This past fiscal year (July 1, 2017 - June 30, 2018) was an extremely busy and productive year for MOT. I am grateful for the participation and commitment of our Board, Trustees and our hard working staff. Together we have accomplished much and, as always, still have opportunities and challenges ahead.

Following are some of the highlights of the past year from my perspective:

• We continue to reshape our Board of Directors consistent with objectives of increasing diversity, broadening our geographic presence and bringing on the “next generation” of supporters. The Nominating Committee also continues to upgrade our by-laws and procedures and has developed ways to improve communication among board members and patrons. I thank the following long-serving members who have retired from the Board of Trustees: John and Marlene Boll, Thomas and Vicki Celani, Reva Grace, Monica Moffat, Graham and Sally Orley, Brock and Katie Plumb, Dulcie Rosenfeld, Alan Schwartz, Anthony Soave and Christopher and Susan Wilhelm. We welcomed the following new directors and trustees: Directors - Kevin Dennis, Françoise Colpron and Ellen Hill Zeringue, Trustees - Stephan and Marian Loginsky. Many thanks to the Nominating Committee for its excellent work in this area. The Committee consisted of its Chair, Al Lucarelli, and Gene Bowen, Betty Brooks, Julia Darlow, Sonal Dubey, Fern Espino, Paul Ewing, Barbara Frankel, Don Manvel, Ruth Rattner, Ankur Rungta, and Tom Toppin.

• The Finance Committee, chaired by Enrico Digirolamo, had another busy year. Working with our resourceful and dedicated Chief Administrative Officer, Patricia Walker, the Committee continues to monitor cash needs, evaluate proposed budgets, address capital improvements and prioritize expenditures. I am appreciative of the many hours devoted to this Committee by these additional members: Lee Barthel, Jim Ciroli (ex-officio), Enrico Digirolamo, Sandy Duncan, Herman Frankel, and Tom Toppin. The independent Audit Committee, formed last year, is headed by Jim Ciroli and Richard Goetz. This committee has worked proactively with the Finance Committee to improve controls. Recently, we replaced our former certified public accounting firm with UHY LLP, a leading regional accounting firm whose report you will hear tonight.

• The Facilities Committee continues to assess and prioritize the many needs of both the Detroit Opera House and our parking center. The Facilities Master Plan, funded with the help of a $100,000 grant from Quicken Loans and Albert Kahn Associates, was completed in March, 2018. The plan has been thoroughly vetted and is being used as a key planning document for future needs. We have recently received indications of interest from several developers who view our physical location as central to many needs of Detroit as it undergoes its own renaissance. This is a huge potential opportunity and we will continue to evaluate whether we can leverage that interest in a way that benefits MOT, the Detroit Opera House, and the community. Many thanks to the Facilities Committee: Lee Barthel, Kevin Dennis, Herman Frankel, Peter Oleksiak, Paul Ragheb, Ric Sonenklar, and Jesse Venegas.

• Throughout the year, we pressed forward with the quiet phase of our Comprehensive Capital Campaign. As of June 30, 2018, we had received cash and pledges totaling $24,034,366. The Campaign’s overall goal is $50 Million, to be paid over the five-year period ending June 30, 2022. We continue to be optimistic, and are focused on several large potential gifts that would get us to our goal. I am pleased to report that 100% of our Board of Directors have signed commitments to the Campaign. I encourage those members of the Board of Trustees who have not yet committed to join us in this critical effort. To emphasize the Campaign’s importance to MOT it is worth noting that our aging physical plant continues to suffer from deferred maintenance; major upgrades and/or replacement of the Opera House’s HVAC systems and elevators are immediate needs. For this reason, we continue to urge our committed donors, where possible, to accelerate payment of their pledges even as we continue fundraising. With an organization such as ours, (especially one that is dependent on its physical plant,) fundraising alone is not an option. No opera company in America covers its expenses solely through ticket sales, and we continue to count on you for support. We hope to close out the Campaign by June 30, 2019.

• During the past season MOT’s principal conductor and artistic director Stephen Lord implemented personnel changes and additional rehearsals in the orchestra that have improved the quality of our productions. MOT’s productions continue to receive rave reviews from the media and from our audiences. Stephen’s creative touch is everywhere.

• Finally, from the standpoint of leadership, this year could not have been more challenging. While David DiChiera, our founder, remained interested and involved, his health deteriorated throughout the year until his death in September. Throughout this trying period, our President and Chief Executive Officer, Wayne Brown, guided the staff through a balancing act of planning for the inevitable, all the while attending to the constant and demanding challenges of a major performing arts institution. It was a challenge well met, culminating in a memorial service that David would have loved and that will long be lovingly remembered by everyone who attended.

In closing, I continue to be grateful for David’s lifelong friendship and his selfless commitment to Michigan Opera Theatre. We are fortunate to have a man of Wayne Brown’s caliber and experience to sit at the helm of MOT. As always I am appreciative of the tireless contributions of MOT’s committed staff and thankful for the generous support of our Directors, Trustees and patrons. I remain enthusiastic and confident in our future under the extraordinary leadership of Wayne Brown and his staff.

Yours very truly,

Rick Williams
Members of the MOT Family,

Thanks to you, numerous supporters, artists, and a generous community, Michigan Opera Theatre completed its 2017/18 season on a high note! From programs that took place on the stage of the Detroit Opera House | David DiChiera Center for the Performing Arts to venues throughout Southeast Michigan — including the Macomb Center for the Performing Arts in Macomb County, the Arthur Miller Theatre in Ann Arbor, the War Memorial in Grosse Pointe, and Holy Redeemer Church in Southwest Detroit — the artists presented by MOT contributed to advancing opera, dance, and arts education for the benefit of audiences in our region. This was further enhanced by the broadcasts that were captured by WRCJ and made available to a global audience.

Appropriately, partnerships again comprised a significant focus for MOT — including the performance venues previously mentioned. Our partnership with the University Musical Society (Ann Arbor) in support of dance presentations continued with the third of a three-year award from the Community Foundation of Southeast Michigan. In addition, the Greater Wayne County Chapter of The Links and the Detroit Tigers joined us for unprecedented partnerships in dance and opera, enhanced by shared perspectives from colleagues at the Charles H. Wright Museum of African American History.

Media attention and audience reviews have provided MOT with invaluable feedback and praise for our varied programs performed by artists from throughout the globe — including Italy, United Kingdom, Canada, France, Belgium, Germany, Korea, and the U.S. Likewise, our audience-reach beyond Southeast Michigan extended to 31 states and four countries.

Two thousand eighteen marked the completion of three consecutive years of the MOT Studio Artists — an initiative created by MOT Founder David DiChiera and enabled by a companion leadership award through the generosity of the William Davidson Foundation. The MOT Studio Artists have enhanced our productions, engaged with our audience and community-at-large, and strengthened their skills as creative, energetic, and committed artists.

During the past fiscal year, MOT benefitted from the generosity of our principal season sponsors: Ford Motor Company (Fall Opera Season); General Motors (Spring Opera Season); Lear (Dance Season); as well as the Andrew W. Mellon Foundation, Community Foundation of Southeast Michigan, along with numerous foundations, corporations, and individuals. Likewise, members of the David DiChiera Society provided major support through their leadership gifts. The Campaign for a Bold Future was enhanced by a leadership gift from the Ed Levy and Linda Dresner Foundation. When combined with additional gifts declared during this quiet phase, gifts and pledges totaled $24M by June 30, 2018.

I wish to express my appreciation to MOT Board Chair Rick Williams and the entire roster of the Board of Directors/Trustees, whose leadership and devotion to MOT enabled our organization to move forward. Finally, the members of the administrative team have been essential once again to enabling the realization of policies, initiatives, and program designs.

I am pleased to declare that the 2017/18 season was a terrific success!

Warm regards,

Wayne S. Brown
President and Chief Executive Officer
**BOARD OF DIRECTORS 2018-2019**

July 1, 2018 - June 30, 2019

- R. Jamison Williams
  - Chairman
- Wayne S. Brown
  - President and CEO
- Enrico Digirolamo
  - Chair, Finance Committee
- Cameron B. Duncan
  - Treasurer
- C. Thomas Toppin
  - Secretary
- Kevin Dennis
- Anna Danto
- Julia D. Darlow
- Thomas Short
- George Johnson
- Marianne Endicott
- Nora Moroun

**Directors Emeritus**

- Shelly Cooper
- Marjorie M. Fisher
- Jennifer Nasser
- Audrey Rose
- William Sandy
- Richard Webb

**BOARD OF TRUSTEES 2018-2019**

July 1, 2018 - June 30, 2019

- Kenn and Liz Allen
- Robert and Margaret Alleece
- Sarah Allison
- Daniel and Pernilla Ammann
- Lourdes V. Andaya
- Harold Mitchell Arrington
- Beverly Avadenka
- Lee and Floy Barthel
- Mark and Caprice Baun
- Ginny Berberian
- Debra Bernstein-Siegel
- Joseph and Barbra Bloch
- John and Marlene Boll
- Gene P. Bowen
- Richard and Gwen Bowlby
- Betty J. Bright
- Richard and Joanne Brodie
- Elizabeth Brooks
- Robert and Geraldine Ford Brown
- Wayne S. Brown and Brenda Kee
- Charles D. Bullock
- Thomas and Vicki Celani
- Michael and Mary Chirco
- James and Elizabeth Ciroli
- Gloria Clark
- Avven and Lois Cohn
- Thomas Cohn
- Françoise Colpron
- William and Kelly Connell
- Peter and Shelly Cooper
- Joanne Danto and Arnold Weingarden
- Helen Daoud
- Julia D. Darlow and John C. O’Meara
- Jerry and Maureen D’Avanzo
- Lawrence and Dodie David
- Ethan and Gretchen Davidson
- Kevin Dennis and Jeremy Zeltzer
- Karen V. DiChiera
- Douglas Digs and Shauna Ryder Diggs
- Enrico and Kathleen Digirolamo
- John and Debbie Dingell
- Mary Jane Doerr
- Dilip and Sonal Dubey
- Cameron B. Duncan
- Michael Einheuser
- Kenneth and Frances Eisenberg
- Marianne Endicott
- Alex Erdeljan
- Fern R. Espino and Thomas Short
- Paul and Mary Sue Ewing
- Margo Cohen Feinberg
- David and Jennifer Fischer
- Alphonse S. Lucarelli
- Thomas and Deborah Krikorian
- Donald and Antoinette Mutchler
- Ali Moiin

**Founding Members**

- Amelia H. Wilhelm
- Roberta Starkweather
- Bernard and Donna Rubin
- Anthony and Sabrina Rugiero
- Ankur Rungta
- Jennifer Nasser
- William Sandy

**Founding Members**

- Mr. & Mrs. Lynn A. Townsend, Founding Chairman
- Mr. & Mrs. Avern L. Cohn
- Dr. & Mrs. John H. DeCarlo
- Mr. & Mrs. David DiChiera
- Mr. & Mrs. Aaron H. Gershenson
- Mr. & Mrs. Donald C. Graves
- Mr. & Mrs. John C. Griffin
- Mr. & Mrs. Harry L. Jones
- The Hon. & Mrs. Wade H. McCree, Jr.
- Mr. Harry J. Nederlander
- Mr. E. Harwood Rydholm
- Mr. & Mrs. Neil Snow
- Mr. & Mrs. Richard Strichartz
- Dr. & Mrs. Sam B. Williams
- Mr. & Mrs. Theodore O. Yntema

**Trustees Emeriti**

- Marcia Applebaum
- Agustin Arbulu
- Marvin A. Frenkel
- Preston and Mary Happel
- E. Jan and Pat Hartmann
- Robert and Wally Klein
- Mary and Marjorie Sandy
- Roberta Starkweather
- Paul and Janet Victor
- Amelia H. Wilhelm
In Memoriam

Michigan Opera Theatre is saddened by the passing of MOT Trustees and Directors this past year. Their commitment and enthusiasm for the arts and the cultural life of our community will be missed.

Robert E. L. Perkins
b. May 17, 1925
d. August 25, 2017
Board of Trustees 1993 - 2017

Christine K. Strumbos
b. December 1, 1922
d. November 3, 2017
Board of Trustees 1991 - 2017

Madeleine Berman
b. 1927 d. February 5, 2018
Board of Trustees 2001 - 2018

Marianne Shapero Schwartz
b. October 1, 1931
d. September 20, 2017
Board of Trustees 1978 - 2017

Eugene Applebaum
b. November 16, 1936
d. December 15, 2017
Board of Trustees 2006 - 2013

Judith “Judie” Sherman
b. November 25, 1938 d. April 17, 2018
Board of Directors 1994 - 2007
Board of Trustees 1992 - 2012

Florence McBrien
b. May 19, 1930
d. June 25, 2018
Board of Trustees 1997 - 2018
2017-2018 Events

Noche Navida
Through the support of sponsor, The Ideal Group, with additional support from the Community Foundation for Southeast Michigan and the William Davidson Foundation, Michigan Opera Theatre presented a free public recital by beloved Colombian-born soprano Catalina Cuervo along with members of the MOT Studio Artists. The well-attended event took place on December 9, 2017 at Detroit’s Most Holy Redeemer Church.

BravoBravo
Two-thousand-eleven featured the triumphant return of Michigan Opera Theatre’s BravoBravo. On June 1, 1,200 guests attended the magnificent gala celebration, which included three floors of music and refreshments, all provided by the area’s most celebrated musicians and dining establishments, including MGM, the featured caterer for the event.

Take Me Out to the Opera
Michigan Opera Theatre’s landmark “Take Me Out to the Opera” initiative, in support of the company’s mainstage production of Daniel Sonenberg’s The Summer King, explored the role of arts and sports in social equity and inclusion. Partnerships with 36 organizations, including the Detroit Tigers, the Charles H. Wright Museum of African American History, the Detroit Public Library, the Josh Gibson Foundation, Rosedale Park Community House, and the Historic Hamtramck Stadium, the program offered an extensive series of talks, performances, workshops, and exhibits. The programs were attended by more than 8,000 people.
IN FISCAL YEAR 2018 BY THE NUMBERS:

• Ticket buyers represent 31 states and four countries.
• Total opera and dance ticket revenue grew 25%
• Total opera and dance tickets sales grew 16%
• 6,500 guests attended pre-performance talks for opera and dance
• 2,000 guests enjoyed tours of the Detroit Opera House
• Group sales ticket revenue grew 34%
• Dance ticket sales represent a ten year high.
• 21,000 attended Community Programs/Education events
• 10,000 students enjoyed school touring programs
• “Take Me Out to the Opera”, an outreach initiative to support the mainstage production of The Summer King, involved partnerships with 36 separate organizations, and served over 8,500 individuals
• 30 Opera Clubs events
• 5,000 attended Opera Clubs and Overtures events.
• 1,300 attended Ambassador events
• 3,000 attended MOT community concerts
• 20,000 attended Broadway performances
• Detroit Opera House Rental Revenues exceeded company goal by 31%

NYC WEEKEND HONORS RICK WILLIAMS, DAVID DiCHIERA

MOT was once again in the national spotlight this past February when OPERA America, the national service organization for opera, honored board chairman, R. Jamison (Rick) Williams, with the National Opera Trustee Recognition Award. Recognized for his exemplary leadership, advocacy, and generosity as MOT’s longest serving chairman, Rick was among six recipients of the prestigious honor, which was presented at an elegant ceremony, the capstone to a weekend-long celebration in New York City.

At the invitation of MOT president, Wayne S. Brown, an MOT contingent of 30, which included directors, trustees, and members of Rick’s family, traveled to “The Big Apple” as a surprise for Rick. In addition to the Trustee Recognition Awards Dinner, MOT guests enjoyed several special receptions and attended Rossini’s Semiramide at The Metropolitan Opera.

The extraordinary weekend also included a reception to honor MOT founder David DiChiera. MOT guests and OPERA America’s Board of Directors gathered at the National Opera Center (on Seventh Avenue) for a surprise tribute to DiChiera, which included the unveiling of the “David DiChiera Overlook,” a busy staircase connecting the 7th and 8th floors of the National Opera Center. DiChiera, who once served as the president of OPERA America, was honored for his stewardship of the organization and its many innovative programs, as well as his legacy in the field of American opera. The naming of this space was made possible through the generosity of members of MOT’s board of directors and trustees.

CAROL LAZIER, SANTA FE OPERA, RICK WILLIAMS, TIMOTHY O’LEARY: OPERA AMERICA BOARD CHAIR, AND JOHN NESHOLM, SEATTLE OPERA.
CONCERTS AND PERFORMERS:
American Ballet Theatre – “Romeo and Juliet” (Michigan Opera Theatre and University Musical Society)
“An American in Paris” (Broadway in Detroit)
Bob Anderson – Frank the Man!
Ballet Hispanico (Michigan Opera Theatre)
Kathleen Battle Recital (Michigan Opera Theatre)
Cincinnati Ballet – “The Nutcracker” (Michigan Opera Theatre)
Dance Theatre of Harlem (Michigan Opera Theatre)
Easter Jazz Spectacular! (Rick Braun, Norman Brown, Brian Culbertson, Pieces of a Dream, Kim Waters Band, and Kirk Whalum)
“H.M.S. Pinafore” - Michigan Opera Theatre Children’s Chorus
D.L. Hughley and Friends (D.L. Hughly, Red Grant, and Gary Owens)
Tom Jones in Concert
“The Marriage of Figaro” (Michigan Opera Theatre)
Paul Taylor Dance (Michigan Opera Theatre)
“Rigoletto” (Michigan Opera Theatre)
Shaping Sound Dance Troupe
Sistine Chapel Choir
70s Soul Jam (Peabo Bryson, The Manhattans with Gerald Alston, Jeffrey Osborne, and Stephanie Mills)
“The Summer King” (Michigan Opera Theatre)
David Sedaris
“Shen Yun”
“Too Hot to Handel” (Rackham Choir)
“Tosca” (Michigan Opera Theatre)
“27” (Michigan Opera Theatre)
“A Winter Fantasy” (Michigan Opera Theatre Children’s Chorus)

WEDDINGS:
Alexander and Hall Wedding
Espirza and Galvan Wedding
Ewing and Murphy Wedding
Humes and Hurley Wedding
Burkett and Rollenhagen Wedding
Derocher and Junco Wedding
Laneur and Diggs Wedding
Leskevich and Abdelkaeler Wedding
Mohammad and Macki Wedding
Mylenca and Calvin Wedding
Romero and O’Kelly Wedding
Sarah and Tony Wedding
Steele and Blake Wedding

GRADUATIONS:
College for Creative Studies – Detroit
Edison Academy - Detroit
Henry Ford Academy
International Academy - Bloomfield Hills
Martin Luther King High School - Detroit
Mercy High School – Farmington Hills
University Prep High School - Detroit
Wayne State University Law School - Detroit

MISCELLANEOUS EVENTS:
Automotive Logistics Afterglow
Ballet Detroit
Bodman Law Firm
BravoBravo! Fundraiser (Michigan Opera Theatre)
Cabaret 313
Center for Success Fundraiser
Chinese Association of Greater Detroit
Cocktails for a Cause
Coette Club
Dance Film Series (Michigan Opera Theatre)
Detroit Startup Conference
Eisenhower Dance Summer Intensive
Ford Freedom Awards
Fourth Wall Theatre Workshop
Governor Snyder’s Hometown Heroes Awards
Hewlitt Foundation Reception
Inner City Dance Scope
Junior Achievement Awards Dinner
Lorenzo Cultural Center
Los Angeles Chamber Orchestra Auditions
Learning at the Opera House - Create and Perform
Learning at the Opera House - Operetta Camp
Maritz Corporation Event
MOT Annual Trustees Meeting
MOT Dance Council Tap Jam
MOTVA Annual Meeting
PNC Bank Reception
Preservation Detroit Downtown Detroit Theatre Tour
Quicken Loans
Shakespeare in Detroit
George Shirley Vocal Competition
Sorosis Literary Art Club Reception
Theatre Historical Society of America
Ties Like Me Reception
Title Source Event
Urban Land Institute
Walsh College of Business
WJR Detroit Tigers Opening Day Broadcast
WRCJ Live Radio Broadcasts (Michigan Opera Theatre)
The Detroit Opera House (DOH) was built nearly a century ago. While there have been updates, renovations and similar enhancements over the last several decades, this beautiful gem of Detroit needs more than just TLC to remain Detroit’s premiere venue for performances. In truth, the Detroit Opera House requires a number of significant upgrades to optimize our patrons’ experience and also improve conditions and accessibility. While our stunning home for opera and dance in Detroit remains a centerpiece for cultural performances and events in our city, accessibility in the Opera House can be challenging for many patrons. Restrooms are not easily accessible for many of our patrons; the seats in the main hall dating back to 1996 are no longer comfortable for the many patrons who attend events in the Opera House; and our lobby spaces become very crowded during many performances. Further, our beautiful SkyDeck, which opened in 2014 and remains one of the most popular wedding venues in Detroit, is challenging to access and has no protection from the elements.

With these many challenges in mind, in 2017 MOT undertook a facilities master planning process with Albert Kahn Associates. We are grateful for the generosity of Dan Gilbert and the Quicken Loans organization, as well as Albert Kahn Associates for their generous sponsorship of the master plan. Experts from Albert Kahn Associates worked with MOT management and board members from June 2017 through March 2018 to create and finalize the master plan. A website was created to solicit feedback from invited stakeholders via an interactive survey. This enabled the planning team to begin a dialogue with the invited stakeholders, and begin to collect their concerns and aspirations for the Detroit Opera House, with questions about how stakeholders perceived the Opera House in terms of image, functionality, comfort, and similar factors. The results were analyzed and helped the team identify the priorities that the master plan would address. The final master plan includes detailed analyses of the existing structure, including detailed mechanical and electrical analyses. The report incorporates several scenarios and possibilities, and makes recommendations that MOT management and board members are currently evaluating for feasibility. The entire report is 179 pages and includes scenarios that involve expansion into the surface lot space, and others that address as many of MOT’s priorities as possible without expanding the existing footprint. The master plan provides Michigan Opera Theatre with plans to holistically address ways to leverage our assets to secure the long term future of MOT and the Detroit Opera House while enhancing the patron experience, increasing revenue generation and improving utilization of our beautiful Opera House!

**FISCAL YEAR IMPROVEMENTS AND UPDATES**

- Box Level – Step Lighting replaced and updated
- Exterior Signage Installed for the David DiChiera Center for the Performing Arts
- Smith Lobby Timeline Expansion
- Main Ladies Restroom Stall addition (5-6 stalls)
- Marley Dance Floor replaced
- Parking Center – LED lighting replaced
- SKY DECK cut out step/build ramp from elevator for wheeled access
- Detroit Opera House Master Plan developed (see above)
- New Security Camera System installed in Parking Center
- Upgrade to MOT’s in-house ticketing system, Tessitura
- Stage door elevator motor replaced.
- Parking center repairs and updates, including repair of concrete, sealing of joints, coating, repainting lines.
- Repair octagon box level lights/cove lights in auditorium
- Double oven for catering kitchen replaced
- Madison and Broadway entrance doors restored and brass kickplates replaced.
- New Railings in Balconies
Rigoletto

October 14-22, 2017

MUSIC
Giuseppe Verdi

LIBRETTO
Francesco Maria Piave after Victor Hugo’s Le roi s’amuse

WORLD PREMIERE
Teatro la Fenice - Venice, Italy
March 11, 1851

CONDUCTOR
Stephen Lord

ORIGINAL STAGE DIRECTOR
Jonathan Miller

REVIVAL STAGE DIRECTOR
Elaine Tyler-Hall

CHORUS MASTER
Suzanne Mallare Acton

SET/COSTUME DESIGN
Patrick Robertson

LIGHTING DESIGN
Kevin Sleep

REVIVAL LIGHTING DESIGNER
Martin Doone

WIG & MAKEUP DESIGN
Joanne Middleton Weaver

ASSISTANT DIRECTOR
Rebecca Herman

ASSISTANT CONDUCTOR
Daniel Black

SUPER TITLES
Dee Dorsey

STAGE MANAGER
Ken Saltzman

The 2017 Fall Opera Season is made possible by the Ford Motor Company.

The Opening Night Performance is also supported by Rick and Karen Williams.

*Scenery and costumes were created for English National Opera and are owned by English National Opera.
CAST
(In order of vocal appearance)

The Duke of Mantua: Joshua Guerrero
(Oct. 14, 18, 21)
John Bellemer (Oct. 22)

Borsa: Matthew DiBattista

The Countess Ceprano: Kara Mulder

Rigoletto: Roland Wood (Oct. 14, 18, 21)
Nicholas Pallesen (Oct. 22)

Count Ceprano: Erik Van Heyningen+

Cavaliere Marullo: Harry Greenleaf+

Count Monterone: Kenneth Kellogg

Sparafucile: Christian Zaremba

Gilda: So Young Park (Oct. 14, 18, 21)
Hae Ji Chang (Oct. 22)

Giovanna: Briana Elyse Hunter+

Maddalena: Nicole Piccolomini

Usher: Matthew Konopacki

Page: Schyler Sheltrown

+Michigan Opera Theatre Studio Artist
The Marriage of Figaro

November 11-19, 2017

MUSIC
Wolfgang Amadeus Mozart

LIBRETTO
Lorenzo Da Ponte

WORLD PREMIERE
Burgtheater – Vienna, Austria
May 1, 1786

CONDUCTOR
Stephen Lord

STAGE DIRECTOR
Michael Albano

CHORUS MASTER
Suzanne Mallare Acton

SET/COSTUME DESIGN
Susan Benson

LIGHTING DESIGN
Kendall Smith

WIG & MAKEUP DESIGN
Joanne Middleton Weaver

RECITATIVE ACCOMPANIMENT
Jean Schneider

ASSISTANT DIRECTOR
Christopher Hazlett

ASSISTANT CONDUCTOR
Daniel Black

SUPERTITLES
Dee Dorsey

STAGE MANAGER
Ken Saltzman

Production created by Banff Centre for Arts and Creativity
CAST
(In order of vocal appearance)

Figaro: Aubrey Allicock (Nov. 11, 15, 18)
        Matthew Stump (Nov. 19)

Susanna: Devon Guthrie (Nov. 11, 15, 18)
        Maeve Hoglund (Nov. 19)

Dr. Bartolo: Matthew Burns

Marcellina: Susanne Mentzer

Cherubino: Sarah Coit

Count Almaviva: Stephen Powell (Nov. 11, 15, 18)
        Edward Nelson (Nov. 19)

Don Basilio: Michael Day+

Countess Almaviva: Nicole Cabell (Nov. 11, 15, 18)
        Julie Adams (Nov. 19)

Antonio: Nicholas Davis

Barbarina: Angela Theis

Don Curzio: Sasha Noori

Bridesmaid: Tiffanie Waldron

Bridesmaid: Schyler Sheltrown

+Michigan Opera Theatre Studio Artist
By Ricky Ian Gordon

Mar. 2 & 3, 2018
Arthur Miller Theatre, Ann Arbor

Mar. 10 & 11, 2018
Saturday, March 12
Sunday, March 12
Macomb Center for the Performing Arts

MUSIC
Ricky Ian Gordon

LIBRETTO
Royce Vavrek

REDUCED ORCHESTRATION
Roberto Kalb

WORLD PREMIERE
Loretto-Hilton Center, St. Louis, Missouri
June 14, 2014

CONDUCTOR
Roberto Kalb

STAGE DIRECTOR
Jeffrey Buchman

CHOREOGRAPHER
Rosa Mercedes

SET DESIGN
Allen Moyer

COSTUME DESIGN
James Schuette

LIGHTING DESIGN
Donald Edmund Thomas

HAIR & MAKEUP DESIGN
Joanne Weaver

PRINCIPAL COACH AND ACCOMPANIST
Tessa Hartle

STAGE MANAGER
Ken Saltzman

SUPERTITLES
Dee Dorsey

GENERAL MOTORS
2018 Spring Opera Season Sponsor
Cast
In order of vocal appearance

Alice B. Toklas ........................................ Monica Dewey+
Gertrude Stein ........................................ Briana Elyse Hunter+
Pablo Picasso/ F. Scott Fitzgerald ..................... Michael Day+
Leo Stein/Man Ray ..................................... Harry Greenleaf+
Henri Matisse/ Ernest Hemingway .................. Erik Van Heyningen+
+Michigan Opera Theatre Studio Artist
Tosca

April 7-15, 2018

Giacomo Puccini

Luigi Illica and Giuseppe Giacosa after Victorien Sardou’s play, La Tosca

WORLD PREMIERE
Teatro Costanzi – Rome, Italy
January 14, 1900

CONDUCTOR
Valerio Galli

Production Sponsor:
J. Ernest and Almena Gray Wilde Fund

DeRoy Testamentary Foundation
Wednesday Performance Sponsor

This production is sponsored in part by an anonymous donor

MUSIC
Giacomo Puccini

LIBRETTO
Luigi Illica and Giuseppe Giacosa after Victorien Sardou’s play, La Tosca

WORLD PREMIERE
Teatro Costanzi – Rome, Italy
January 14, 1900

CONDUCTOR
Valerio Galli

PRODUCTION
Jose Maria Condemi

SET/COSTUME DESIGN
Robert Perdziola

ASSOCIATE STAGE DIRECTOR
Andrew Neinaber

STAGE DIRECTOR
Marco Pelle

ASSOCIATE LIGHTING DESIGN
Joe Beumer

LIGHTING DESIGN
Thomas C. Hase

WIG & MAKE-UP DESIGN
Joanne Weaver

CHORUS MASTER
Suzanne Mallare Acton

REPETITEUR
Jean Schneider

STAGE MANAGER
Ken Saltzman

A Co-Production of Michigan Opera Theatre, Cincinnati Opera, and L’Opéra de Montréal
Directed by Jose Maria Condemi
Scenery and Costumes Designed by Robert Perdziola
Lighting Designed by Thomas C. Hase

PRODUCTION Sponsor:
J. Ernest and Almena Gray Wilde Fund

DeRoy Testamentary Foundation
Wednesday Performance Sponsor

This production is sponsored in part by an anonymous donor

MUSIC
Giacomo Puccini

LIBRETTO
Luigi Illica and Giuseppe Giacosa after Victorien Sardou’s play, La Tosca

WORLD PREMIERE
Teatro Costanzi – Rome, Italy
January 14, 1900

CONDUCTOR
Valerio Galli

PRODUCTION
Jose Maria Condemi

SET/COSTUME DESIGN
Robert Perdziola

ASSOCIATE STAGE DIRECTOR
Andrew Neinaber

STAGE DIRECTOR
Marco Pelle

ASSOCIATE LIGHTING DESIGN
Joe Beumer

LIGHTING DESIGN
Thomas C. Hase

WIG & MAKE-UP DESIGN
Joanne Weaver

CHORUS MASTER
Suzanne Mallare Acton

REPETITEUR
Jean Schneider

STAGE MANAGER
Ken Saltzman

A Co-Production of Michigan Opera Theatre, Cincinnati Opera, and L’Opéra de Montréal
Directed by Jose Maria Condemi
Scenery and Costumes Designed by Robert Perdziola
Lighting Designed by Thomas C. Hase

Production Sponsor:
J. Ernest and Almena Gray Wilde Fund

DeRoy Testamentary Foundation
Wednesday Performance Sponsor

This production is sponsored in part by an anonymous donor
CAST
(In order of vocal appearance)

Angelotti: ......... Erik Van Heyningen+
Sacristan: ....................... Dale Travis
Cavaradossi: .... Andrea Carè (April 7, 11, 14)
               Noah Stewart (April 15)
Tosca: ....................... Alexia Voulgaridou
               (April 7, 11, 14)
               Kelly Kaduce (April 15)
Scarpia: ...................... Greer Grimsley
Spoletta: ...................... Michael Day+
Sciarrone: .................... Harry Greenleaf+
Shepherd Boy: .............. Natalie Nikolajevs
               Khalan Isbell (understudy)
Jailer: ....................... Erik Van Heyningen+
               +Michigan Opera Theatre Studio Artist
The Summer King
Daniel Sonenberg
May 12-20, 2018

MUSIC
Daniel Sonenberg

LIBRETTDO
Daniel Sonenberg and Daniel Nester, with additional lyrics by Mark Campbell

WORLD PREMIERE
Pittsburgh Opera
April 29, 2017

CONDUCTOR
Steven Mercurio

STAGE DIRECTOR
Sam Helfrich

CHORUS MASTER
Suzanne Mallare Acton

SCENERY AND PROPERTY DESIGN
Andrew Lieberman

COSTUME DESIGN
Kaye Voyce

VIDEO DESIGN
Darrel Maloney

LIGHTING DESIGN
Robert Wierzel

WIG & MAKE-UP DESIGN
Joanne Weaver

ASSISTANT STAGE DIRECTOR
Christopher Hazlett

ASSOCIATE LIGHTING DESIGNER
Ted Boyce-Smith

REPETITEUR
Jean Schneider

STAGE MANAGER
Ken Saltzman

SUPERTITLES
Dee Dorsey

*Co-Production with Michigan Opera Theatre and Pittsburgh Opera
“The Summer King” Music and Libretto
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2018 Spring Opera Season Sponsor

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MICHIGAN OPERA THEATRE
CAST
(In order of vocal appearance)
Elder Barber: ................................Norman Shankle
Younger Barber: ................................. Phillip Gay
Radio Announcer: .............................. Raymond Very
Helen Gibson: .................................. Jacqueline Echols
Josh Gibson: ...................................... Lester Lynch
Gus Greenlee: .................................... Norman Shankle
Judy Johnson: .................................... Anthony McGlaun
Cool Papa Bell: ................................. Phillip Gay
Double Duty Radcliffe: ...................... Darius Gillard
Wendell Smith: .................................. Sean Panikkar
Hattie: .............................................. Nicole Joseph
Scribe: .............................................. Martin Bakari
Girlfriend: ........................................ Olivia Johnson
Grace: .............................................. Deborah Nansteel
Sam Bankhead: ................................. Kenneth Kellogg
Clark Griffith: ................................. Raymond Very
Calvin Griffith: ................................. Harry Greenleaf+
Senor Alcalde: ................................. Moisés Salazar
Mariachi Singer 1: ..................... Joseph Leppek
Mariachi Singer 2: ...................... Seth Johnson
Mariachi Singer 3: .................. Matthew Konopacki
Branch Rickey: .............................. Raymond Very
Trash Talking Player: .................. Martin Bakari
Dave Hoskins: ................................. Branden C.S. Hood

+Michigan Opera Theatre Studio Artist
Ballet Hispánico

October 28 & 29, 2017

2017-18 Dance Season

2017-2018 Dance Season

Sponsor

Ballet Hispánico salutes Jody and John Arnhold for their visionary leadership and support. Through the generosity of the Arnhold family, Ballet Hispánico will continue to inspire communities around the world for years into the future.

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CINCINNATI BALLET

The Nutcracker

November 25 & 26, 2017

Choreography by Victoria Morgan
Music by Peter Ilyich Tchaikovsky
 Conducted by Carmon DeLeone
Scenic Design by John Ezell
Costume Design by Carrie Robbins
Lighting Design by Trad A Burns
Staged by Johanna Bernstein Wilt, Ogulcan Borova
Children’s Cast Staged by Suzette Boyer Webb
Children’s Coaches: Jo Ann Cusmano and Judith Molina
Mice Hip-Hop Choreography by Dereek Burbridge
Arabian Dance Choreography by Victoria Morgan, with Missy Lay
Zimmer & Andrew Hubbard
Associate Scenic Design by Gene Emerson Friedman
Associate Lighting Designer: Benjamin Cantose
Assistant Lighting Designer: Adam Ditzel
Wigs & Makeup by James Geier of J. Geier Designs LTD
Magic Effects by Sean Owens, with Wood Herron & Evans LLP

This presentation is supported by the Arts Midwest Touring Fund, a program of Arts Midwest that is funded by the National Endowment for the Arts, with additional contributions from the Michigan Council for Arts and Cultural Affairs, and the Crane Group.
Romeo and Juliet
February 8-11, 2018

American Ballet Theatre
Kevin McKenzie
Artist Director
Kara Medoff Barnett
Executive Director
Alexei Ratmansky
Artist in Residence

STELLA ABRERA · ISABELLA BOYLSTON · JEFFREY CIRIO · MISTY COPeland · HERMAN GONNEJO · DAVID HALLBERG · SARAH LANE · ALBAN LEDNORF · GILLIAN MURPHY · KEE SEE · CHRISTINA SHEVCHENKO · DANIIL SIMKIN · CORY STEARNS · DEVON TEUSCHER · JAMES WHITESIDE

SKYLAR BRANDT · THOMAS FORSTER · JOSEPH GORAK · ALEXANDRE HAMMOUDI · BLAINE HOVEN · LUCIANA PARIS · CALVIN ROYAL III · AARRON SCOTT · CASSANDRA TRENARY · ROMAN ZHURBIN

Alexei Agoudine · Joo Won Ahn · Mai Aihara · Nastia Alexandrova · Alexandra Basmaguy · Hanna Bass · Aran Bell · Gisele Bethwa · Gemma Bond · Lauren Bonfiglio · Kathryn Boren · Luigi Crispino · Gray Davis · Claire Davison · Brittany DeCrooff · Zhong-Jing Fang · Scout Forsythe · Patrick Frenette · April Giangeruso · Carlos Gonzalez · Breanne Granlund · Kiely Groenewegen · Melanie Hamrick · Sung Woo Han · Courtlynn Hanson · Connor Holloway · Catherine Hurlin · Andrii Isschuk · Anabel Katsnelson · Jonathan Klein · Erica Lall · Courtney Lavine · Virginia Lensi · Carolyn Lippert · Isadora Loyola · Xuelan Lu · Duncan Lyle · Tyler Maloney · Hannah Marshall · Betsy McBride · Cameron McCune · Elina Miettinen · Kaho Ogawa · Caregín Pogossian · Lauren Post · Kelley Potter · Hanzyue Qiao · Luis Ribagorda · Rachel Richardson · Jose Sebastián · Gabe Stone Shayer · Courtney Shealy · Sean Stewart · Kenta Sumitani · Nathan Vendt · Paulina Waski · Marshall Whiteley · Katherine Williams · Stephanie Williams · Remy Young · Jin Zhang · Zhiyao Zhang

American Ballet Theatre is a co-presentation with University Musical Society
JOANNE DANTO AND ARNOLD WEINGARDEN
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Community Foundation
FOR SOUTHEAST MICHIGAN
THE GREATER WAYNE COUNTY CHAPTER OF LINKS INC.
Dance Season Education Partner

Dance Theatre of Harlem
March 24 - 25, 2018

Arthur Mitchell
FOUNDEES
Karel Shook
ARTISTIC DIRECTOR
Virginia Johnson
EXECUTIVE DIRECTOR
Anna Glass

KEITH SAUNDERS
BALLET MASTER
KELLY A. SAUNDERS
BALLET MASTER
MELINDA BLOOM
INTERIM GENERAL MANAGER

LINDSEY CROOPE YINET FERNANDEZ ALICIA MAE HOLLOWAY CRYSTAL SERRANO INGRID SILVA AMANDA SMITH ALISON STORNING STEPHANIE RAE WILLIAMS

DAVID OGRADE DONALD DAVISON CHAOG HOON LEE CHRISTOPHER MC DANIEL NICHOLAS ROSE ANTHONY SANTOS DYLAN SANTOS JORGE ANDRES VILLARIN

ARTISTIC DIRECTOR EMERITUS
Arthur Mitchell

Support for Dance Theatre of Harlem’s 2017-2018 Tour Program and activities made possible in part by: Anonymous; The Arnhold Foundation; The Arts Federation; The DanceFunds Endowment Foundation; Eos and Contact Center; The Esprit Foundation; The Ford Foundation; The Hazard Group Foundation; The John and Mable Ringling Memorial Fund; The Kauffman Foundation; Margaret K. Morris Foundation; National Dance Association; New York State Council on the Arts; New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature; May and Samuel Rudin Family Foundation; The Shubert Foundation; The Harlem Meer Sternberg Charitable Trust; The Thompson Family Foundation and Xerox Foundation.
MOT DANCE EDUCATION is extremely thankful for the partnerships that have formed and hopes to continue to enhance Metro-Detroit dancers through them. This season was very busy for dance education at MOT thanks to many supporters.

Michigan’s own Eisenhower Dance hosted our annual Detroit Opera House Summer Intensive. This one-week intensive pushed metro-Detroit dancers to their limit with challenging choreography in modern, jazz, contemporary, and repertory from Eisenhower Dance Detroit; taught by professional dancers from Eisenhower Dance; Lindsay Chirio-Jazz, Molly McMullen-Modern, Katharine Larson-Contemporary Ballet and Repertory, Matthew Schmitz-Partnering and Repertory, Andrew Cribbet-Repertory. After an intense week the students showed friends and family what they had learned at an informal showing in the DOH Boll Hall. This program continues to grow year after year and can only be expected to continue.

MOT Dance kicked off the season with world renowned Ballet Hispanico. Ballet Hispanico strives to connect with communities all over the country and keep education a major component of what they do. They work with schools and organizations and place highly trained teaching artists in the classrooms to help the children explore dance and culture. In October 2017, the students at Compás – Center of Music & Performing Arts in Southwest Detroit were joined by three members of the performing company to explore dance and rhythms. Ladies from the age of 6 to 11 were challenged with rhythms familiar to them, but also with new steps that made them shift weight and change direction quickly. It was a joy to both the teaching artists and students to spend this time together to connect through dance. MOT also invited the participants and their families to come see Ballet Hispanico on the stage at the Opera House.

Michigan Opera Theatre, University Musical Society and American Ballet Theatre all worked together to reach both the Metro Detroit and Ann Arbor communities. In November 2017, MOT provided ABT’s Make a Ballet on Tour program in both Priest Elementary/Middle School and Neinas Elementary. This program enables public school students to create, produce, and execute an original dance work through a 1-week, in-school residency with ABT Teaching Artists. ABT also allowed two dancers from their production of Romeo and Juliet to tour around both communities giving “Meet the Artist” talks and workshops that gave students the opportunity to ask questions and learn from the professional dancers that have toured all over with American Ballet Theatre.

Ballet Detroit worked together to expose local students to dance through educational outreach. Students at Duke Ellington Conservatory of Music and Art at Beckham benefited from the Dance Theatre of Harlem’s Dancing Through Barriers - Diaspora Curriculum. This program aimed to not only get the students moving, but also inspire them to create social change that benefits others by examining our socio-cultural past, present, and future through dance and allied arts. Students from these schools were also bused to the Detroit Opera House to participate in special master classes taught by Dance Theatre of Harlem dancers and the lecture demonstration presented by the company. During their time in Detroit, Dance Theatre of Harlem instructors also provided one-day workshops at Living Arts in Southwest Detroit and at Dauch Campus of the Boys & Girls Club in Detroit. The success of these programs was proven by the students’ smiles and embraces of the teachers after the short one-week program.

Ballet Detroit and Inner City Dance Scope continue to call the Detroit Opera House their home for dance training. They both hold regular dance classes for students of all ages during the evenings and weekends. In addition to regular classes that typically run parallel to the school year, Ballet Detroit hosted a successful summer intensive of 50 plus students from all over Michigan, Illinois, and Texas. For a short time the Margo V. Cohen Dance Center was home to The Bar Method Detroit, a boutique fitness studio offering barre classes for students of all levels. The signature method uses your own body weight, the ballet barre and a few props to create a transformative workout that results in long, lean sculpted muscles. We are happy to support these small businesses that help to keep our community connected and healthy.

Our relationship with Inner City Dance Scope was broadened this year, as MOT worked with the company to provide a 6-week series of dance lessons at the Dauch Campus of the Boys & Girls Club on Detroit’s west side. Young people at that location got to learn skills in ballet, jazz, and hip-hop and spoke enthusiastically with MOT staff about wanting to continue the program in the future. One young lady shared, “I don’t think people expect kids from my neighborhood to be able to dance. But we were able to do it. And I can tell someone else they can do it, too.”

Additionally, Inner City Dance Scope provided a dance workshop at MOT and Hamtramck Stadium’s “Youth Arts and Sports” Clinic this past spring.

The Margo V. Cohen Center for Dance was also the host to master classes and auditions for many arts programs across the country including American Ballet Theatre, The Ailey School, Cincinnati Ballet, Dance Theatre of Harlem, Eisenhower Dance, Indianapolis School of Ballet, BalletMet School, Gelsey Kirkland Academy, and Paul Taylor Dance Company.
Administration & Staff

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President and Chief Executive Officer

Stephen Lord  
Principal Conductor

David DiChiera (In Memoriam)  
Founder and Artistic Director Emeritus

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Frankie Piccirilli, Chief Development Officer  
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Cheyanne Coss, Soprano  
Harry Greenleaf, Baritone  
Katherine DeYoung, Mezzo-soprano  
Allen Michael Jones, Bass

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Mezzo-Sopranos: Olivia Johnson, Mimi Lanseur, Diane Schoff  
Tenors: Mark Istratie, Joseph Lepek, Sasha Noori  
Baritones: Branden C.S. Hood, Matt Konopacki, Paolo Pacheco  
Pianists: Joseph Jackson, Alvin Waddles

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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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Maureen Abele, Margaret Bronder, Mary Ellen Shuffett, Patricia Sova, Stitchers

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Frederick Graham, Jr, Head Electrician  
Pat McGee, Head Propertyman  
Chris Baker, Head of Sound  
Mary Ellen Shuffett, Head of Wardrobe  
Robert Martin, Head Flyman  
Gary Gilmore, Production Electrician

IATSE Local #38, Stage Crew  
IATSE Local #786, Wardrobe

ANNUAL REPORT 2018
In the third year of the Studio Artist Program, made possible through a leadership gift by the William Davidson Foundation, David DiChiera’s dream of a Resident Artist program in which emerging artists would come to Detroit and immerse themselves in both the company and the community has not only been realized, but has flourished in ways that perhaps only David could have foreseen. As each of our Studio Artists goes out into the world, they take with them the enthusiastic support of not only the MOT family, but an entire community which has embraced them and will follow their careers for years to come. As they move on, they do so as proud ambassadors of this company and their adopted city of Detroit.

For the 2017-2018 season, Michigan Opera Theatre once again engaged five Studio Artists, seeing the return of mezzo-soprano Briana Elyse Hunter; and welcoming the addition of soprano Monica Dewey; tenor Michael Day; baritone Harry Greenleaf; and bass-baritone Erik Van Heyningen. MOT patrons and others enjoyed performances of these special artists in main stage productions, as featured artists in our regional production, and in myriad settings throughout Southeast Michigan. Among the most exciting up-and-coming talent in opera today, the Studio Artists gained valuable performance experience while continuing to hone their skills through master classes and training with an array of world class professionals, guest artists, coaches, directors, and conductors.

As Director of Resident Artist Programs, celebrated tenor, Richard Leech continued to lead the Studio as well as the areas of Community Programs and Audience Engagement. In her second year as Principal Coach/Accompanist, through her coaching with the Studio and her collaboration and performances with both Studio and Community Programs, Tessa Hartle further established herself as a valued and vital component of both programs. Throughout the season, Studio Artists received advanced individual training and mentorship from Mr. Leech and Ms. Hartle, as well as frequent in-depth work with acclaimed coaches Martin Katz and Kathleen Kelly. Among the other guest clinicians and artists who offered coaching and master classes were conductors, Stephen Lord and Valerio Galli; composer, Ricky Ian Gordon; star mezzo soprano Suzanne Menzer, baritone Roland Wood, and coaches Ben Malensek and Keun-A Lee; as well as specialists in languages, stage combat, movement, theatrical make-up, and Alexander Technique. The frequent presence and continued mentorship of Dr. David DiChiera served as a constant motivation and cherished source of inspiration for artists and staff alike.

The Studio Artist Program continued to serve as a central component of MOT’s enhanced presence in the community through productions in the Detroit Opera House, community venues, concerts, and special events. In its initiative to annually produce full-scale opera outside of the Detroit Opera House in venues throughout metro Detroit, MOT now selects and mounts its community productions specifically for the Studio Artist Program; for the 2017-18 season...
Ricky Ian Gordon’s “27” was presented at the Macomb Center for the Performing Arts, and the Arthur Miller Theater in Ann Arbor for which the Studio Artists received outstanding critical notice by Opera News.

Among the more than 60 community performances featuring the Studio Artists were concerts and events at The War Memorial (Arts at the Alger), The Detroit Yacht Club; Macomb Center for the Performing Arts; Anton Art Center, The Scarab Club, and dozens of Overture to Opera, Opera Club, and Take Me Out to the Opera events throughout Metro Detroit. Two notable highlights for the Studio were: a multicultural holiday concert with soprano Catalina Cuervo at Most Holy Redeemer Church in Southwest Detroit; and their trip to New York, where they were presented in concert at The National Opera Center’s Marc A. Scorca Hall as part of Opera America’s Emerging Artist Recital Series.

Beyond their performances with MOT, some individual achievements of our Studio Artists included participation in the several of the industry’s premier summer festivals such as Opera Theatre of St. Louis where tenor, Michael Day and soprano Monica Dewy were engaged as principal artists for their production of Regina, and mezzo-soprano Briana Elyse Hunter, as a Gerdine Young Artist, for the world premiere of American Soldier. Baritone Jeff Byrnes returned to OTSL for a second season singing the role of the Baron and covering the role of Germont in La Traviata, and performing in their Center Stage Concert. Briana also participated in the Glimmerglass Festival along with bass Brent Michael Smith and Harry Greenleaf. Bass-baritone Erik Van Heyningen went to Santa Fe Opera, and tenor Joseph Michael Brent the Phoenicia Festival of the Voice in Phoenicia, NY. During the season, Monica Dewey made her San Francisco Opera debut as Pousette in Manon, was a finalist in the Metropolitan Opera National Council Auditions, and was signed by management. Erik Van Heyningen sang Truffaldino in Austin Opera’s Ariadne auf Naxos, and Brent Michael Smith sang several leading roles with Philadelphia’s Academy of Vocal Arts and Arizona Opera. Soprano Angela Theis continued to be a favorite of MOT and Southeast Michigan audiences singing Barbarina in MOT’s Marriage of Figaro, and performing frequently throughout the region including our own Summer Serenade concerts. Mezzo-soprano Raehanne Bryce Davis continues to find success on both sides of the Atlantic, frequently performing leading roles with Vienna’s Theatre on der Wien and Musicverein, as well as with her home company of Opera Vlaanderen, among others. In February, Raehanne received the prestigious George London Award, and in May, made her Carnegie Hall debut in the world premiere of an important new Oratorio by Paul Moravec about the underground railroad called Sanctuary Road. Bravi to all!
Michigan Opera Theatre Children’s Chorus’s comprehensive training program for young singers has proved to be an important resource for community outreach and young audience development for Michigan Opera Theatre. With the history of MOTCC spanning over 11 years, many of our alumni are now pursuing advanced studies in undergraduate and graduate programs or working in the professional world. Nearly 350 children have participated in this program, and our audiences have been enriched by their performances year after year.

Auditions were held from May through July, 2017 in which 77 children, from the 5 southeast Michigan counties in addition to children from Windsor, Ontario, were admitted into the program. Tuition remained at $550 for the Preparatory Chorus and $650 for the Principal Chorus. We awarded 6 scholarships to students who would not have been able to participate in the program without financial assistance.

Weekly Monday rehearsals began on September 11. In addition to rehearsing repertoire for the concerts, the children also worked on theory and sight-singing instruction. Their first public appearance was the MOT annual board meeting in early November. During the Thanksgiving weekend, MOTCC performed in the Cincinnati Ballet’s Nutcracker. On Friday, December 1, MOTCC sang a concert at the Christmas in Ida Festival, making it the 4th time the ensemble was invited to participate in this yearly event. MOTCC celebrated its 10th anniversary during the annual holiday fundraiser and concert, A Winter Fantasy on Sunday, December 17. In commemoration of this special occasion, several of our alumni were invited to participate in the concert as either singers or speakers. Among the participants were:

- Madeline Thibault, a graduate student in vocal performance at the University of Michigan
- Kristine Overman, a senior majoring in vocal performance at the University of Michigan
- Miles Eichenhorn, a freshman majoring in Music Theater at NYU’s Tisch School of the Arts
- Ryan Hurley, a freshman majoring in vocal performance at The Juilliard School
- Malaya Watson, a sophomore majoring in music composition at Berklee College of Music and finalist in American Idol

For the finale of the concert, 30 alumni joined the current MOTCC on stage to sing with MOTCC once again.

MOTCC SINGERS AT THE 2017 “WINTER FANTASY.”
We surveyed all of our alumni and those who responded lauded MOTCC, saying that their participation in the program influenced their lives in a very positive way and even developed their lifelong passion for the arts. In addition to the concert, there was a silent auction and raffle. The combined fundraiser and sponsorships for the 2017-2018 season equaled $27,000. The alumni also donated $1,100 to underwrite the tuition for participants in the 2018-2019 season.

MOTCC’s spring children’s opera was Gilbert & Sullivan’s *H.M.S. Pinafore*, directed by David Pulice and conducted by Dianna Hochella. Over 2,100 students and teachers attended the April 27, 2018 dress rehearsal. The public performance on April 28 had approximately 800 in attendance. The cast consisted of only MOTCC members and their performance was quite extraordinary. One of our MOT cast members from *The Summer King* was in the audience and raved about the children:

“I recently had the pleasure of attending the final dress rehearsal for Michigan Opera Theatre Children’s Chorus’ HMS Pinafore while singing in a mainstage production with the company. I was eager to support the young people and staff involved and, frankly, to see just how a cast of children would pull off this demanding work, and I can honestly say that I was blown away…I have sung with numerous opera companies throughout the U.S. and abroad, and I have never come across a program that provides children with such valuable training and performance opportunities. The dress rehearsal was also attended by hundreds of area students, and it was wonderfully apparent just how inspired they were to see kids like them put on a performance of this caliber. Michigan Opera Theatre Children’s Chorus is truly a gift to the Detroit community, and I genuinely hope that more young people have the opportunity to take advantage of their remarkable offerings as both participants and audience members.

In addition to MOTCC’s performance schedule, our singers participated in several outreach events in the community. Lead by parents and students, the service work opportunities have grown considerably, with over 33 choristers participating. On October 29, 2017, about 15 MOTCC members participated in *Mama Shue’s Apples in the D* event. Led by two choristers, they performed 2 songs and assisted with a service component of the event that featured recycling craft projects for the neighborhood kids. This event was in partnership with Peace, Love and Planet who provided the recycling materials and art supplies.

On December 26, 2017, 20 choristers participated in *Brilliant Detroit’s Family Appreciation Day*, hosted by Brilliant Detroit at one of their home based community centers. The children sang Christmas carols, as well as some of their concert music, and helped families with music themed craft activities and bingo.

MOTCC also orchestrated a book drive and brought them as a donation to the event.

On Tuesday, February 20, 2018, the senior citizen residents at Prentiss Apartments in Oak Park welcomed MOTCC with enthusiasm. The choristers sang several songs and remained after their performance to talk and interact with the seniors about music and their training with MOT. It was much appreciated and very rewarding for all in attendance.

The last outreach was in partnership with the Rotary Club of Detroit, in which they sponsored 120 Detroit Edison Elementary School students to attend the dress rehearsal of MOTCC’s *H.M.S. Pinafore*. One week prior to the performance, the *Pinafore* leads and understudies (13 singers) visited the school with an outreach presentation. Our singers discussed the synopsis, sang a few numbers from the show, talked about their experience singing in *Pinafore* and then answered questions from the students. Children, from all backgrounds, got a chance to mingle and talk about opera in this unique opportunity. In a compelling way, they helped to promote the next generation of opera lovers.

MOTCC also performed on MOT’s mainstage spring productions of *Tosca* in April, and several choristers sang in *The Summer King* in May. The Preparatory Chorus presented their annual recital on May 6, followed by the end of the year party. It was a well-deserved celebration to congratulate the many successes of these young artists!
The Department of Education and Community Programs has continued its work of bringing opera into communities all over Michigan with a regular rotation of outreach programs. In the past year, Education and Community Programs provided a variety of performances, workshops, master classes, summer programming, and events, serving over 21,000 people across the state, and showcasing opera at schools, libraries, senior centers, and community gathering spaces.

TAKE ME OUT TO THE OPERA

Last season, the Department of Education and Community Programs introduced a new initiative in support of our May production of The Summer King. Entitled “Take Me Out to the Opera”, and supported by funds through the Knight Arts Challenge, PNC Bank, the Michigan Humanities Council, and the Max and Marjorie Fisher Foundation, this programming series highlighted the stories of African American artists and athletes who broke barriers on the stage and the field, paving the way for integration. Concerts, lectures, school residencies, workshops, film screenings, panel discussions, and performances all helped connect the history behind the opera to present-day issues of diversity, equity, and inclusion. MOT worked in collaboration with 36 separate partners, including the Detroit Tigers, the Charles H. Wright Museum of African American History, the Main branch of the Detroit Public Library, and Friends of Historic Hamtramck Stadium, among others, to bring programming and events to over 8,500 people in Detroit and beyond.

TOURING PERFORMANCES FOR YOUTH

MOT’s production of La Pizza Con Funghi continued to tour for high school and middle school audiences, and, for younger audiences, a brand-new production of David and Karen DiChiera’s Rumpelstiltskin, added last season in honor of David’s final year at MOT, continued its successful tour. A new production entitled I, Too, Sing America was commissioned as part of the “Take Me Out to the Opera” initiative. This multimedia presentation combined opera with poetry, narrative, and video to bring the stories of six legendary African American artists and athletes to high school students in 13 different schools. Altogether, MOT’s touring productions gave 32 performances in total, reaching over 10,000 students across Michigan.

CULTURAL PASSPORT WITH DETROIT SCHOOLS

This past season, Michigan Opera Theatre worked with our partners at the Detroit Institute of Arts, the Detroit Symphony Orchestra, and the Detroit Public Schools Community District to develop and implement a new program called Cultural Passport. This program works to ensure that all elementary aged students within the Detroit Public Schools Community District have access to the arts and provides young people with field trips to arts organizations throughout the city. In its pilot phase this past spring, 2,500 students attended MOT productions, many experiencing live opera and dance performances for the first time. The success of the pilot phase led to the program’s expansion, and moving forward, MOT plans to serve upwards of 4,500 young people each year through the Cultural Passport program.

AUDIENCE ENGAGEMENT

Michigan Opera Theatre’s audience engagement and adult education programs continued to set the standard among companies of our size in the United States. The total number of Opera Clubs (private, invited events), Overtures to Opera (public, open, no ticket), and other engagement initiatives totaled 50 events, connecting more than 5,000 individuals to Michigan Opera Theatre and its productions in communities from Ann Arbor to Clinton Township, and throughout Detroit and the metro area. This was made possible in part through our second year of the Ambassadors program, which enables opera advocates to leverage their own passion to introduce the art form to diverse audiences and build new regional relationships for MOT. MOT was pleased to continue its valued partnerships.
with the Detroit Yacht Club, the Scarab Club, and the Grosse Pointe War Memorial, while forging new relationships with partners like Van Hoosen Farms and the Whitney. MOT continued our holiday caroling program with appearances at Detroit’s annual Noel Night, while our OperaHERE podcast, produced by our partners at WDET (Detroit’s NPR radio station), was regularly featured on WDET’s Culture Shift, reaching an audience of 10,000 per episode.

SUMMER PROGRAMS
24 students participated in MOT’s annual 3-week Operetta Workshop, directed by Julie Smith with music direction by Joseph Jackson. This program served young people ages 10 to 18, building their skills in singing, acting, stage movement, healthy vocal technique, and auditioning. Their final performance of The Sorcerer was presented on the mainstage of the Detroit Opera House for an audience of more than 200 family members and friends. Operetta Workshop was followed by Create and Perform, a two-week program in which students ages 8-18 collectively create their own stories, music compositions, and dances. This program served 24 students under the direction of Madelyn Porter and Maria Cimarelli. Students wrote and performed an original piece called Heaven on Earth, which drew inspiration from Greek myths and told the story of Detroit’s creation. Their final performance took place in the Boll Hall at the Detroit Opera House. Offsite within our various communities, a further 80 young people were served through workshops and classes with partners at All the World’s a Stage, the Detroit Hispanic Development Corporation, and the Macomb and St. Clair Shores YMCA locations.

CONCERTS
Summer Serenade concerts were held this past year at Grand Circus Park, the Grosse Pointe War Memorial, and the Detroit Zoo. These outdoor concerts, sung by Studio Artists and members of the Touring Ensemble, combined opera favorites with well-known Broadway pieces.

The Mary Thompson Foundation funded 14 American Songbook concerts throughout the year, which enabled Michigan Opera Theatre to have a presence in senior centers. Held in multiple communities including Wyandotte, Hazel Park, and Grosse Pointe Farms, these concerts were always met with an overwhelmingly positive response from audiences. One senior center employee wrote to us, saying, “The importance of the arts within a community can never be underestimated; the presentation was pure joy!”

THE CULTURAL PASSPORT PROJECT BROUGHT 2,500 DETROIT STUDENTS TO THE DETROIT OPERA HOUSE.

I, TOO SING AMERICA HAD ITS PREMIERE AT THE CHARLES H. WRIGHT MUSEUM OF AFRICAN AMERICAN HISTORY.
MICHIGAN OPERA THEATRE ORCHESTRA 2017-2018

**Violins**
- Eliot Heaton, Concertmaster
- Laura Leigh Roelofs, Assistant Concertmaster
- Victoria Haltom, Principal Second
- Emily Barkakati
- Anna Bittar-Weller
- Kevin Filewych
- Molly Hughes
- Bryan Johnston
- Henrik Karpetyan
- Velda Kelly
- Beth Kirton
- Daniel Stachyra

**Bass**
- Derek Weller, Principal
- Clark Suttle

**Harp**
- Patricia Terry-Ross, Principal

**Flute**
- Amanda Blaikie+
- Laura Larson

**Oboe**
- Nermis Mieses, Principal
- Sally Heffelfinger-Pituch

**English Horn**
- Sally Heffelfinger-Pituch

**Clarinet**
- Brian Bowman, Principal
- J. William King

**Bassoon**
- Francisco Delgado, Principal
- Gregory Quick

**Horn**
- Andrew Pelletier, Principal
- Carrie Banfield-Taplin

**Trumpet**
- David Ammer, Principal
- Gordon Simmons

**Trombone**
- Principal Trombone, Vacancy
- Greg Near

**Percussion**
- John Dorsey, Principal

**Timpani**
- Alison Chang, Principal

+ On leave

Detroit Federation of Musicians Local #5
American Federation of Musicians

MICHIGAN OPERA THEATRE CHORUS 2017-2018

Suzanne Mallare Acton, Chorus Master

**Brandy Adams**
**Carol Ambrigio-Wood**
**Andrea Apel**
**Francisco Bedoy**
**Alaina Brown**
**Fred Buchalter**
**Mysti Byrnes**
**Sandra Caldwell**
**Claire Chardon**
**Fidelia Darmakasih**
**Benton DeGroot**
**Denzel Donald**
**Rebecca Eaddy**
**Joseph Edmonds**
**Michael Fowler**
**Kurt Frank**
**Yvonne Friday**
**Rachel Ann Girty**
**Suzanne Grogan**

**Helen Hass**
**Glen Healy**
**Branden C. S. Hood**
**Richard Jackson, Jr**
**Olivia Johnson**
**Seth Johnson**
**Nicole Joseph**
**Matthew Konopacki**
**Joseph Leppeck**
**Adrian Leskiw**
**Miroslav Manovski**
**Mary Martin**
**Bradley Miller**
**Madison Montambault**
**Brandon Motz**
**Braun Oldenkamp**
**Marcus Peterson**
**Brett Pond**
**Kristina Riegel**

**Kimberley Sanders**
**Diane Schoff**
**Schyler Sheltrown**
**Giles Simmer**
**Brandon Spencer**
**Terrence Stewart**
**Gregory Stinson**
**Jacob Surzyn**
**Brett Thompson**
**David Twigg**
**Tiffanie Waldron**
**Justin Watson**
**Tamara Whitty**
**Jeff Wilkinson**
**Chantel Woodard**
**Monique Young**
**Heidi Bowen Zook**

The American Guild of Musical Artists is the official union of the Michigan Opera Theatre Chorus.
Historic Path to a Bold Future

The Campaign for Michigan Opera Theatre

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

**$1 Million and above**
- Sarah and Doug† Allison
- William Davidson Foundation
- Ford Motor Company
- Danialle and Peter Karmanos
- John S. and James L. Knight Foundation
- Lear Corporation
- Linda Dresner Levy and Edward Levy, Jr.
- The Andrew W. Mellon Foundation

**$500,000 - $999,999**
- Floy and Lee Barthel
- Sharon and Herman Frankel
- Karen and R. Jamison Williams

**$250,000 - $499,999**
- Joanne Danto and Arnold Weingarden
- Marvin and Betty Danto Foundation
- Ann E. Ford†
- Rema Frankel†
- Richard Sonenklar and Gregory Haynes

**$100,000 - $249,999**
- AVL – Don Marvel
- Avern Cohn, Lois Pincus and Thomas Cohn
- Mary Rita Cuddothy†
- Gretchen and Ethan Davidson
- DeRoy Testamentary Foundation
- Barbara Frankel and Ronald Michalak
- Alphonse Lucarelli
- Ali Moiin and William Kupsky
- Ruth F. Rattner
- Maureen and Roy Roberts
- Mona and Matthew Simoncini
- Anthony Soave

**$50,000 - $99,999**
- Elizabeth and James Ciroli
- Gloria Clark
- Cameron Duncan
- Michael Einheuser
- Aviva and Dean Friedman
- Kristan and John Hale
- Donna and Bernard Rubin
- Ankur Rungta and Mayssoun Bydon
- Yesenia and Jessie Venegas
- World Heritage Foundation-Prechter Family Fund

† = Avanti Society
INDEPENDENT AUDITOR’S REPORT

To the Board of Directors
Michigan Opera Theatre and Subsidiary

Report on the Financial Statements

We have audited the accompanying consolidated financial statements of Michigan Opera Theatre and Subsidiary (a nonprofit organization), which comprise the consolidated statement of financial position as of June 30, 2018, and the related consolidated statements of activities and changes in net assets, functional expenses, and cash flows for the year then ended, and the related notes to the financial statements. The financial statements of Michigan Opera Theatre and Subsidiary as of June 30, 2017, before restatement, were audited by other auditors whose report dated October 28, 2017, expressed an unqualified opinion on those statements.

Management’s Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with accounting principles generally accepted in the United States of America; this includes the design, implementation, and maintenance of internal control relevant to the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor’s Responsibility

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with auditing standards generally accepted in the United States of America. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor’s judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity’s preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity’s internal control. Accordingly, we express no such opinion. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of significant accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.
Auditor’s Responsibility (Continued)

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Opinion

In our opinion, the consolidated financial statements referred to above present fairly, in all material respects, the financial position of Michigan Opera Theatre and Subsidiary as of June 30, 2018, and the changes in its net assets and its cash flows for the year then ended in accordance with accounting principles generally accepted in the United States of America.

Adjustments to Prior Period Financial Statements

As part of our audit of the June 30, 2018 consolidated financial statements, we also audited the adjustments described in Note 16 that were applied to restate the June 30, 2017 financial statements. In our opinion, such adjustments are appropriate and have been properly applied. We were not engaged to audit, review, or apply any procedures to the June 30, 2017 financial statements of the Michigan Opera Theatre and Subsidiary other than with respect to the adjustments and, accordingly, we do not express an opinion or any other form of assurance on the June 30, 2017 financial statements as a whole.

UHY LLP
Farmington Hills, Michigan
January 2, 2019
### MICHIGAN OPERA THEATRE AND SUBSIDIARY
### CONSOLIDATED STATEMENTS OF FINANCIAL POSITION

<table>
<thead>
<tr>
<th></th>
<th>Years ended June 30,</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2018</td>
</tr>
<tr>
<td></td>
<td>(Restated)</td>
</tr>
<tr>
<td><strong>ASSETS</strong></td>
<td></td>
</tr>
<tr>
<td><strong>CURRENT ASSETS</strong></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>$ 748,330</td>
</tr>
<tr>
<td>Short-term investments</td>
<td>468,926</td>
</tr>
<tr>
<td>Accounts Receivable, net</td>
<td>154,532</td>
</tr>
<tr>
<td>Pledges receivable, current portion</td>
<td>1,231,690</td>
</tr>
<tr>
<td>Prepaid expenses and other assets</td>
<td>125,952</td>
</tr>
<tr>
<td><strong>Total current assets</strong></td>
<td>$ 2,729,430</td>
</tr>
<tr>
<td><strong>PROPERTY AND EQUIPMENT, net</strong></td>
<td>41,531,030</td>
</tr>
<tr>
<td><strong>OTHER ASSETS</strong></td>
<td></td>
</tr>
<tr>
<td>Long-term investments</td>
<td>1,690,345</td>
</tr>
<tr>
<td>Pledges receivable, net</td>
<td>1,851,477</td>
</tr>
<tr>
<td>Interest rate swap, FMV</td>
<td>55,708</td>
</tr>
<tr>
<td><strong>Total other assets</strong></td>
<td>$ 3,597,530</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td>$ 47,857,990</td>
</tr>
<tr>
<td><strong>LIABILITIES AND NET ASSETS</strong></td>
<td></td>
</tr>
<tr>
<td><strong>CURRENT LIABILITIES</strong></td>
<td></td>
</tr>
<tr>
<td>Accounts payable</td>
<td>$ 1,061,954</td>
</tr>
<tr>
<td>Payroll taxes and other accrued expenses</td>
<td>449,981</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>866,824</td>
</tr>
<tr>
<td>Deferred compensation, current portion</td>
<td>300,000</td>
</tr>
<tr>
<td>Line of credit</td>
<td>1,001,000</td>
</tr>
<tr>
<td>Current portion of long-term debt</td>
<td>90,056</td>
</tr>
<tr>
<td><strong>Total current liabilities</strong></td>
<td>3,769,815</td>
</tr>
<tr>
<td><strong>LONG-TERM LIABILITIES</strong></td>
<td></td>
</tr>
<tr>
<td>Deferred compensation, less current portion</td>
<td>600,000</td>
</tr>
<tr>
<td>Long-term debt, less current portion</td>
<td>3,045,679</td>
</tr>
<tr>
<td><strong>Total long-term liabilities</strong></td>
<td>3,645,679</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td>7,415,494</td>
</tr>
<tr>
<td><strong>NET ASSETS</strong></td>
<td></td>
</tr>
<tr>
<td>Unrestricted</td>
<td>32,717,270</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>4,204,726</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>3,520,500</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td>$ 40,442,496</td>
</tr>
<tr>
<td><strong>Total liabilities and net assets</strong></td>
<td>$ 47,857,990</td>
</tr>
</tbody>
</table>

For a complete copy of the consolidated financial statements including notes, please call our Controller, James Andrews, at 313-237-3411.
MICHIGAN OPERA THEATRE AND SUBSIDIARY
CONSOLIDATED STATEMENTS OF ACTIVITIES AND CHANGES IN NET ASSETS

<table>
<thead>
<tr>
<th>REVENUES AND OTHER SUPPORT</th>
<th>Year ended June 30, 2018</th>
<th>Year ended June 30, 2017 (Restated)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Unrestricted</td>
<td>Temporarily Restricted</td>
</tr>
<tr>
<td>Admissions and performance fees</td>
<td>$ 3,853,392</td>
<td>$ -</td>
</tr>
<tr>
<td>Production and event support revenue</td>
<td>919,736</td>
<td>-</td>
</tr>
<tr>
<td>Other production revenue</td>
<td>37,230</td>
<td>-</td>
</tr>
<tr>
<td>Restoration fees</td>
<td>334,718</td>
<td>-</td>
</tr>
<tr>
<td>Rental income</td>
<td>463,337</td>
<td>-</td>
</tr>
<tr>
<td>Parking center revenue</td>
<td>1,598,371</td>
<td>-</td>
</tr>
<tr>
<td>Other earned income</td>
<td>74,724</td>
<td>-</td>
</tr>
<tr>
<td>Contributions</td>
<td>3,056,179</td>
<td>1,917,749</td>
</tr>
<tr>
<td>Special events</td>
<td>69,999</td>
<td>-</td>
</tr>
<tr>
<td>Interest and dividends</td>
<td>63,482</td>
<td>-</td>
</tr>
<tr>
<td>Net realized and unrealized gain on investments</td>
<td>68,493</td>
<td>-</td>
</tr>
<tr>
<td>Gain on interest rate swap</td>
<td>55,708</td>
<td>-</td>
</tr>
<tr>
<td>Gain (loss) on disposal of fixed asset</td>
<td>650</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total revenues and other support</strong></td>
<td>10,595,019</td>
<td>1,917,749</td>
</tr>
<tr>
<td><strong>Net assets released from restrictions</strong></td>
<td>3,588,204</td>
<td>(3,588,204)</td>
</tr>
<tr>
<td><strong>Total revenues and net assets released from restrictions</strong></td>
<td>14,183,223</td>
<td>(1,670,455)</td>
</tr>
</tbody>
</table>

**OPERATING EXPENSES**

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program services</td>
<td>11,402,922</td>
<td>-</td>
<td>-</td>
<td>11,402,922</td>
</tr>
<tr>
<td>Management</td>
<td>3,354,111</td>
<td>-</td>
<td>-</td>
<td>3,354,111</td>
</tr>
<tr>
<td>Fundraising</td>
<td>1,186,125</td>
<td>-</td>
<td>-</td>
<td>1,186,125</td>
</tr>
<tr>
<td><strong>Total functional expenses</strong></td>
<td>15,945,158</td>
<td>-</td>
<td>-</td>
<td>15,945,158</td>
</tr>
</tbody>
</table>

**CHANGE IN NET ASSETS**

|                             | (1,761,935) | (1,670,455) | - | (3,432,390) | (1,696,245) | 2,707,202 | 50,000 | 1,060,957 |

**NET ASSETS - Beginning of year before prior period adjustments**

|                             | 34,479,205 | 5,875,181 | 3,520,500 | 43,874,886 | 36,513,836 | 3,317,979 | 3,470,500 | 43,302,315 |

**PRIOR PERIOD ADJUSTMENT (Note 16)**

|                             | - | - | - | - | (338,386) | (150,000) | - | (488,386) |

**NET ASSETS - Beginning of year after prior period adjustments**

|                             | 34,479,205 | 5,875,181 | 3,520,500 | 43,874,886 | 36,175,450 | 3,167,979 | 3,470,500 | 42,813,929 |

**NET ASSETS - End of year**

|                             | $ 32,717,270 | $ 4,204,726 | $ 3,520,500 | $ 40,442,496 | $ 34,479,205 | $ 5,875,181 | $ 3,520,500 | $ 43,874,886 |
Michigan Opera Theatre gratefully acknowledges the generous donors for their cumulative lifetime giving. Their support has played a key role in the establishment of Michigan Opera Theatre since its founding in 1971 along with the building of the Detroit Opera House. Their leadership has and continues to play an integral part in the company’s viability, underwriting quality opera and dance performances, alongside award-winning community and educational programs.

**$10,000,000 and above**
- Ford Motor Company Fund

**$7,500,000 and above**
- General Motors Foundation
- Michigan Council for Arts and Cultural Affairs

**$5,000,000 and above**
- Fiat Chrysler Automobiles US LLC
- The Kresge Foundation

**$2,000,000 and above**
- William Davidson Foundation
- McGregor Fund

**$1,000,000 and above**
- DTE Energy Foundation
- Mrs. Linda Dresner Levy & Mr. Edward Levy, Jr.

**FOUNDATION, CORPORATE, & GOVERNMENT SUPPORT**

- **$500,000+**
  - United Jewish Foundation

- **$250,000+**
  - Lear Corporation
  - Max M. & Marjorie S. Fisher Foundation
  - Mandell L. & Madeleine H. Berman Foundation

- **$100,000+**
  - Ford Motor Company Fund
  - McGregor Fund

- **$50,000 - $99,999**
  - The Kreske Foundation
  - Michigan Council for Arts & Cultural Affairs
  - Penske Corporation
  - J. Ernest & Almeta Gray Wilde Fund

- **$25,000 - $49,999**
  - John S. & James L. Knight Foundation
  - Community Foundation for Southeast Michigan
  - PNC Bank

- **$10,000 - $24,999**
  - Hudson-Webber Foundation
  - The Rattner & Katz Charitable Foundation

- **$5,000 - $9,999**
  - AVL Michigan Holding Corporation
  - DMC Sinai-Grace Hospital
  - RapL. & Winifred E. Polk Foundation

**Contributors to Michigan Opera Theatre**

Michigan Opera Theatre gratefully acknowledges the generous corporate, foundation, government, and individual donors whose annual cumulative contributions were made between July 1, 2017 and June 30, 2018. Their generosity is vital to the company’s financial stability, which is necessary to sustain MOT’s position as a valued cultural resource.
INDIVIDUAL SUPPORT

$100,000+
Mr. & Mrs. Lee Barthel
Mr. & Mrs. Peter Karmanos
Mr. & Mrs. Paul Lavins
Mr. Edward Levy, Jr.
& Mrs. Linda Dresser Levy
Mr. & Mrs. Matthew Simoncini
Mr. Anthony L. Soave
Mr. Richard A. Sonenklar
& Gregory Haynes
Mr. & Mrs. R. Jamison Williams

$50,000 - $99,999
Hon. & Mrs. Avern L. Cohn
Ms. Joanne Danto
& Dr. Arnold Weingarden
Mr. & Mrs. Herman Frankel
Mr. & Mrs. William H. Powers Jr

$20,000 - $49,999
Mr. & Mrs. Richard Alonzo
Mr. John M. Chase, Jr.
Mrs. Gloria A. Clark
Dr. David DiChiera
Mr. & Mrs. Carl B. Fontana
Mrs. Barbara Frankel
& Mr. Ronald Michalak
Mr. David M. Hempstead, Jr
Mr. John Jesser
Alphonse S. Lucarelli
Mrs. Susanne McMillan
Dr. Ali Moiin & Dr. William Kupsy
Mr. Gary L. Nielsen
Mrs. Ruth F. Rattner
Mr. & Mrs. Roy S. Roberts
Mr. & Mrs. C. Thomas Toppin
Mr. & Mrs. Jesse Venegas

$10,000 - $19,999
Dr. Lourdes V. Andaya
Ms. Susan Bartush-Cugliari
Mr. Wayne S. Brown
& Ms. Brenda Kee
Mr. Kevin Dennis
& Mr. Jeremy Seltzer
Ms. Margo Cohen Feinberg
& Mr. Robert Feinberg
Mrs. Elaine Fontana
Mr. & Mrs. Dean Friedman
Mr. & Mrs. Richard Goetz
Mr. & Mrs. Michael Kratchman
Mr. Cyril Moscov
& Mr. & Mrs. Paul Ragheb
Dr. & Mrs. Bernard Rubin
Mr. William H. Smith
Mr. David C. Stone
Mr. Richard D. Ventura

$5,000 - $9,999
Ms. Denise Allen
Mr. & Mrs. Daniel Mann
Dr. & Mrs. Thomas Anderson
Ms. Paula Autry
Mr. & Mrs. Mark A. Baun
Mr. & Mrs. Paul Blizman
Mrs. Betty Bright
Mr. Robert Brown
& Mrs. Geraldine Ford-Brown

$1,000 - $2,499
Dr. Lucia Zamorano
& Mr. Robert A. Allselee
Dr. Harold M. Arrington
Mr. & Mrs. James M. Balcerski
Mr. & Mrs. Richard Bingham
Mr. & Mrs. C. Peter Blom
Gene Bowen
Mr. & Mrs. Bob Brasie
Dr. Lynne Carter
Ms. Joanne Clark
Dr. Mary Carol Conroy
Drs. Laura & Jeffrey Corrigan
Mrs. Virginia Curatolo
Mr. & Mrs. Lawrence N. David
Ms. Christie Dickinson
Mr. & Mrs. Josh Eichenhorn
Mr. Michael Einheuser
Mrs. Betty J. Fisher Jr
Dr. & Mrs. Saul Forman
Mr. & Mrs. Burke Fossee
Mr. & Mrs. Andrew Giancamilli
Dr. Raima M. Ernstoff Hansell
& Mr. Sanford Hansell
Mr. & Mrs. Paul C. Hillegonds
Mr. & Mrs. Derek Hodgson
Mr. William Hulsker
Mrs. Stephanie Germack Kerzic
Ms. Ida King
Mrs. Mary B. Letts
Mr. & Mrs. Arthur Liebler
Mr. Loreto A. Manzo
Hon. Jack Martin
& Ms. Bettye Arrington-Martin
Mr. & Mrs. Phillip D. Minch
& Mrs. & Mr. Donald Morelock
& Mrs. Allan Nachman
Ms. Juliette Okotie-Eboh, Ph.D.
& Mr. & Mrs. Peter B. Oleksia
& Mrs. & Mr. Graham A Orley
Dr. Caroline & Wallace Peace
Ms. Susan Pesar
Mr. & Mrs. Brock E. Plumb
& Mrs. & Mrs. W. James Prowse
Mr. Wade Rakes II
Mr. Kenneth Robyson
& Mrs. Marcia Gershenson
Mr. James Rose Jr
Mr. Alan E. Schwartz
Mr. & Mrs. Mark Shayevesky
Mrs. Arlene Shaler
& Mrs. & Mr. Frank Sonye
Mrs. Anne Stricker
Mr. Ronald F. Switzer
& Mr. & Mrs. Joel D. Tauber
& Mr. & Mrs. Thomas Terrell
Dr. Lorna Thomas
Mr. Norman Thorpe
& Mrs. & Mr. John P. Tierney
Mr. AI Timm
Mr. Herman W. Weinreich
& Mrs. & Mr. Eric H. Winter
Drs. Dana Zakalik & John Weber
Mrs. Mary Lou Zieve

$2,500 - $2,999
Dr. & Mrs. J. E. Austin
Ms. Debra Bernstein-Siegel
Ms. Carolyn M. Blackmore
& Dr. Nicholas C. Bell
Mr. Jim Bonahoom
Mr. Charles D. Bullock
& Dr. & Mrs. Thomas E. Carson
Mr. & Mrs. Paolo Cavallari
Mr. & Mrs. Jerry D’Avanzo
Mr. & Mrs. Walter K. Dean
Ms. Carolyn Demps
& Mr. & Mrs. Oscar Feldman
& Mr. & Mrs. Robert Z. Feldstein
& Dr. & Mrs. Robert Folberg
& Dr. & Mrs. Clifford Furgison
& Mr. & Mrs. Keith E. Gifford
& Mr. & Mrs. Tom Goldberg
Dr. Judie R. Goodman
Mr. & Mrs. David Handelman
Dr. & Mrs. Gerhardt A. Hein
Mr. & Mrs. Norman D. Katz
Dr. & Mrs. Thomas Klein
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& Mrs. Maria B. Abrahamsen
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