's LINES Ballet, and Houston Ballet Academy. Professional experience: Dance Theatre of Harlem (eighth season), The Francesca Harper Project, Complexions Contemporary Dance Company, Ballet Black, and Texas Ballet Theatre. Special Awards: The Dallas Dance Council's 2017 Natalie Skelton Award, 2013 Dance Magazine "On the Rise", 2006 National Foundation for the Arts Award, 2006 Youth America Grand Prix finalist, and 2004 Texas Commission on the Arts Young Master. Repertoire includes works by Arthur Mitchell, Donald Byrd, George Balanchine, John Alleyne, Dianne McIntyre, Darrel Grand Moultrie, Francesca Harper, Liam Scarlett, Robert Garland, and David Fernandez.



VIRGINIA JOHNSON (Artistic Director)

A founding member of Dance Theatre of Harlem, Virginia Johnson was one of its principal ballerinas over a career that spanned nearly 30 years. After retiring in 1997, Ms. Johnson went on to found *Pointe Magazine* and was editor-in-chief for 10 years.



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

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

ARTHUR MITCHELL (Co-Founder)

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



Born in New York City in 1934, Mr.

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

With an illustrious career that has spanned over fifty years, Mr. Mitchell is the recipient of the Kennedy Center Honors, a National Medal of the Arts, a MacArthur Foundation Fellowship, the New York Living Landmark Award, the Handel Medallion, the NAACP Image Award, and more than a dozen honorary degrees.

Karel Shook (Co-Founder) played a key role as teacher and mentor to African American dance artists in New York in the 1950s. In addition to cofounding Dance Theatre of Harlem with Arthur Mitchell in 1969, he also was a ballet master, choreographer and author. Born in 1920, Mr. Shook was a native of Renton, Washington. Encouraged to study ballet, at age 13 he was a protégé of Nellie Cornish and received a scholarship to the Cornish School of Allied Arts in Seattle. While his performance career was brief, he appeared on Broadway and also danced with the Ballet Russe de Monte Carlo and New York City Ballet. Mr. Shook's brief performance career led to teaching and choreographing, mainly in Europe but also in New York. In the early 50s he opened Studio Arts, one of the few dance studios in the city where African Americans could study ballet. Among his students were Carmen de Lavallade, Pearl Primus, Geoffrey Holder, Louis Johnson, Alvin Ailey, and Arthur Mitchell, who first came to him at age 17. Mr. Shook left New York in 1959 to become the ballet master of

the Dutch National Ballet, where he was when his former student, Arthur Mitchell, asked him to return to New York to help create the Dance Theatre of Harlem. Mr. Shook was an advocate of the universality of classical ballet. His book, *Elements of Classical Ballet* explores the development of classical ballet in such countries across the globe as China, Turkey, Iran, Japan, Cuba, and Mexico. In 1980 he was awarded the United States Presidential Award for "Excellence and Dedication in Education."

MARIE CHONG (Ballet Master)

Marie Chong has worked in Europe, Asia, and the Americas as a dancer, director, teacher, and choreographer. After her work as a professional dancer with Pacific Northwest Ballet, Eugene Ballet, Atlanta Ballet, and Spectrum Dance Theater, Chong founded ARC Dance Productions in Seattle in 1999.



She commissioned new works by Edwaard Liang, Wen Wei Wang, and Alex Ketley—among others. Chong was the Artistic Assistant/Director of Cirque du Soleil's big top touring show KOOZA and has integrated new artists into additional Cirque du Soleil's shows at its headquarters in Montreal. She has also worked with Walt Disney Theatricals as a teaching artist. Her choreography has been presented at Seattle International Dance Festival, Men in Dance, Arts Umbrella (Canada), and ARC Dance Company. Chong has taught for professional companies, colleges, private schools, and coached elite athletes and dancers in preparation for competitions. She is a Certified Teacher with American Ballet Theater® in Primary through Level 5 of the ABT® National Training Curriculum. She is honored to join the Dance Theater of Harlem's artistic team.

ROBERT GARLAND (Resident Choreographer)

“Robert Garland was a member of the Dance Theatre of Harlem Company achieving the rank of principal dancer. After

creating a work for the DTH School Ensemble, Arthur Mitchell invited Robert Garland to create a work for The Dance Theatre of Harlem Company



and appointed him the organization’s first Resident Choreographer. He is also Director of the Professional Training Program of the DTH school, and the organization’s webmaster.

In addition to choreographing several ballets for DTH, Mr. Garland has also created works for New York City Ballet, Britain’s Royal Ballet, Oakland Ballet and many others. His commercial work has included music videos, commercials and short films, including the children’s television show Sesame Street, a Nike commercial featuring New York Yankee Derek Jeter, the NAACP Image Awards, a short film for designer Donna Karan, and the “Charmin Cha-Cha” for Proctor and Gamble. Mr. Garland holds a Bachelor of Fine Arts Degree from the Juilliard School in New York City.

Anna Glass (Executive Director) Anna has been involved in the performing arts as both an artist and arts administrator for over twenty years. She produced Carmen de Lavallade’s solo show, *As I Remember It*, an intimate portrait of this legendary artist. Anna previously served as the Managing Director of 651 ARTS, a presenting/producing arts organization dedicated to celebrating contemporary performing arts of the African Diaspora. While at 651 ARTS, she co-produced numerous projects, including the highly regarded national tour of *FLY: Five First Ladies of Dance*.

Anna has served as a consultant providing strategic planning and fundraising guidance to various non-profit arts organizations, including Urban Bush Women and the Weeksville Heritage Center. She currently serves on the board of the Association of Performing Arts

Presenters. She has served as a Hub Site for the New England Foundation for the Arts’ National Dance Project grant program. After receiving her Juris Doctor from the University of Dayton School of Law, Anna became the Artist Representative for the Dayton Contemporary Dance Company, a company she performed with for three years (DCDC2). She is a licensed attorney in the State of New York and lives in Harlem with her husband and daughter.

Dance Theatre of Harlem, Inc.
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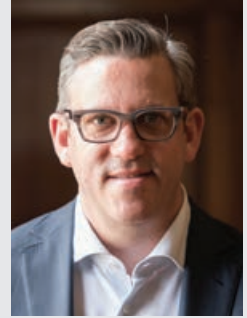


A National Medal of Arts recipient (2014), UMS contributes to a vibrant cultural community by connecting audiences with performing artists from around the world in uncommon and creative experiences. By juxtaposing innovative/creative work with traditional/interpretive work, UMS frames an exploration of performance forms within a diverse, international cultural lens. One of the oldest performing arts presenters in the country, UMS is committed to bold artistic leadership, engaged learning through the arts, and access and inclusiveness.

Also known as the University Musical Society, UMS is an independent non-profit organization affiliated with the University of Michigan, presenting over 70 music, theater, and dance performances by professional touring artists each season, along with over 100 free educational activities for K-12 students, teachers, university students, and the community, with sustained efforts to engage and celebrate regional communities of shared heritage. Since its founding in 1879, strong leadership, coupled with outstanding venues, authentic artistic and community collaborations, dynamic education programs, and an enduring commitment to excellence, has placed UMS in a league of internationally-recognized performing arts presenters. Since 1990, the organization has co-commissioned and supported the production of nearly 80 new or reimagined works. Matthew VanBesien became the organization's seventh president in July 2017.

Welcome letter from UMS President Matthew VanBesien

Welcome to the Detroit Opera House! As president of the University Musical Society of the University of Michigan (UMS), I am thrilled to welcome you to this performance at what is truly one of the most beautiful and beloved opera and dance houses in the Midwest.



For five consecutive years, UMS has partnered with our friends at MOT to bring wonderful dance to our region, and I can say with great certainty and enthusiasm that the field of dance is alive and well in Southeast Michigan.

This year marks our third collaboration to bring ABT to Detroit, following *The Sleeping Beauty* in 2016 and *Romeo and Juliet* in 2018. During the other two years, our organizations worked together to bring Mark Morris Dance Group's *Layla and Majnun* and the Martha Graham Dance Company to the Power Center in Ann Arbor. Over the years our partnership has grown stronger, and we have many more exciting things in store for dance lovers in Michigan.

Our collaboration has meant an expanded audience for all of these productions, not to mention the related educational and community activities that have reached hundreds of students and young people throughout the state. And by working together, we have also been able to ensure that everyone is welcome; as part of a Community Day initiative, we set aside 1,000 free or low-cost tickets this year for underserved communities to attend the Saturday matinee performance of *Swan Lake*.

UMS thanks all of the wonderful supporters across Southeast Michigan who have made these performances possible, and would like to especially recognize the Community Foundation for Southeast Michigan, which provided a generous three-year grant to make these programs happen; longtime UMS supporters Maxine and Stuart Frankel, who are also sponsoring the Detroit Opera House spring dance season; the University of Michigan Credit Union for their enthusiastic support as lead production sponsor for this year's ABT appearance; and Saint Joseph Mercy Health System, which is sponsoring the Friday night performance.

UMS is excited about and proud of our relationship with Detroit, which this season also includes a presentation of Milka Djordjevic's *ANTHEM* at the Jam Handy in March. And we would also like to welcome you to attend our dance presentations in Ann Arbor. We'll be announcing our 2020/21 season in early April, and there will be many exciting companies waiting for enthusiastic audiences like you, both here in Detroit and in Ann Arbor.

Thank you for continuing to support dance in Southeast Michigan.

Warm regards,

Matthew VanBesien, President
*UMS is recipient of the 2014 National Medal of Arts
from President Obama*

Swan Lake

American Ballet Theatre

Kevin McKenzie
Artistic Director

Kara Medoff Barnett
Executive Director

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Swan Lake

Choreography by KEVIN MCKENZIE
after MARIUS PETIPA and LEV
IVANOV

Music by PETER ILYITCH
TCHAIKOVSKY

Sets and costumes by ZACK BROWN

Lighting by DUANE SCHULER

SYNOPSIS

Prologue

Long before our story begins, Odette, a beautiful princess, falls under the spell of von Rothbart, a wicked sorcerer.

ACT I: The prince's birthday party

It is Prince Siegfried's coming of age, and he is celebrating with friends. The Queen Mother arrives to give him his present—a crossbow—and reminds him that as he is to become king, he must choose a bride at the ball the next evening. She leaves, bidding him to enjoy himself but reminding him again to think about his royal obligation to be wed. Siegfried, realizing that his carefree days are at an end, leaves the party at the height of the festivities to seek the solace of the woods. Benno, his friend, finds him and suggests that they go hunting. Siegfried declines, preferring to be alone.

ACT II: Some hours later, by the lake

Prince Siegfried enters a moonlit clearing in the forest and sees a magnificent swan in flight. He carefully takes aim, but to his astonishment, the bird transforms into a breathtakingly beautiful girl, and he withdraws into the trees to observe her. Unable to restrain his curiosity, he steps out, only to startle and frighten her. He assures her that he will do her no harm and asks her to explain the marvel he has just seen. Impressed by his gentleness, Odette tells him the story of her plight: She is a princess of high birth who fell under the spell of an evil sorcerer, and now her fate is to be a swan. Only in the hours of darkness may she assume her human guise. Indeed, this very lake is filled with her mother's tears. Odette tells him she is condemned for eternity, and only if a virgin youth swears eternal fidelity to her and

marries her can she find release; only then can the spell be broken. But if he should forswear her, she must remain a swan forever.

At that moment, von Rothbart appears. The prince, in his passion, reaches for his crossbow, but Odette immediately protects the sorcerer with her body, for she knows that if he is killed before the spell is broken, she too will die. The sorcerer disappears, and Odette slips away into the forest. Siegfried realizes his fate is now entwined with hers. Dawn approaches, and Odette is compelled by the spell to return to her guise as a swan. Siegfried is left awestruck.

Intermission

ACT III: The great hall

Heralds and trumpets announce the start of the ball. Eligible young princesses from all over the world arrive to be introduced to Prince Siegfried so that he may choose a bride. They present their national dances for the entertainment of the prince and the Queen Mother, who reminds Siegfried that he must choose one for his wife. As Siegfried struggles with his responsibility to marry, his thoughts remain with Odette, and he cannot choose.

Trumpets announce an uninvited guest. It is von Rothbart, with his daughter, Odile. She seduces Siegfried as von Rothbart holds the court in thrall. When Siegfried announces his intention to marry Odile, von Rothbart asks him to swear fidelity. Siegfried realizes too late that he has been the victim of a terrible plot. The scene darkens. Odette is seen at the castle door, weeping. Grief-stricken, Siegfried rushes to the lakeside.

ACT IV: The lakeside

A great storm rages. Siegfried, bursting into the glade, discovers Odette and begs her forgiveness. Odette tells him that she must kill herself, or she will forever be a swan. Siegfried, knowing that his destiny is forever changed, declares he will die with her, thus breaking von Rothbart's power over Odette. As dawn approaches, von Rothbart appears. The lovers answer his threat by throwing themselves into the lake. The

sorcerer is vanquished and his power destroyed.

Apotheosis

The lovers are united in life after death.

Production History

The first production of *Swan Lake*, with choreography by Julius (Wentzel) Reisinger, received its World Premiere by the Russian Imperial Ballet at the Bolshoi Theatre in Moscow on March 4, 1877, danced by Pelagias (Paulina) Karpakova as Odette-Odile and Stanislav Gillert as Prince Siegfried.

Swan Lake as we know it, with the Petipa/Ivanov choreography, was given its first full-length production at the Maryinsky Theatre in St. Petersburg on January 27, 1895, with Pierina Legnani as Odette-Odile and Pavel Gerdt as Prince Siegfried.

American Ballet Theatre (then Ballet Theatre) first performed Act II of *Swan Lake*, with choreography by Anton Dolin after Lev Ivanov and Marius Petipa, at the Center Theatre in New York City on January 16, 1940, with Patricia Bowman as Odette and Mr. Dolin as Prince Siegfried. Mr. Dolin also choreographed the grand pas de deux from Act III as the "Black Swan Pas de Deux," which premiered at the Metropolitan Opera House on October 23, 1944, with Tamara Toumanova as Odile and Mr. Dolin as Prince Siegfried.

Act II of David Blair's staging for ABT was first given at the New York State Theater at Lincoln Center on January 18, 1966, with Lupe Serrano and Royes Fernandez. The first performance of the complete ballet staged by David Blair was given by ABT at the Civic Opera House in Chicago on February 16, 1967, with Nadia Nerina and Royes Fernandez. It received its first New York performance at the New York State Theater on May 9, 1967, with Toni Lander and Bruce Marks. A re-staged production of *Swan Lake* received its ABT premiere at the Kennedy Center for the Performing Arts in Washington, D.C. on March 27, 1981, with Martine van Hamel and Kevin McKenzie.

A new production of *Swan Lake*, with additional choreography by Mikhail Baryshnikov after Lev Ivanov

and Marius Petipa, was given its world premiere on December 2, 1988, at the Orange County Performing Arts Center in Costa Mesa, California, danced by Susan Jaffe and Andris Liepa. This production received its New York premiere on May 8, 1989, at the Metropolitan Opera House, danced again by Ms. Jaffe and Ross Stretton.

Swan Lake was revived, with staging by Kevin McKenzie and lighting by Thomas Skelton, on May 21, 1993, at the Metropolitan Opera House, danced by Susan Jaffe and Jeremy Collins.

The World Premiere of ABT's current production was given on March 24, 2000, at the Kennedy Center for the Performing Arts in Washington, D.C., danced by Julie Kent and Angel Corella. The New York premiere of this production was given on May 19, 2000, at the Metropolitan Opera House, danced by Susan Jaffe and Jose Manuel Carreño.

This production has been generously underwritten by R. Chemers Neustein.

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† In Memoriam

The Swan Lake Mystery: An Amalgam of Different Fairytales

The exact authors of Swan Lake are unknown – but the ballet shows the influence of a variety of different fairytales.

BY RACHEL BEAUMONT, ROYAL OPERA HOUSE

Do you know who wrote the original story for *Swan Lake*, most famous of classical ballets? Well, neither does anybody else. The programs for the original performances in 1877 gave no clue as to either author or sources – which, frustrating as it might be, has left the field open for those who like to speculate. It's also contributed to the ballet's fluidity; probably more than any other work in the art form, *Swan Lake* has inspired a multitude of different readings, from Matthew Bourne's male-swan version to Darren Aronofsky's film *Black Swan*.

The easiest question to answer is over the identity of those uncredited authors at the 1877 premiere – almost certainly Bolshoi Theatre artistic manager Vladimir Petrovic Begichev and dancer Vasily Fedorovic Geltser, likely with input from composer Pyotr Il'yich Tchaikovsky. The original story requires quite a bit of exposition that is not very ballet-friendly, and has been cited as one of the reasons that the ballet failed to take flight in its original staging. In this version, Odette is hiding from her wicked stepmother with her grandfather, a sorcerer. He allows her to roam at night disguised as a swan, and has given her a protective tiara. She falls in love with Siegfried; he betrays her at a ball; she refuses to forgive him and Siegfried angrily snatches the charmed crown off her head. The stepmother seizes her chance and sends a wave that sweeps the lovers to their deaths.

The story was simplified for the 1895 production that has gone on to become the primary source for all classical productions of the ballet today. Begichev and Gelster worked together to hone the ballet's narrative, this time with contributions from



PHOTO: GENE SCHIAVONE

Isabella Boylston in *Swan Lake*

Tchaikovsky's brother Modest (Pyotr Il'yich having died in 1893). This pared-down story has a crucial difference from the original in its sympathetic depiction of Siegfried. He's now tricked into his treachery by an Odette-like apparition sent by Von Rothbart, the evil sorcerer who has Odette cursed as a swan. There's the same denouement of death by lake, as Odette and Siegfried fling themselves into its waters to escape Von Rothbart's power.

All this is very well – but where did that accursed swan maiden come from? The legend of the shapeshifting swan maiden is a long-standing folkloric trope that has countless manifestations. She is most commonly pursued by a mortal man, whose relationship with the swan maiden represents a weakening of her power.

There's no evidence to suggest whether one version in particular inspired the 1877 libretto, but the one most commonly proposed is German writer Johann Karl August Musäus's story *Der geraubte Schleier* (The Stolen Veil) – one of the many versions in which the swan maiden's power is held by a veil, which is stolen from her by an amorous mortal.

Another potentially influential myth is that of the water nymph Undine or Melusine. She, like the swan maiden, appears in countless stories, many of which share elements with *Swan Lake* – a love triangle, where Undine's mortal lover is distracted by another; and the watery end, as the water nymph returns to her lover to give the kiss of death. Undine had been given a new lease of life in Friedrich de la Motte Fouqué's 1811 novella (inspired by writings of Goethe and Paracelsus, among others) – iterations that followed included Hans Christian Andersen's *The Little Mermaid* and Aleksandr

Pushkin's 1830s unfinished verse drama *Rusalka* (and even Gilbert and Sullivan's 1882 fairytale-cum-political satire *Iolanthe*). Tchaikovsky had been working on an *Undine* opera at the time he wrote *Swan Lake* and recycled some of its music in the ballet.

As it stands, there's no known precursor that exactly matches the story for *Swan Lake*. Perhaps we should consider it the amalgam of a number of different European and Russian folktales, collaboratively concocted by a small group at the Bolshoi. Whatever their sources, together they produced one of the most enduring stories in ballet history.

This article is shared courtesy of the Royal Opera House

PROFILES FROM THE PIT



Jacqueline Hanson, Viola

Violist Jacqueline Hanson fell in love with opera as a child, when her violin teacher gave her a recording of Tchaikovsky's *Eugene Onegin*. When she joined the Michigan Opera Theatre Orchestra at the beginning of its 2018-19 season, she was thrilled her first opera orchestra job was to perform the work that started it all.

"*Eugene Onegin* was my first opera, and I fell in love with the lush symphonic score and the gorgeous singing," she said. "It felt very special to return to the first opera I ever loved."

Jacqueline started her musical training on the violin at 10 years old but switched to viola in her sophomore year of college.

"I switched to viola, because I played it in a chamber music group and felt I had found my voice," she said. "I love the gorgeous array of colors the instrument is able to produce and the unique role it has been given by many composers."

Jacqueline was raised in Kalamazoo before earning her Bachelor of Music degree from the University of Michigan and then her Master of Music degree the Indiana University Jacobs School of Music.

In addition to MOT, she performs with orchestras throughout the region, including the symphonies in Detroit, Toledo, Flint and Ann Arbor, where she currently resides. She also performs chamber music with her orchestra colleagues around Metro Detroit.

Outside of performing, Jacqueline teaches both violin and viola from her home. She and her partner Josh also enjoy spending time in Detroit, visiting Eastern Market and trying new restaurants, as well as spending time with their Chihuahua, Remy.

Henrik Karapetyan, Violin

One might not expect a classical musician to be able to assemble and disassemble an AK-47 in under a minute. But Armenian-born violinist Henrik Karapetyan said this is one difference between the culture he was born into and the one he lives in now.

"It was part of our high school education in a country that only recently had to fight for its existence," he said. "In the U.S., I had to learn how to not run late for rehearsals. It was still customary for a 3 p.m. rehearsal in Armenia to start at 3:15 and nobody was too tight about it."

Henrik began playing the violin at age 6. He moved to the United States in 2002, eventually earning his Doctor of Musical Arts from the University of Michigan. He began performing with the Michigan Opera Theatre Orchestra in 2004.

He said his favorite memory performing with MOT was when Denyce Graves was singing "Deep River" at David DiChiera's Grand Salute concert in 2017.

"I had to stop playing for a few seconds, my whole body was in shock, all in goosebumps, and my muscles just didn't want to obey," he said. "I was completely transfixed! It was one of the two or three best musical experiences in my life."

Outside of MOT, Henrik plays in two to three local bands with music encompassing a variety of styles including classical, folk, jazz, Balkan, Klezmer, Celtic, Gypsy jazz and original compositions.

In addition to music, he enjoys writing, drawing, painting, soccer, European films and good coffee.



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



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

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MICHIGAN OPERA THEATRE

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Ensuring the Future

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

The Italian word *avanti* means "ahead," or "forward." The Avanti Society at Michigan Opera Theatre represents a designated group of patrons Michigan Opera Theatre who have made plans to include the organization in their estates – whether by will, trust, insurance, or life income arrangement. Membership in The Avanti Society is open to all.

Michigan Opera Theatre is grateful for the generosity and foresight of those listed below, who have chosen to declare their intentions and join the Avanti Society.

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In recognition of their foresight and commitment, Michigan Opera Theatre profoundly thanks and recognizes members of the Avanti Society.

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Historic Path to a Bold Future

The Campaign for Michigan Opera Theatre

Pursuant to a comprehensive strategic plan, the Board and Trustees of Michigan Opera Theatre have launched a *Historic Path to a Bold Future* campaign to invest \$50 million in exceptional artistic experiences, broad-based community initiatives, enhanced institutional efficiencies, and facilities improvement. This campaign is designed to ensure that the David DiChiera legacy thrives beyond his tenure by positioning MOT for continued artistic success and community engagement well into the future. The following individuals, businesses, and foundations have declared their initial leadership gifts to the campaign. As of October 31, 2018, more than \$25.7 million has been committed.

\$1 Million and above

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William Davidson Foundation
Ford Motor Company
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† = Avanti Society

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David W. Osborne, Director of Production
Andrea Scobie, Director of Education
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Catherine Nicolai-Staples, Archivist
Bryce Rudder, Senior Librarian, Allesee Dance and Opera Resource Library
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Avery Boettcher, Soprano
Darren LeKeith Drone, Baritone
Katherine DeYoung, Mezzo-soprano
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Mezzo-Sopranos: Aja Dier, Olivia Johnson
Tenor: David Moan
Baritones: Branden C.S. Hood, DeVonte King
Pianist: Joseph Jackson
Percussionist: Marwan Aman-Ra

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Jane Panikkar, Preparatory Chorus Conductor
Twannette Nash, Chorus Administrator
Joseph Jackson, Principal Chorus Accompanist
Maria Cimarelli, Preparatory Chorus Accompanist
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Kim Smith, Dance Coordinator

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Tiiko Reese-Douglas, Events Assistant
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Dee Dorsey, Supertitle Operator
Shane O'Connor, Technical Assistant

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MICHIGAN OPERA THEATRE



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

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

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

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MICHIGAN OPERA THEATRE

VOLUNTEER ASSOCIATION

Greetings from the MOT Volunteer Association.

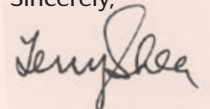
I have been a music lover for many years and Michigan Opera Theatre is very important to me. Our MOTVA volunteers provide the company a tremendous level of support. We have over 700 members who serve as ushers, tour guides, and Boutique volunteers. Our Divas and Divos provide artist hospitality, and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

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



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

Sincerely,



Terry Shea, President, MOTVA

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PHOTOGRAPHY, RECORDING & COMMUNICATIONS DEVICES

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

IN CASE OF EMERGENCY

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

RESTROOMS

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

NO SMOKING

The Detroit Opera House is a smoke-free facility.

USHERS

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

ATM's

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

LOST & FOUND

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

SERVICES

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

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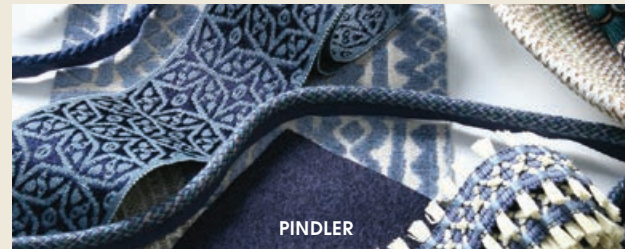
Website www.MichiganOpera.org
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