FALL 2018 OPERA SEASON

BRAVO

Renée Fleming
SEPTEMBER 29

Eugene Onegin
OCTOBER 13-21

The Barber of Seville
NOVEMBER 10-18

MICHIGAN OPERA THEATRE

2018 Fall Opera Season Sponsor
The Community Foundation for Southeast Michigan proudly supports the Michigan Opera Theatre as part of our mission to assist organizations creating a lasting, positive impact on our region.
Contents

ON STAGE

FEATURE STORY: Michigan Opera Theatre’s 2018-19 Season Celebrates Great Books! ........................................ 6
Renée Fleming in Concert ................................................................. 8

Eugene Onegin .................................................................................. 10
Profiles from the Pit ........................................................................ 19

The Barber of Seville ..................................................................... 20

MICHIGAN OPERA THEATRE

Boards of Directors and Trustees .................................................. 4
Welcome ........................................................................................ 5
Administration and Staff ............................................................... 24
Michigan Opera Theatre Contributors ........................................ 25
General Information ..................................................................... 29

Michigan Opera Theatre is a nonprofit cultural organization, whose activities are supported in part by the Michigan Council for Arts and Cultural Affairs, the National Endowment for the Arts, and other individuals, corporations, and foundations. Michigan Opera Theatre is an Equal Opportunity Employer.

As a DiChiera Society donor, your gift assures that Michigan Opera Theatre provides the highest level of artistic quality on stage. Thanks to your generosity, MOT educational programs appear in schools and in venues throughout the community.

Benefits such as private enrichment events, valet parking, and access to the Herman Frankel and Barbara Frankel Lounge are included in recognition of your support.

GIFTS STARTING AT $2,500

For more info, please contact: Marcy Murchison, Major Gifts Officer 313.237.3416 | mmurchison@motopera.org
BOARD OF DIRECTORS 2017-2018
July 1, 2017 - June 30, 2018

R. Jamison Williams
Chairman

Wayne S. Brown
President and CEO

Enrico Digilomalo
Chair, Finance Committee

Cameron B. Duncan
Treasurer

C. Thomas Toppin
Secretary

Margaret Alleesee
Pernilla Ammann
Lee Barthel
Richard A. Brodie
Elizabeth Brooks
Robert Brown
James Card
Francoise Colpron
Joanne Danto
Julia Donovan Darlow
Ethan Davidson
Kevin Dennis
David DiChiera
Shauna Ryder Diggins
Sonal Dubey
Michael Einheuser
Marianne Endecott
Paul E. Ewing
Jennifer Fischer
Barbara Frankel
Herman Frankel
Diane Friedman
Richard G. Coetz
John P. Hale
Devon Hoover
Danielle Karmanos
Barbara Kratchman
Thomas M. Krikorian
Alphonse S. Lucarelli
Donald Manvel
Ari Moinou
Nora Moroun
Peter Oleksiaik
Charlotte Podowski
Sara Pozzi
Paul Raebel
Ruth Rattner
Bernard Rubin
Ankur Runga
Terry Shea
Matthew Simoncini
Richard Sonnenklar
Lorna Thomas
Jesse Venegas
Ellen Hill Zeringue

BOARD OF TRUSTEES 2017-2018
July 1, 2017 - June 30, 2018

Kenn and Liz Allen
Robert and Margaret Alleesee
Sarah Allison
Daniel and Pernilla Ammann
Lourdes V. Andaya
Harold Mitchell Arrington
Jonathan and Paula Autry
Avery Avadenka
Lee and Floy Barthel
Mark and Caprice Baun
Ginny Berberian
Debra Bernstein-Siegel
Joseph and Barbra Bloch
John and Marlene Bock
Gene P. Bowen
Richard and Gwen Bowby
Betty J. Bright
Richard and Joanne Brodie
William and 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
Averna and Lois Cohn
Thomas Cohn
Francoise Colpron
William and Kelly Connell
Peter and Shelly Cooper
Joanne Danto and Arnold Weingarden
Helen Daoud
Julia D. Darlow and John C. O’Meara
Jenny and Maureen D’Avanzo
Lawrence and Dodie David
Ethan and Gretchen Davidson
Kevin Dennis and Jeremy Zelter

David DiChiera
Karen V. DiChiera
Douglas Diggles and Shauna Ryder Diggins
Enrico and Kathleen Digilomalo
John and Debbie Dingell
Mary Jane Doer
Dilip and Sonal Dubey
Cameron B. Duncan
Michael Einheuser
Kenneth and Frances Eisenberg
Marianne Endecott
Alex Erdeljan
Fern R. Espino and Thomas Short
Paul and Mary Sue Ewing
Margo Cohen Feinberg and Robert Feinberg
Oscar and Dede Feldman
David and Jennifer Fischer
Marjorie M. Fisher
Carl and Mary Anne Fontana
Elaine Fontana
Barbara Frankel and Ron Michalak
Herman and Sharon Frankel
Dean and Avisa Friedman
Barbara Caravaglia
Yossif and Mara Ghafari
Richard and Aurora Goetz
Carolyn Gordon
Reva Grace
Samuel and Toby Haberman
Alice Berberian Haidostian
John and Kristan Hale
Eugene and Donna Hartwig
Doreen Hermelin
Derek and Karen Hodgson
Devon Hoover
Alan and Eleanor Israell
Una Jackman
Don Jorgensen and Leo Dovelle
Kent and Amy Jidov
Gary and Gwenn Johnson
George Johnson
Jill Johnson
Ellen Kahn
Peter and Danielle Karmanos
Stephanie Germack Kerzic
Michael and Barbara Kratchman
Thomas and Deborah Krikorian
Melvin A. Lester
Linda Dresner Levy and Edward Levy
Mado Lie
Arthur and Nancy Liebler
Stephan and Marian Loginsky
Mary Alice Lomason
James and Marion LoPreti
Alphonse S. Lucarelli
Dennis Lutz
Donald Manvel
Florence Mark
Ronald and Zvezdana Martella
Jack Martin and Bettye Arrington-Martin
Florence McBrien
Benjamin Meeker and Meredith Kornerfell
Eugene and Lois Miller
Phillip D. and Dawn Minch
Monica Moffat
Ali Mooin and William Kupsky
Donald and Antoinette Morelock
Manuel and Nora Moroun
E. Michael and Dolores Mutchler
Allan and Joy Machman
Irving Barbara Nusbaum
Juliette Okotie-Eboh
Peter Oleksiaik
Linda Orland
Graham and Sally Orley
Richard and Debra Partrich
Spencer and Myrna Partrich
Daniel and Margaret Pehrson
Brock and Katherine Plumb
Charles and Charlotte Podowski
Sara Pozzi
Waltraud Prechter
Paul and Amy Raebel
John and Terry Rakolta
Ruth F. Rattner
Roy and Maureen Roberts
Patricia H. Rodzik
David and Jacqueline Roessler
Audrey Rose
Dulcie Rosenfeld
Carolyn L. Ross
Bernard and Donna Rubin
Anthony and Sabrina Rugiero
Ankur Rungta and Mayssoun Bydon
Hershel and Dorothy Sandberg
Donald and Kim Schmidt
Alan Schwartz
Mark and Lois Shaevsky
Arlene Shaler
Terry Shea
Matthew and Mona Simoncini
Sheila Sloan
William H. Smith
Phyllis F. Snow
Anthony L. Soave
Richard A. Sonnenklar and Gregory Haynes
Mary Anne Stalla
Ronald F. Switzer and Jim F. McClure
Lorna Thomas
C. Thomas and Bernie Toppin
James C. Vella
Jesse and Yesenia Venegas
Marilyn Victor

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

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

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

FOUNDING MEMBERS
Mr. & Mrs. Lynn A. Townsend, Founding Chairman
Mr. & Mrs. Averna L. Cohn
Dr. & Mrs. John H. DeCario
Dr. & 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
Mr. & Mrs. Robert C. VanderKloot
Dr. & Mrs. Sam B. Williams
Mr. & Mrs. Theodore O. Yntema

† Deceased

www.MichiganOpera.org
Welcome to the Detroit Opera House, home of the David DiChiera Center for the Performing Arts, and to the 48th Season of Michigan Opera Theatre. Through the breadth of the opera and dance performances that we produce and present, it is our goal to provide audiences with masterworks of the repertoire as well as new discoveries reflective of our time. Under the artistic direction of MOT Principal Conductor Stephen Lord, in collaboration with the MOT Orchestra, Chorus, and leading performers from around the globe, MOT maintains its commitment to artistic excellence. MOT’s education and community programs have been crucial to our mission since initiated by Karen Vanderkloot DiChiera 40 years ago, and we remain committed to increasing arts exposure and education in the region. This season, we are proud to expand these programs through new community partners.

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

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

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

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

Regards,

Wayne S. Brown
President and CEO, Michigan Opera Theatre

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

But oftentimes these operas are not original stories; they are based on novels with detailed worlds that explore specific aspects of the human experience. This season, we are proud to celebrate great literature with an opera series based on literary masterworks including Alexander Pushkin’s Eugene Onegin and Pierre Beaumarchais’s The Barber of Seville in the fall.

Outside of Russia, Eugene Onegin is considered among the top literary Russian masterworks, and Pushkin considered the most revered author in Russian literature. It is a story of squandered romance and tragic honor, of regret and longing for the road not taken. With Tchaikovsky’s rich orchestration, it is the epitome of Russian Lyric Opera and a beautiful work we are excited to share with you.

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

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

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

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

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

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

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

In Voltaire’s satire *Candide*, the novel takes a completely different tone. It explores the concept of optimism, that “everything is for the best in this best of all possible worlds,” through a comic series of unfortunate events. The story’s titular protagonist finds himself on an impossible journey of war, poverty, rape, theft, illness and natural disaster after being exiled by his uncle. His surrounding group of characters, remarkably resilient to repeated dangers and death, show up throughout his adventure, often in disguise or differing roles, sometimes as friends, sometimes as foes. After experiencing the worst aspects of the world and humanity, the group opts for a simple life on a farm, letting go of previous beliefs for a new pessimistic outlook on life.

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

“Voltaire’s satire is international,” he wrote in a 1956 article in the New York Times. “It throws light on all the dark places…Puritanical snobbery, phony moralism, inquisitorial attacks on the individual, brave-new-world optimism, essential superiority -- aren’t these all charges leveled against American society by our best thinkers? And they are also the charges made by Voltaire against his own society.”

John Steinbeck’s American classic *The Grapes of Wrath* also explores the worst aspects of humanity but with a more hopeful perspective. In the midst of the Dust Bowl and the Great Depression, the story follows the Joad family and their quest for survival, traveling from drought-ridden Oklahoma to the farms of California. Along with hordes of other migrant workers, the Joads struggle to find work and living wages, constantly facing starvation and injustice. But despite their hardships, the novel showcases the generosity and the sense of community the migrant workers have with each other, ending with a tremendous act of kindness from Joad daughter Rose of Sharon.
“The story is about people who have very little and are asked to give it up by the people who have a lot. Those who have nothing give their bodies and their kindness and generosity, while those who exploit them live off of their sacrifices,” said The Grapes of Wrath composer Ricky Ian Gordon. “The story is current, universal and biblical, it is the story of mankind.”

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

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

MOT’S “PAGE TO STAGE” PROGRAM BRINGS OPERA STORIES TO LIFE

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

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

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

The Katherine McGregor Dessert Parlor

...at The Whitney.

Named after David Whitney’s daughter, Katherine Whitney McGregor, the new second-floor dessert parlor features a variety of decadent cakes, tortes, and miniature desserts.

The menu also includes chef-prepared specialties, pies, and frozen treats, and you won’t want to miss the amazing flaming dessert station featuring Bananas Foster and strawberries Grand Marnier.

Reservations 313-832-5700
4421 Woodward Ave., Detroit • www.TheWhitney.com

JOIN US AFTER TONIGHT’S PERFORMANCE AND ENJOY A FLAMING BANANAS FOSTER AT HALF PRICE!
A Celebration of Opera and Dance

September 29, 2018

Renée Fleming, Soprano

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

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

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

Stephen Lord, Conductor

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

Opera News named Lord one of the “25 Most Powerful Names in U.S. Opera” (one of four conductors), and he is continually praised for conducting both traditional and contemporary operatic works. For his debut with San Francisco Opera, conducting Rigoletto, one critic observed, “He partnered his singers perfectly and gave everything its proper weight – he was master of the score’s details and the orchestra played superbly for him.” He is currently music director emeritus for Opera Theatre of Saint Louis and was formerly the music director of Boston Lyric Opera.

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

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

Victoria Jaiani

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

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

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

Dylan Gutierrez

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

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

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

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

Ted Boyce-Smith

Ted Boyce-Smith is a New York City-based lighting and projection designer for theater, opera, dance and events. His recent credits include: Uncle Vanya (The Cutting Ball Theater, SF), New Here (Dixon Place, NYC), No Artificial Preservatives (Gibney Dance, NYC / Tinted Windows Dance), We Shall Not Be Moved (Dutch National Opera, Assoc), The Summer King (Michigan Opera Theatre, Assoc), Spongebob Squarepants: The Broadway Musical (Palace Theater, Broadway, Assoc), Macbeth, (Connelly Theater, NYC), The Luck of the Irish, We Love Each Other or We Don’t (NYU/Tisch Graduate Acting/Design), QED (Indras Net Theater/Berkley City Club).
Eugene Onegin
October 13 - 21, 2018

MUSIC
Pyotr Ilyich Tchaikovsky

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

WORLD PREMIERE
Maly Theatre – Moscow, Russia
March 29, 1879

CONDUCTOR
Stephen Lord

ORIGINAL PRODUCTION
Tomer Zvulun

STAGE DIRECTOR
Stephanie Havey

CHORUS MASTER
Suzanne Mallare Acton

CHOREOGRAPHER
Logan Pachciarz

SET DESIGN
Erhard Rom

COSTUME DESIGN
Isabelle Bywater

LIGHTING DESIGN
Robert Wierzel

HAIR & MAKEUP DESIGN
Joanne Weaver

ASSISTANT CONDUCTOR
Joshua Horsch

ASSISTANT DIRECTOR
Allie Wagner

STAGE MANAGER
Ken Saltzman

SUPERTITLES TRANSLATION
Jeremy Sortore

RUSSIAN LANGUAGE COACHES
Elena Repnikova & Irina Mishura

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

2018 Fall Opera Season Sponsor

www.MichiganOpera.org
Michigan Opera Theatre
**SYNOPSIS**

**Time: The Nineteenth Century**

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

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

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

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

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

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

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

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

**ACT 1, SCENE II: Tatyana’s room. Late evening, the same day.**

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

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

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

The scene opens quietly. The orchestra paints a peaceful morning, with simulated bird calls. The servant girls sing a playful tribute to love. As they retreat, Tatyana enters, seeing Onegin approaching from a distance. She is now having second
thoughts about having sent the letter. Approaching Tatyana, Onegin says coldly, “You wrote to me; don’t deny it.” He then goes on to explain that he appreciates her feelings but, as much as he loves her, it is brotherly, not romantic, love, and, he is too much a wanderer to consider marriage, and he warns her that their marriage would certainly lead to disaster. Moreover, he warns her to be more careful in expressing her feelings, since the next man she chooses might take advantage of her innocence. As he concludes his monologue, a reprise of the servant girls’ chorus is heard in the background. Tatyana is too taken aback to reply, and the scene ends with an offstage reprise of the servant girls’ song.

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

Following a brief orchestral reiteration of Tatyana’s theme, the curtain opens on a party celebrating Tatyana’s “name day,” a Russian custom of the time in which instead of celebrating one’s own birthday, a person would celebrate the date associated with the saint whose name he or she shares. The assembled guests sing a lively waltz praising the extravagance of the occasion. Onegin has been dancing with Tatyana, leading the chorus to gossip both about the prospect that the couple will soon marry, as well as the prediction that Onegin would mistreat her once they were married. Onegin, who is already in a bad mood, is upset by the gossip and is angry with Lensky for persuading him to attend.

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

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

Onegin is not finished with Lensky. He mockingly asks him why he has not joined the celebration. Lensky denounces him for his flirtation and declares that he longer considers Onegin to be his friend. One thing leads to another, until Lensky challenges Onegin to a duel. Madame Larina is shocked that such a thing could happen in her house, and Lensky replies that while he had experienced much joy in that house, it is all in the past. Onegin explains in an aside that he is ashamed of his behavior, and the various characters express their horror as the scene develops into a large ensemble, culminating in the chorus’ expression of shock. Onegin accepts the challenge; the chorus once again expresses its outrage as the curtain falls.
ACT 2, SCENE II: A rustic water-mill. Early the next morning

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

Onegin finally arrives. As a further insult toward Lensky, he has brought his servant to act as his second. Zaretzky expresses his concern that all of the rules of dueling must be followed. Onegin gets off the first shot, killing Lensky immediately. He rushes to Lensky’s body and asks “Dead?” to which Zaretzky replies simply, “Dead.” An item of note: Not every duel had to be fought to the death. It was customary for participants to shoot at the leg in order to wound their opponent and be declared the winner. Thus, Onegin was not acting completely in self-defense.

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

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

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

Not knowing of their past history, Gremin introduces Onegin to Tatyana, and both mention having been neighbors once, as if there was nothing more between them. Tatyana, however, claims that she is tired and departs the scene. Onegin is dumbfounded by the change he sees in Tatyana, and he finds that he now is passionately in love with her, as he expresses in a brief aria that borrows music from Tatyana’s theme.

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

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

By Stu Lewis, Courtesy of Lyric Opera of Kansas City

ARTIST PROFILES

Suzanne Mallare Acton
(Chorus Master)

Chorus Master Suzanne Mallare Acton has received wide acclaim for her choral direction involving more than 125 productions in seven languages. Conducting credits include West Side Story, The Music Man, Pirates of Penzance, The Mikado, Daughter of the Regiment, Carmen, La Traviata and Carmina Burana with The Medium for Michigan Opera Theatre; My Fair Lady and La Traviata for Dayton Opera; Merry Widow and Madama Butterfly for Artpark, and Tosca for Augusta Opera. As founding Director of the MOT Children’s Chorus, Ms. Acton was instrumental in developing the inaugural season. She is also the Artistic and Music Director of metro Detroit’s Rackham Choir.

Meredith Arwady (Filippyevna)

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

Michael Day (Peasant)

Michael Day returns as the resident tenor for the Michigan Opera Theatre Studio. This season, he performs the title role in Candide as well as Al Joad in The Grapes of Wrath with Michigan Opera Theatre. Last season, he sang Spoletta in Tosca, Pablo Picasso and F. Scott Fitzgerald in 27 and Don Basilio in The Marriage of Figaro with MOT. Recently, Mr. Day performed the role of Leo Hubbard in Regina with Opera Theatre of Saint Louis. His performance credits also include Indiana University Opera Theatre, Indianapolis Pro Musica, Bloomington Chamber Singers.
and Utah Festival Opera. Mr. Day is a two-time Metropolitan Opera National Council District Winner and winner of the Indianapolis Matinee Musicale Competition. He holds a bachelor’s degree in music education and vocal performance as well as a master’s degree in voice from Indiana University.

Matthew DiBattista (Monsieur Triquet)

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

Katharine Goeldner (Madame Larina)

With an elegant combination of warm, rich vocal tone and assured artistry, Katharine Goeldner is recognized as one of today’s finest mezzo-sopranos. Highlights include Delilah in Samson and Delilah with Virginia Opera; Ma Joa in The Grapes of Wrath with Opera Theatre of Saint Louis; Jacqueline Onassis in JFK in Montreal and Fort Worth Opera; Amneris in Aida with Utah Opera; Thirza in The Wreckers for the Michigan Opera Theatre; Amneris in Aida at the Metropolitan Opera and Welsh National Opera and Cherubino in The Marriage of Figaro. Ascanio in Benvenuto Cellini, Nicklausse in The Tales of Hoffmann, Orlofsky in Die Fledermaus and Schoolboy in Lulu at the Metropolitan Opera. She was a favorite at New York City Opera where she appeared as Erika in Vanessa, Ruggiero in Alcina, Suzuki in Madama Butterfly, and in the title role of Carmen, and was honored with New York City Opera’s Betty Allen and Diva Awards.

Harry Greenleaf (Captain)

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

Steven Humes (Prince Gremin)

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

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

In the 2016-17 season, Mr. McCorkle joined the roster of the Metropolitan Opera for their production of Romeo and Juliet and made his debuts at the Spoleto Festival as Lensky in Eugene Onegin and at the Salzburg Festival as part of their prestigious young artist program. Last season he joined the International Opera Studio at Zürich Opera House.

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

Erhard Rom (Set/Costume Design)

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

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

Iurii Samoilov (Eugene Onegin)

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

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

Carolyn Sproule (Olga)

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

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

**Joanne Middleton Weaver**
(Hair and Make-up Design)

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

**Robert Wierzel** (Lighting Design)

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

**Corinne Winters** (Tatyana)

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

General and Artistic Director of The Atlanta Opera since 2013, Israeli born Tomer Zvulun is also one of leading stage directors of his generation, earning consistent praise for his creative vision and innovative interpretations. His work has been presented by prestigious opera houses in Europe, South and Central America, Israel and the United States, including the Metropolitan Opera, Washington National Opera, Houston Grand Opera, Dallas, San Diego, Boston, Pittsburgh, Minnesota, Wexford, Buenos Aires, Tel Aviv, and Wolf Trap as well as leading educational institutes and universities such as The Juilliard School, Indiana University, Boston University.

Tomer specializes in creating major co-productions with other opera companies, and his recent productions have traveled across continents, receiving critical acclaim for their striking visuals and cinematic quality. A few of his recent productions included new productions of *Lucia di Lammermoor*, *Silent Night*, *Dinner at Eight*, *Soldier Songs, Dead Man Walking*, *La bohème*, *Lucrezia Borgia*, *Gianni Schicchi*, *L’heure Espagnole*, *Tosca*, *Gianni Schicchi*, *Falstaff*, *Don Giovanni*, *Rigoletto*, *Semele*, and *The Magic Flute*. His work includes *Faust* at the Mariinsky Theatre which also won the Zolotov Sofit award for Best Opera Costume Design for more than 50 productions internationally. Her work includes *Faust* at the Mariinsky Theatre in St. Petersburg, *Lucia di Lammermoor* for Den Jyske Opera in Denmark and *La bohème* for San Diego Opera. She was nominated awards for Best Set and Costume Design for *A Midsummer Night’s Dream* at the Mariinsky Theatre which also won the Zolotov Sofit award for Best Opera Production in 2011.

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

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

**Logan Pachciarz (Choreographer)**

Logan Pachciarz began his professional career at the age of 15 while joining Twyla Tharp’s dance ensemble, Tharp! He toured across the United States premiering three new works entitled *Sweet Fields, Heroes, and Route 66*. He then continued his formal dance education at the North Carolina School of the Arts. At age 18, he joined the Boston Ballet II and was then promoted to the main company where he worked with such choreographers as Rudi van Dantzig, Christopher Wheeldon and Ben Stevenson. Mr. Pachciarz joined the Kansas City Ballet in 2001. In his 14 years with the company, he has danced in works including *Jardi Tancat, Dark Elegies, The Catherine Wheel Suite and Flower Festival pas de deux*. Some of his favorite roles have included Albrecht in *Giselle*, the title role in *Romeo and Juliet*, Blue in Green solo in *Jaywalk*, the solo man in *Brahms Paganini*, lago in *The Moor’s Pavane* and the title role in *Dracula*. Mr. Pachciarz is also co-artistic director of the Kansas City Dance Festival alongside Anthony Krutzkamp.

**Isabella Bywater**

(Costume Designer)

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

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

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

---

**MICHIGAN OPERA THEATRE CHORUS – EUGENE ONEGIN**

**SOPRANO**
- Brandy Adams
- Carol Ambrugio Wood
- Alaina Brown
- Claire Chardon
- Fidelia Darmahkasih
- Rebecca Eaddy
- Suzanne Grogen
- Sandra Periord
- Kimberly Sanders
- Corinitha Sims
- Heidi Bowen Zook

**ALTO**
- Andrea Apel
- Yvonne Friday
- Rachel Ann Girty
- Kaswanna Kanyinda
- Hillary LaBonte
- Tiffanie Waldron
- Chantel Woodward
- Antona Yost

**BARITONE/BASS**
- Joseph Edmonds
- Kurt Frank
- Brandon C. S. Hood
- Matthew Konopacki
- Paolo Pacheco
- Frank Pitts
- Brett Pond
- Brandon Spencer
- Terrence Stewart
- Justin Watson

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

**BRAVO • Fall 2018**
MICHIGAN OPERA THEATRE ORCHESTRA – AN EVENING WITH RENÉE FLEMING

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

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

HARP
Karen Donato
Melody Wootton

VIOLA
John Madison
Principal +
Jacqueline Hanson+
Scott Stefanko+
Barbara Zmich+
McClelan+
James Greer
Juliane Zinn

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

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

FLUTE
Laura Larson
Principal +
Dennis Carter
Scott Graddy - Piccolo

OBÈ
Nermis Mieses
Principal +
Geoffrey Johnson

ENGLISH HORN
Sally Heffelfinger-Pituch
Principal+

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

BASSOON
Francisco Delgado
Principal +
Gregory Quick+
Susan Nelson - Contrabassoon

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

TRUMPET
David Ammer
Principal +
Robert Wise

EUGENE ONEGIN

VIOLIN I
Eliot Heaton
Concertmaster+
Laura Leigh Roelofs
Assistant
Concertmaster +
Molly Hughes+
Bryan Johnston+
Velda Kelly+
Beth Kirton+
Daniel Stachyra+
Jenny Wan+
Andrew Wu+
Ran Cheng
Jacqueline Nutting
David Ormai

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

BASS
Derek Weller
Principal +
Clark Suttle+
Greg Sheldon
Robert Stiles

BASS
Jessica Pacheco
Principal +
Clare Driscoll+

VIOLA
John Madison
Principal +
Jacqueline Hanson+
Scott Stefanko+
Barbara Zmich+
McClelan+
James Greer
Juliane Zinn

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

FLUTE
Laura Larson
Principal +
Dennis Carter
Helen Near - piccolo

OBÈ
Nermis Mieses
Principal +
Sally Heffelfinger- Pituch+

CLARINET
Brian Bowman
Principal+
J. William King+

BASSOON
Francisco Delgado
Principal +
Gregory Quick+

HORN
Andrew Pelletier
Principal +
Carret Krohn
Assistant Principal
Carrie Banfield-Taplin+
Dave Denniston
Tamara Kosinski

TRUMPET
David Ammer
Principal +
Robert White

THE BARBER OF SEVILLE

VIOLIN I
Eliot Heaton
Concertmaster+
Laura Leigh Roelofs
Assistant
Concertmaster +
Molly Hughes+
Bryan Johnston+
Velda Kelly+
Beth Kirton+
Daniel Stachyra+
Jenny Wan+

VIOLIN II
Victoria Haltom
Principal +
Emily Barkakati+
Anna Bittar-Weller+
Kevin Filewych+
Henrik Karapetyan+

BASS
Derek Weller
Principal +
Clark Suttle+
Robert Stiles

FLUTE
Brandon LePage
Principal+
Laura Larson+

OBÈ
Nermis Mieses
Principal +
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+

TUBA
Matthew Lyon

TIMPANI
Alison Chang
Principal +

PERCUSSION
John Dorsey
Principal +
David Taylor
Dan Maslanka

KEYBOARD
Michael Karloff
Jean Schneider

GUITAR
Al Ayoub

ACCORDION
Pamela McGowan

American Federation of Musicians

Tuba
Matthew Lyon

Timpani
Alison Chang
Principal +

Percussion
John Dorsey
Principal +
David Taylor
Dan Maslanka

Keyboard
Michael Karloff
Jean Schneider

Guitar
Al Ayoub

Accordion
Pamela McGowan

Michigan Opera Theatre
Jean Schneider – Repetiteur, Pianist

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

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

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

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

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

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

Andrew Wu – Violin

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

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

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

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

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

November 10-18, 2018

MUSIC
Gioachino Rossini

LIBRETTO
Cesare Sterbini, based on Pierre Beaumarchais’s French comedy

WORLD PREMIERE
Teatro Argentina – Rome, Italy
February 20, 1816

CONDUCTOR
Christopher Allen

STAGE DIRECTOR
Christopher Mattaliano

CHORUS MASTER
Suzanne Mallare Acton

SET DESIGN
Allen Moyer

LIGHTING DESIGN
Kendall Smith

HAIR & MAKEUP DESIGN
Joanne Weaver

ASST. DIRECTOR
Daniel Ellis

STAGE MANAGER
Ken Saltzman

REPETITEUR
Jean Schneider

SUPERTITLES TRANSLATION
Christopher Mattaliano

Costumes constructed by Washington National Opera Costume Studio. Scenery and properties constructed by Minnesota Opera Shops. Scenery and Properties designed by Allen Moyer. Scenery and properties for this production are jointly owned by Minnesota Opera, Washington National Opera and Opera Omaha and were constructed by Minnesota Opera Shops.
CAST
(In order of vocal appearance)

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

*Michigan Opera Theatre Studio Artist

SYNOPSIS

Seville, Spain, 1800s

ACT I

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

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

ACT II

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

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

ARTIST PROFILES

Christopher Allen (Conductor)

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

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

Cheyanne Coss (Berta)

As the Michigan Opera Theatre Studio soprano, Cheyanne Coss performs throughout the Michigan Opera Theatre season as Berta in The Barber of Seville, the Dew Fairy in Hansel and Gretel and Paquette in Candide. She is a graduate of the New England Conservatory of Music and recently made her San Francisco debut in the role of Aminta in The Shepherd King.
with the Merola Opera Program. Ms. Cross has also performed with Chautauqua Opera, Charleston Symphony Orchestra and Opera Theatre of Saint Louis. She has won several competitions, including First Place in the William C. Byrd Young Artist Competition, the David Daniels Young Artist Competition and second place in the FAVA Grand Concours Competition. This season, Ms. Coss makes her debut as Pamina in *The Magic Flute* with Opera Grand Rapids and Toledo Opera. She hails from Eaton Rapids, Mich. and is a proud alumna of Oakland University.

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

**Daniela Mack**  
(Rosina)  
Mezzo soprano Daniela Mack makes her Michigan Opera Theatre debut as Rosina in *The Barber of Seville*, a role she will reprise later this season with her debut at Boston Lyric Opera. Other important role and house debuts this season include: Sexto in *La Clemenza di Tito* at Ópera de Oviedo (Spain), Dorabella in *Così fan tutte* at Lyric Opera of Kansas City and Charlotte in *Werther* with Florida Grand Opera. During the 2017-2018 season she created the role of Elizabeth Cree in the world premiere of *Elizabeth Cree* at Opera Philadelphia and returned later that season for *Carmen*. She also returned to the Washington National Opera as Bradamante in *Alcina*, debuted at the Seattle Opera as Beatrice in *Beatrice and Benedikt* and reprised her performances as Jacqueline Kennedy in *JKF* at Montreal Opera. She ended the season with a return to Santa Fe Opera for Isabella in *The Italian Girl in Algiers*. Ms. Mack is an alumna of the Adler Fellowship Program at San Francisco Opera and was a finalist in the 2013 BBC Cardiff Singer of the World Competition.

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

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

His passion for stage direction has extended to teaching at The Juilliard School, the Metropolitan Opera Young Artist Development Program, Manhattan School of Music, Yale University, Princeton University, Mannes College of Music and the New National Theater of Japan. In 1996 his essay on auditioning (“The Dreaded Audition”) was published by Opera America.

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

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

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

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

Wayne Tigges (Don Basilio)

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

Andrew Shore (Dr. Bartolo)

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

Alek Shrader (Count Almaviva)

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

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

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

Joanne Middleton Weaver (Hair and Make-up Design)

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

Stephen Lord
Principal Conductor

David DiChiera
Founder and Artistic Director Emeritus

DEPARTMENT DIRECTORS
Richard Leech, Director of Resident Artist Programs
Rock Monroe, Director of Safety and Security, DOH and DOHPC
John O’Dell, Director of Marketing
David W. Osborne, Director of Production
Frankie Piccirilli, Chief Development Officer
Andrea Scobie, Director of Education

ADMINISTRATION
William Austin, Executive Assistant
Timothy Lentz, Archivist and Director, Allesee Dance and Opera Resource Library

PATRON SERVICES
Development
Hayley Blevins, Manager of Foundations
Amelia Gillis, Manager of Individual Giving
Chris Godby, Patron Services Associate, Development
Assia Likomanov, Director of Corporate Relations and Special Events
Marcy Murchison, Major Gifts Officer

Marketing/Public Relations
Mitchell Carter, Website Coordinator
Crystal Cee, Account Executive, Real Integrated Advertising
John Grigaitis, Photographer
Michael Hauser, Marketing Manager
Erica Hobbs, Communications Manager
Laura R. Nealson, Communications Consultant
Jon Rosemond, Group Sales Associate
Sonya Thompson, Data Resources Coordinator

Ticket Office
Tunisia Brown, Patron Services Associate, Ticketing Manager
Evan Carr, Keontay Carter and Jon Rosemond, Patron Services Associate, Ticketing

EDUCATION AND COMMUNITY PROGRAMS
Colin Knapp, Audience Engagement Coordinator

Mark Vondrak, Associate Director of Community Programs

MICHIGAN OPERA THEATRE STUDIO
Tessa Hartle, Studio Principal Coach/ Accompanist
Michael Day, Tenor
Cheyanne Cosi, Soprano
Harry Greenleaf, Baritone
Katherine DeYoung, Mezzo-soprano
Allen Michael Jone, Bass

TOURING ARTISTS OF COMMUNITY PROGRAMS
Sopranos: Clodagh Earls, Nicole Joseph, Mary Martin
Mezzo-Sopranos: Olivia Johnson, Mimi Lasneur, Diane Schott
Tenors: Mark Istratie, Joseph Leppek, Sasha Noori
Baritones: Branden C.S. Hood, Matt Konopacki, Paolo Pacheco
Pianists: Joseph Jackson, Alvin Waddles

COMPUTER SERVICES
Chris Farr, Network Administrator
John Grigaitis, Information Technology Manager

DANCE
Kim Smith, Dance Coordinator

FINANCE
James Andrews, Controller
Kimberley Burgess, Rita Winters, Accountants

DETROIT OPERA HOUSE
HOUSE MANAGEMENT
Randy Elliott, House Manager

FACILITIES MANAGEMENT
Johnny Benavides, Building Engineer
Jesse Carter, Senior Building Engineer
Dennis Wells, Facilities Manager
David Bradley, Building Maintenance

CATERING AND SPECIAL EVENTS
Holly Clement, Events Manager
Kate Mahanic, Associate Director of Sales, Detroit Opera House
Tiiko Reese-Douglas, Events Assistant

SAFETY AND SECURITY
Darrin Cato, Stage Door Officer
A.M. Hightower, Control Center Officer
Lt. Lorraine Monroe, Sergeant
Demetrius Newbold, Control Center Officer

DETROIT OPERA HOUSE
PARKING CENTER
Paul Bolden, Event Supervisor for Parking
Robert Neil, Manager

PRODUCTION
ADMINISTRATION
Elizabeth Anderson, Production Coordinator and Artistic Administrator
Kathleen Bennett, Production Administrator

MUSIC
Suzanne Mallare Acton, Assistant Music Director and Chorus Master
Molly Hughes, Orchestra Personnel Manager
Jean Posekany, Orchestra Librarian
Jean Schneider, Repetiteur

TECHNICAL AND DESIGN STAFF
Daniel T. Brinker, Technical Director
Monika Esser, Property Master and Scenic Artist
Heather DeFauw, Assistant Lighting Designer and Assistant Technical Director
Kevin Neuman, Assistant Technical Director
Dee Dorsey, Supertitle Operator
Shane O’Connor, Technical Assistant

COSTUMES
Suzanne M Hanna, Costume Director
Rosemarie DiRita, Wardrobe Mistress
Susan A. Fox, First Hand
Maureen Abele, Margaret Brander, Mary Ellen Shuffett, Patricia Sova, Stitchers

MAKEUP AND HAIR
Elizabeth Geck, Assistant Wig and Makeup Designer
Giulia Bernardini, Corene Bridges, Erika Broderdorf, Kristine Clifton-Higgins, Shannon Kozlowski, Kacleee Legato, Cedasha Randolph, Paige Parks, Erin Puffpaff, Briana Robins, Schannon Schoenberg, Denitra Townsend, Carol Taylor, Makia Walker, Dayna Winalis, Sierra Wingert, Jessica Wood

STAGE CREW
John Kinsora, Head Carpenter
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
Michigan Opera Theatre gratefully acknowledges the generous donors for their cumulative life-time 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.

### Contributors to Annual Campaigns

Michigan Opera Theatre gratefully acknowledges the generous corporate, foundation, government, and individual donors whose annual cumulative contributions were made between July 1, 2016 and June 30, 2017. Their generosity is vital to the company’s financial stability, which is necessary to sustain MOT’s position as a valued cultural resource.

<table>
<thead>
<tr>
<th>Amount Range</th>
<th>Donors</th>
</tr>
</thead>
<tbody>
<tr>
<td>$10,000,000 and above</td>
<td>Ford Motor Company Fund</td>
</tr>
<tr>
<td>$7,500,000 and above</td>
<td>Fiat Chrysler Automobiles US LLC</td>
</tr>
<tr>
<td>$5,000,000 and above</td>
<td>The Kresge Foundation</td>
</tr>
<tr>
<td>$2,000,000 and above</td>
<td>Mcgregor Fund</td>
</tr>
<tr>
<td>$1,000,000 and above</td>
<td>The Skillman Foundation</td>
</tr>
<tr>
<td>$100,000+</td>
<td>Mr. &amp; Mrs. Douglas Allison</td>
</tr>
<tr>
<td>$500,000+</td>
<td>Mr. &amp; Mrs. Lee Barthel</td>
</tr>
<tr>
<td>$250,000+</td>
<td>Community Foundation for Southeast Michigan</td>
</tr>
<tr>
<td>$100,000+</td>
<td>John S. &amp; James L. Knight Foundation</td>
</tr>
<tr>
<td>$50,000 - $99,999</td>
<td>Ford Motor Company Fund</td>
</tr>
<tr>
<td>$25,000 - $49,999</td>
<td>Michigan Council for Arts and Cultural Affairs</td>
</tr>
<tr>
<td>$10,000 - $24,999</td>
<td>Perske Corporation</td>
</tr>
<tr>
<td>$5,000 - $9,999</td>
<td>Fifth Generation, Inc.</td>
</tr>
</tbody>
</table>

---

**FOUNDATION, CORPORATE, & GOVERNMENT SUPPORT**

- **$500,000+**
  - United Jewish Foundation
- **$250,000+**
  - Lear Corporation
- **$100,000+**
  - Ford Motor Company Fund
  - McGregor Fund
  - The Dolores & Paul Lavin's Foundation
  - General Motors Corporation
- **$50,000 - $99,999**
  - The Kresge Foundation
  - Michigan Council for Arts & Cultural Affairs
  - Perske Corporation
  - J. Ernest & Almena Gray Wilde Fund

---

**$25,000 - $49,999**

- John S. & James L. Knight Foundation
- Community Foundation for Southeast Michigan
- PNC Bank
- National Endowment for the Arts
- Worthington Family Foundation
- MGM Grand Detroit
- Masco Corporation Foundation
- Matilda R. Wilson Fund
- World Heritage Foundation
- The Fred A. & Barbara M. Erb Family Foundation

---

**$10,000 - $24,999**

- Hudson-Webber Foundation
- The Rattner & Katz Charitable Foundation
- AbbVie, Inc.
- Michigan Humanities Council
- Allen Harold Abramson Trust
- Real Integrated
- Fifth Generation, Inc.

---

**$5,000 - $9,999**

- AVL Michigan Holding Corporation
- DMC Sinai-Grace Hospital
- Ralph L. & Winifred E. Polk Foundation
- Henry E. & Consuelo Wenger Foundation
- The Samuel L. Westerman Foundation
- The Karen & Drew Peslar Foundation
- Louis & Nellie Sieg Fund
- John A. & Marlene Boll Foundation

---

**$1,000 - $4,999**

- Centerior Corporation
- Detroit Rotary Foundation
- Young Woman's Home Association
- Arts Midwest
- Grosse Pointe War Memorial
- Vanguard Charitable
- Josephine Kleiner Foundation
- Northern Trust Bank
- James & Lynelle Holden Fund
- Detroit Industrial School
- The Gilmore-Jirgens Fund

---

**† Deceased**
Mr. Garrod S. Post
Mrs. Margo Pickl
Ms. Margot Parker
Mrs. Jennifer L. Pajak
Mr. & Mrs. David K. Page
Mrs. Sally Orley
Ms. Linda Orlans
Mr. Ronald Northrup
Ms. Lois Norman
Mr. Ronald Northrup
Mr. & Mrs. William E. Ohlsson Jr
Mrs. Sally Orley
Mr. & Mrs. David K. Page
Mrs. Jennifer L. Pajak
Ms. Margot Parker
Mrs. Taft & Sherida Parsons
Ms. Mary Jane Doyle
Mr. Rex L. Dotson
Mr. & Mrs. Vijay H. D’Souza
Hon. Trudy Duncombe Archer
Mr. & Mrs. Alex Erdeljan
Dr. Andy Dorfman & Mr. Tom Short
Dr. Julie B. Finn
Mr. Michael Flores
Susan A. & Daniel M. Fox
Ms. Susan A. Fox
Ms. Catherine C. French
Mrs. Nicole Gainey
Mr. & Mrs. Joseph Gilmore
Mr. Wade Gora
Mr. & Mrs. William R. Goudie
Mr. & Mrs. Joseph Gualtieri
Dr. Bradley S. Haas MD
Ms. Russi U. Hansen
Mrs. Mary Richardson
Ms. Barbara Heller
Mr. Robert A. Hill
Mr. Paul Horn

$500 - $749
Mr. & Mrs. Michael Alberts
Mr. & Mrs. Michael F. Alito
Mr. & Mrs. James W. Allen
Mrs. Melanie I. Ameloot’s
Mr. & Mrs. Robert L. Anthony IV
Mr. & Mrs. Robert Appel
Hon. Dennis Archer
Mr. & Mrs. Rick Armstrong
Ms. Geraldine Atkinson
Neveen F. Awad
Ms. Allison Bach
Mr. & Mrs. James B. Balcerski
Mr. & Mrs. Nigel Beaton
Shiloh Beaton
Mrs. Kelley Beck
Mr. & Mrs. William Betz Esq
Ms. Kanta Bhambari
Mr. & Mrs. Eugene W. Blanchard
Ms. Barbara A. Blanock
James M. Bowman
Mrs. Renee D. Bradley
Mr. Keith Brunini
Ms. Susan Cameron
Dr. Marlene & Mr. William Chavis
Mr. & Mrs. Brandt Crutcher
Mrs. Doris C. David
Mr. & Mrs. Lawrence N. David
Mr. Douglass
& Dr. Shauna Ryder Diggs
Dr. A. L. DiLorenzo
Dr. Donald Ditmars
Ms. Mary J. Doerr
Mr. Rex L. Dotson
Mr. & Mrs. Vijay H. D’Souza
Hon. Trudy Duncombe Archer
Mr. & Mrs. Alex Erdeljan
Mrs. Lil Erdeljan
Dr. Fern R. Espino & Mr. Tom Short
Dr. Julie B. Finn
Mr. Michael Flores
Susan A. & Daniel M. Fox
Ms. Susan A. Fox
Ms. Catherine C. French
Mrs. Nicole Gainey
Mr. & Mrs. Joseph Gilmore
Mr. Wade Gora
Mr. & Mrs. William R. Goudie
Mr. & Mrs. Joseph Gualtieri
Dr. Bradley S. Haas MD
Ms. Russi U. Hansen
Mrs. Mary Richardson
Ms. Barbara Heller
Mr. Robert A. Hill
Mr. Paul Horn

Alessandra Ferri: Art of the Pas de Deux
Special Valentine's weekend presentation!
Saturday, February 16, 2019 at 7:30PM
Detroit Opera House

MICHIGAN OPERA THEATRE
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 friends of Michigan Opera Theatre who have made plans to include the organization in their estate plans – whether by will, trust, insurance, or life income arrangement. Membership in the Avanti Society is open to all.

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

Avanti Society Members are Recognized:
In "Bravo" opera and dance program books and the Annual Report.

Avanti Society Members are Invited:
To an exclusive annual Avanti Society event, previews and other special events. Michigan Opera Theatre is honored that so many patrons have chosen to declare their membership in the Avanti Society and designed a small lapel pin for members to wear proudly at Michigan Opera Theatre events.

AN AVANTI FOR TOMORROW
The growth of Michigan Opera Theatre's permanent Endowment Fund ensures the growth and future vitality of one of the region's greatest cultural assets. You are invited to create your own legacy — your Avanti — through Michigan Opera Theatre.

To make your gift, contact Christina Wagner, Patron Services Manager, at 313.237.3236 or cwagner@motopera.org.

AVANTI SOCIETY MEMBERS

In recognition of their foresight and commitment, Michigan Opera Theatre profoundly thanks and recognizes the membership of the Avanti Society.
Greetings from the MOT Volunteer Association.

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

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

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

Sincerely,

Terry Shea, President, MOTVA

MOTVA Committees, Chair(s)
Boutique, Leo Dovelle
Dance Films, Larry Glowczewski
Divas and Divos, Helen Arnoldi-Rowe
Opera House Tour Guides, Myrna Mazure
Opera League, Dodie David
Publicity, Annette Marchesi
Secretary, Nancy Moore
Special Events, Gwen Bowlby, Don Jensen & Curtis Posuniak
Ushers, Kathie Booth

Past Presidents
Steven Marlette, Dodie David, Betty Brooks, Gloria Clark

General Information

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

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

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

NO SMOKING
The Detroit Opera House is a smoke-free facility.

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

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

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

IMPORTANT CONTACT INFORMATION
Website..............................................................www.MichiganOpera.org
EMERGENCIES..................................................(313) 237-3257
Michigan Opera Theatre..............................................(313) 961-3500
General Information................................................(313) 961-3500
Lost and Found......................................................(313) 961-3500
Ticket Office.........................................................(313) 237-7464
Theater Rental Information.............................................(313) 961-3500
Detroit Opera House Fax.........................................(313) 237-3412
Press and Public Relations.........................................(313) 237-3403
Herman Frankel | Opera House Parking Center.....(313) 965-4052
Historic Path to a Bold Future
The Campaign for Michigan Opera Theatre

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

**$1 Million and above**
Sarah and Doug† Allison
William Davidson Foundation
Ford Motor Company
Danialle and Peter Karmanos
Lear Corporation
Linda Dresner Levy and Edward Levy, Jr.

**$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 Manvel
Avern Cohn, Lois Pincus and Thomas Cohn
Mary Rita Cuddohy†
Gretchen and Ethan Davidson

**$100,000 - $249,999 continued**
DeRoy Testamentary Foundation
Barbara Frankel and Ronald Michalak
Delores and Paul Lavins Foundation
Alphonse Lucarelli
McGregor Fund Donor Advised Fund
Ali Moiin and William Kupsky
Ruth F. Rattner
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
Devon Hoover
Maureen and Roy Roberts
Donna and Bernard Rubin
Ankur Rungta and Mayssoun Bydon
Yesenia and Jessie Venegas
World Heritage Foundation-Prechter Family Fund

† = Avanti Society
FEATURING

PACIFICA QUARTET
ACADEMY OF ST. MARTIN IN THE FIELDS
YUKI & TOMOKO MACK
ANTONIO MENESES & PAUL GALBRAITH
OLGA KERN
FOUR NATIONS ENSEMBLE
AEOLUS QUARTET & FRANKLIN COHEN
MIRÓ QUARTET & CLIVE GREENSMITH
STEWART GOODYEAR
SARAH SHAFER & RICHARD GOODE
JUILLIARD STRING QUARTET

Season Finale with LEON FLEISHER at Orchestra Hall

PERFORMANCES AT
SELMIGMAN PERFORMING ARTS
GROSSE POINTE WAR MEMORIAL
VILLAGE THEATER AT CHERRY HILL
VARNER RECITAL HALL
SCHAVER MUSIC RECITAL HALL
ORCHESTRA HALL

SINGLE TICKETS ON SALE NOW

CMSDetroit.org | (313) 335-3300