WINTER/SPRING 2018 DANCE SEASON

BRAVO

AMERICAN BALLET THEATRE
Romeo and Juliet
FEB. 8-11

Dance Theatre of Harlem
MARCH 24-25

Paul Taylor Dance Company
APRIL 21-22

Isabella Boylston and James Whiteside.
Photo: Gene Schiavone
Welcome to the Michigan Opera Theatre (MOT) 2018 winter/spring dance season, featuring the American Ballet Theatre (ABT), the Dance Theatre of Harlem, and the Paul Taylor Dance Company! Since 1996, dance has been a key component of our artistic offerings but one that would not be possible without partnerships throughout the community.

Following five sold-out performances of ABT’s The Sleeping Beauty in 2016, we are delighted to partner once again with University Musical Society (UMS) to present ABT’s exquisite production of Romeo and Juliet. This multi-year partnership between MOT and UMS, with the support of the Community Foundation of Southeast Michigan, has enabled us to present some of the most significant dancers in the world to Detroit audiences. Additionally, the partnership has enabled us to present numerous dancers in schools as well as under the auspices of local organizations, furthering our commitment to arts education and community engagement.

During the ABT Residency, MOT and UMS will join forces with the Greater Wayne County Chapter of The Links, Inc., part of a national women’s service organization, to further dance exposure. Through our partnership, the Links are galvanizing the community to bring more than 500 audience members to the opening night of Romeo and Juliet. Additionally, the organization is encouraging children in dance by providing a significant number of MOT dance series subscriptions to be used by children and also by offering full scholarships to two Ballet Detroit students.

Finally, we express our appreciation to the Lear Corporation for its third consecutive year as our season sponsor for the MOT Dance Series. Lear and CEO Matthew Simoncini have been an exceptional champion of dance and dance education in our community and an incomparable advocate for the Detroit Opera House. As he concludes his leadership role with Lear, all of us associated with MOT extend our best wishes and profound thanks!

As you experience one of our performances, we thank you for your support of MOT and hope you can join us for many more performances in the seasons ahead!

Wayne S. Brown
President and CEO, Michigan Opera Theatre

The Royal Opera House, La Scala, Palais Garnier – the greatest opera houses in the world have long recognized the importance of presenting dance alongside opera. We at Michigan Opera Theatre (MOT) are proud to continue to prioritize this beautiful art form as well. Since opening the Detroit Opera House in 1996, MOT has presented more than 32 dance companies on its historic stage, including world-renowned companies such as the Joffrey Ballet, Alvin Ailey American Dance Theater and the Bolshoi Ballet.

This winter/spring season, we welcome the return of three distinguished dance companies: American Ballet Theatre, the Dance Theatre of Harlem and the Paul Taylor Dance Company.

As the very first dance company presented on the Detroit Opera House stage, American Ballet Theatre has performed nine times with MOT. Through our partnership with University Musical Society, we are delighted to present them again this February with Romeo and Juliet. This production tells the classic Shakespeare tragedy of star-crossed lovers but with the power of music and movement that can express emotions in a way words alone cannot. Featuring some of the best dancers on the planet, we can’t wait to share this truly special experience with you.

In March we welcome the return of the Dance Theatre of Harlem, another long-term dance partner with MOT. Similar to MOT, the company shares the values of producing works that represent a gamut of experiences. With repertoire performed to music ranging from classical to jazz to pop, the company aims to make ballet more representative and accessible to diverse audiences. It is a goal we share, and we look forward to sharing their work with Metro Detroit.

Our dance season concludes with the Paul Taylor Dance Company, considered among the best modern dance companies in the world. Known for its work tackling hard-hitting issues, including mortality, morality, war, love and death, the company’s powerful program will touch the soul.

We invite you to join us for one or several of our exciting performances this season and look forward to seeing you again at the Detroit Opera House!

Stephen Lord
Principal Conductor, Michigan Opera Theatre
Welcome from UMS President

The University Musical Society of the University of Michigan (UMS) is delighted to partner with Michigan Opera Theatre (MOT) for these performances of American Ballet Theatre’s production of Romeo and Juliet February 8-11. We join our wonderful friends and colleagues at MOT in welcoming you to the Detroit Opera House, truly one of the most beautiful and beloved opera and dance houses in the Midwest.

Over the past three seasons – starting with the ABT performances of The Sleeping Beauty in 2016 – UMS and MOT have worked together to raise the visibility of dance in Southeast Michigan. In addition to the two ABT productions, we collaborated last year on performances by Mark Morris Dance Group of Layla and Majnun at the Power Center in Ann Arbor.

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

All of these efforts are made possible thanks to the Community Foundation for Southeast Michigan, which provided a three-year grant to inspire this powerful collaboration.

UMS is excited about and proud of our relationship with Detroit. Our collaborations with Detroit arts organizations – including the Detroit Symphony Orchestra, Sphinx Organization, Mosaic Youth Theatre, COMPAS, and College for Creative Studies, in addition to MOT – are very rewarding. In addition, we’ve presented world-class music, theater, and dance performances over the past few years at the Detroit Boxing Gym (Nora Chipaumire’s portrait of myself as my father), Trinosophes (Dawn of Midi), The Schvitz (Bubble Schmeisis, coming up this March), and El Club (Steve Lehman and Sélébéyone, also in March).

UMS has been presenting dance since the 1961-62 season – in fact, ABT performed a repertoire evening in Ann Arbor that same year. Over the next few months, we are presenting several dance companies in Ann Arbor, and we invite you to join us at the Power Center for Company Wang Ramirez, which combines breakdancing, classical dance, and an aerial rigging system in an innovative approach to movement (March 9-10); the thrilling Nederlands Dans Theater, which presents three different works by Crystal Pite and by Paul Lightfoot and Sol León (March 23-24); and the creative team from Belgium’s Charleroi Danses presenting Cold Blood, creating an ephemeral and dreamlike world in which fingers dance, cavorting in delightful miniature settings and taking on human-like forms, all while projected in real time on a large screen (April 19-21). It’s hard to describe, but utterly captivating. We would love to see you there!

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

A recipient of the 2014 National Medal of Arts, UMS (also known as the University Musical Society) contributes to a vibrant cultural community by connecting audiences with performing artists from around the world in uncommon and engaging experiences. One of the oldest performing arts presenters in the country, UMS is an independent non-profit organization affiliated with the University of Michigan, presenting over 70 music, theater, and dance performances by professional touring artists each season, along with over 100 free educational activities. UMS is committed to bold artistic leadership, engaged learning through the arts, and access and inclusiveness. Since 1990, the organization has co-commissioned and supported the production of nearly 80 new or reimagined works. Matthew VanBesien joined UMS as its seventh president in July 2017.
February 8-11, 2018

Romeo and Juliet

American Ballet Theatre

Kevin McKenzie
Artistic Director

Kara Medoff Barnett
Executive Director

Alexei Ratmansky
Artist in Residence

STELLA ABRERA · ISABELLA BOYLSTON · JEFFREY CIRIO · MISTY COPELAND · HERMAN CORNEJO
DAVID HALLBERG · SARAH LANE · ALBAN LENDORF · GILLIAN MURPHY · HEE SEO
CHRISTINE SHEVCHENKO · DANIIL SIMKIN · CORY STEARNS · DEVON TEUSCHER · JAMES WHITESIDE

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Gemma Bond · Lauren Bonfiglio · Kathryn Boren · Luigi Crispino · Gray Davis · Claire Davison · Brittany DeGroff · Zhong-Jing Fang
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Sung Woo Han · Courtlyn Hanson · Connor Holloway · Catherine Hurlin · Andrii Ishchuk · Anabel Katsnelson · Jonathan Klein
Erica Lall · Courtney Lavine · Virginia Lensi · Carolyn Lippert · Isadora Loyola · Xuelan Lu · Duncan Lyle · Tyler Maloney
Hannah Marshall · Betsy McBride · Cameron McCune · Elina Miettinen · Kaho Ogawa · Garegin Pogossian · Lauren Post
Kelley Potter · Wanyue Qiao · Luis Ribagorda · Rachel Richardson · Jose Sebastian · Gabe Stone Shayer · Courtney Shealy
Sean Stewart · Kento Sumitani · Nathan Vendt · Paulina Waski · Marshall Whiteley · Katherine Williams · Stephanie Williams
Remy Young · Jin Zhang · Zhiyao Zhang

Apprentices
Sierra Armstrong · Zimmi Coker · Simon Hoke · Fangqi Li · Joao Menegussi · Javier Rivet

Clinton Luckett
Assistant Artistic Director

Ormsby Wilkins
Music Director

Charles Barker
Principal Conductor

Principal Ballet Mistress
Susan Jones

Ballet Masters
Irina Kolpakova · Carlos Lopez
Nancy Raffa · Keith Roberts

"2018 Jennifer Alexander Dancer

American Ballet Theatre is a co-presentation with University Musical Society

Michigan Opera Theatre

Isabella Boylston and James Whiteside. Photo: Gene Schiavone

BRAVO • Winter 2018
**Romeo and Juliet**  
*Ballet in Three Acts*

**Choreography by**  
KENNETH MacMILLAN  
*Music by* SERGEI PROKOFIEV  
*Scenery and costumes by*  
NICHOLAS GEORGIADIS  
*Lighting by* THOMAS SKELTON

**SYNOPSIS**

**ACT I, Scene 1**  
**The market place**  
The scene is Verona. Romeo, son of Montague, tries unsuccessfully to declare his love for Rosaline and is consoled by his friends Mercutio and Benvolio. As day breaks the townspeople meet in the market place, and a quarrel develops between Tybalt, a nephew of Capulet, and Romeo and his friends. The Capulets and Montagues are sworn enemies, and a fight soon begins. The Lords Montague and Capulet join in the fray, which is stopped by the appearance of the Prince of Verona, who commands the families to end their feud.

**Scene 2**  
**Juliet’s anteroom in the Capulet house**  
Juliet, playing with her nurse, is interrupted by her parents, Lord and Lady Capulet. They present her to Paris, a wealthy young nobleman who has asked for her hand in marriage.

**Scene 3**  
**Outside the Capulet house**  
Guests arrive for a ball at the Capulets’ house. Romeo, Mercutio and Benvolio, disguised in masks, decide to go in pursuit of Rosaline.

**Scene 4**  
**The Ballroom**  
Romeo and his friends arrive at the height of the festivities. The guests watch Juliet dance. Mercutio, seeing Romeo is entranced by her, dances to distract attention from him. Tybalt recognizes Romeo and orders him to leave, but Lord Capulet intervenes and welcomes him as a guest in his house.

**Scene 5**  
**Outside the Capulet house**  
As the guests leave the ball, Lady Capulet restrains Tybalt from pursuing Romeo.

**Scene 6**  
**Juliet’s balcony**  
Unable to sleep, Juliet comes out on to her balcony and is thinking of Romeo when he suddenly appears in the garden. They confess their love for each other.

**Intermission**

**ACT II, Scene 1**  
**The market place**  
Romeo can think only of Juliet, and as a wedding procession passes, he dreams of the day when he will marry her. In the meantime, Juliet’s nurse pushes her way through the crowds in search of Romeo to give him a letter from Juliet. He reads that Juliet has consented to be his wife.

**Scene 2**  
**The chapel**  
The lovers are secretly married by Friar Laurence, who hopes that their union will end the strife between the Montagues and the Capulets.

**Scene 3**  
**The market place**  
Interrupting the revelry, Tybalt fights with Mercutio and kills him. Romeo avenges the death of his friend and is exiled.

**Intermission**

**ACT III, Scene 1**  
**The bedroom**  
At dawn the next morning, the household is stirring and Romeo must go. He embraces Juliet and leaves as her parents enter with Paris. Juliet refuses to marry Paris, and hurt by her rebuff, he leaves. Juliet’s parents are angry and threaten to disown her. Juliet rushes to see Friar Laurence.

**Scene 2**  
**The chapel**  
Juliet falls at the Friar’s feet and begs for his help. He gives her a vial of sleeping potion that will make her fall into a death-like sleep. Her parents, believing her dead, will bury her in the family tomb. Meanwhile, Romeo, warned by Friar Laurence, will return under cover of darkness and take her away from Verona.

**Scene 3**  
**The bedroom**  
That evening, Juliet agrees to marry Paris, but next morning, when her parents arrive with him they find her apparently lifeless on the bed.

**Scene 4**  
**The Capulet family crypt**  
Romeo, failing to receive the Friar’s message, returns to Verona stunned by grief at the news of Juliet’s death. Disguised as a monk he enters the crypt. Finding Paris by Juliet’s body, Romeo kills him and, believing Juliet to be dead, drinks a vial of poison. Juliet awakes and, finding Romeo dead, stabs herself.

**PRODUCTION HISTORY**

*Romeo and Juliet* was first performed by The Royal Ballet at the Royal Opera House on February 9, 1965. It entered the repertory of American Ballet Theatre on January 3, 1985, at the John F. Kennedy Center for the Performing Arts, Washington, D.C. with Leslie Browne and Robert La Fosse in the leading roles.

Kenneth MacMillan was assisted in the original staging of *Romeo and Juliet* for American Ballet Theatre by Monica Parker.

The music for *Romeo and Juliet* is used by arrangement with G. Schirmer, Inc., publisher and copyright owner.

American Ballet Theatre’s performances of *Romeo and Juliet* are generously underwritten through an endowed gift from Ali and Monica Wambold.
American Ballet Theatre
Principal Dancers Appearing this Season:

Stella Abrera
South Pasadena, California
Joined ABT 1996
Principal since 2015
Sponsored by
Mary Jo and Ted Shen

Hee Seo
Seoul, South Korea
Joined ABT 2005
Principal since 2012
Sponsored by
Pamela and David B. Ford

Isabella Boylston
Sun Valley, Idaho
Joined ABT 2006
Principal since 2014
Sponsored by
Linda Allard, Andrea and Ken Brodlieb

Daniil Simkin
Novosibirsk, Russia
Joined ABT 2008
Principal since 2012
Sponsored by
Sharon Patrick

Jeffrey Cirio
Springfield, Pennsylvania
Joined ABT 2015
Principal since 2016
Sponsored by
The Mathey Family, Donna Calamari

Cory Stearns
Mattituck, New York
Joined ABT 2005
Principal since 2011
Sponsored by
Howard S. Paley

Misty Copeland
Kansas City, Missouri
Joined ABT 2001
Principal since 2015
Sponsored by
Valentino D. Carlotti

Devon Teuscher
South Burlington, Vermont
Joined ABT 2007
Principal since 2017
Sponsored by
AnaPaula and Mark Watson

Herman Cornejo
San Luis, Argentina
Joined ABT 1999
Principal since 2003
Sponsored by
Sheila Grant

James Whiteside
Fairfield, Connecticut
Joined ABT 2012
Principal since 2013
Sponsored by
Beth Chartoff Spector, Jay B. Rosenberg

David Hallberg
Rapid City, South Dakota
Joined ABT 2001
Principal since 2006
Sponsored by
Avery and Andrew F. Barth

ABT gratefully acknowledges:
Avery and Andrew F. Barth for their sponsorship of the Corps de Ballet in memory of Laima and Rudolph Barth and in recognition of former ABT Corps dancer Carmen Barth Fox.

American Airlines, the Official Airline of American Ballet Theatre.
Northern Trust, the Leading Corporate Sponsor of the American Ballet Theatre Jacqueline Kennedy Onassis School.

ABT is supported, in part, with public funds from the National Endowment for the Arts; the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature; and the New York City Department of Cultural Affairs in partnership with the City Council.
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Lisa Smith Cashin, Member-at-Large

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ABT gratefully acknowledges:
The R. Chemers Neustein ABT Artistic Initiatives Fund.
ABT is proud to partner with the National YoungArts Foundation, which identifies and supports the next generation of artists in the visual, literary, performing and design arts.
Northern Trust and Henry P. Johnson, President - Wealth Management East Region, for their generous support of the ABT Jacqueline Kennedy Onassis School.
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Sarah Lane - Donna and Richard Esteves Alban Lendorf - Lillian E. Kraemer Gillian Murphy - Mary Jo and Ted Shen Christine Shevchenko - Theresa Khawly Skylar Brandt - Dr. Joan Taub Ades Thomas Forster - Donna Calamari, ABT’s Golden Circle Council Joseph Gorak - Susan Winokur and Paul Leach Blaine Hoven - Susan Winokur and Paul Leach, ABT’s Golden Circle Council Luciana Paris - Jill S. Slater Calvin Royal III - Harlan M. Blake, Sharon Patrick Craig Salstein - Linda and Edward Morse Arron Scott - Avery and Andrew F. Barth, in memory of Rudolph Barth; and Joan T. Mischo Cassandra Treary - Amy and Cary Churgin


Ask ABT: Five Ballerinas Tell What it’s Really Like to be a Professional Dancer

BY ERICA HOBBS

American Ballet Theatre has been performing at the Detroit Opera House since the theater’s opening in 1996. Since then, the company has danced Swan Lake, Don Quixote, The Merry Widow, Le Corsaire and, most recently, 2016’s The Sleeping Beauty on the Opera House stage.

While the movements seem effortless, the life of a professional ballet dancer is one of dedication, sacrifice and discipline, as they continually strive to perfect their art form. Dancers typically begin their training as young children in preparation for a competitive career that begins as a teenager.

Below, five members of American Ballet Theatre’s corps de ballet talk about their experiences as professional ballerinas, including what it takes, why they do it, and how bad it really hurts to dance on their toes.

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Anabel Katsnelson
Age: 20
Rockland County, New York

How did you get into dance?
My grandma got me into ballet. She is a pianist and made me fall in love with music. She drove me to all my ballet classes and even taught me how to do the polka around the house!

What is a typical day like for you as a ballet dancer?
A typical day for me starts with a 7:30 a.m. wake-up call, because I love to do Pilates or some other light exercises in the morning to get my body moving. Then I always have breakfast and get ready for class at 10:15 a.m. Some days are more intense than others, but we usually finish at 7 p.m., after which I go home to cook dinner and unwind. I am also working towards my bachelor’s degree with an online college so I try to squeeze some school in every night! I also try to see a performance every week, whether it is dance, theatre, music, or any other live art!

What are the challenges of being a professional dancer?
One of the best things about being a professional dancer is how much we get to travel. Touring is one thing ABT has been known for. In my short time with the company I have already gotten to explore some of the most exquisite places in the world.

What are the best aspects of being a professional dancer?
A challenging part would be learning multiple ballets at once. During a performance day for example, we might be rehearsing Romeo and Juliet, Firebird, and Swan Lake in the span of five hours. And after five hours of rehearsing those different ballets, you have to get ready for a show of The Nutcracker you have that night. It takes a lot of focus and mental stamina to stay sharp with all the choreography.

What is it like dancing on your toes?
Dancing on our toes takes years of practice, strengthening, and learning the correct technique to dance in pointe shoes. The first time I went up in my pointe shoes I felt like I was a prima ballerina! My teachers had to pry the shoes off of me! Now that I’m older I have gotten used to the thrill of it. And yes, pointe shoes can be painful. Wearing them for hours and hours on end can cause some pretty bad blisters, corns, and numbness.

What else should people know about being a professional ballet dancer?
Being a dancer is a lifestyle for sure. It takes sacrifice to make it in a company. When you have a passion for this art form, it doesn’t even feel like a job. I feel so grateful to be doing what I love and getting to express myself as an artist everyday.

---

Courtney Shealy
Age: 19
Fort Walton Beach, Florida

What are the best aspects of being a professional dancer?
The best part of being a professional dancer at ABT is that I can watch the amazing dancers that I idolize every day in the studios and on stage. Watching others dance is not only a joy, but it is also the most important learning tool. There is so much that can be learned from observing how other dancers use their bodies, interpret the music, and emote onstage.

What is something people would be surprised to know about ballet dancers?
People would be surprised by how much dancers eat! We constantly need to refuel because we are so active.

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Michigan Opera Theatre
Kaho Ogawa
Age: 22
Tokushima, Japan

What was your journey like to becoming a professional ballet dancer?
When I was 15, I won second place at the Youth America Grand Prix NYF ballet competition and received a full scholarship from the American Ballet Theatre Jacqueline Kennedy Onassis School. In 2012, I joined the ABT Studio Company. After four months, I became an apprentice with ABT, and I joined corps de ballet in 2013.

What is it like dancing on your toes? Does it hurt?
Yes, we get lots of blisters and corns. But dancing on pointe is definitely my favorite part of ballet.

What are the challenges of being a professional dancer?
Recovering from injury. I've already had surgery on both ankles, since becoming a professional dancer. I think having a strong healthy body is essential to try not to get injured.

What are the best aspects of being a professional dancer?
The best aspect is getting lots of experiences to dance on stage. This past summer, I had 60 shows at the Metropolitan Opera House. Also, ABT has a lot of US and international tours, so I get the chance to visit wonderful places including Paris and Oman.

How did you get into dance?
Being former dancers themselves, my mom and grandmother both directed my ballet school growing up. They always told me I could pursue any activity or extracurricular I wanted, but ultimately I fell in love with ballet!

What was your journey like to becoming a professional ballet dancer?
I trained with my mom and grandmother and at several summer intensives until I was 16, when I moved to New York City to attend the American Ballet Theatre Jacqueline Kennedy Onassis School. The transition to JKO was quite smooth because the ABT Curriculum paralleled nicely with the Cecchetti curriculum in which I was trained growing up. The JKO School was very formative to my technique in the later years, and the ABT Studio Company was a bridge that helped develop individualism and artistry before joining the company.

What is a typical day like for you as a ballet dancer?
A typical day for me always includes morning class from 10:15-11:45 a.m., then from noon to 7 p.m. we have varying rehearsals and breaks. On days with extensive breaks, I typically cross train at the gym or pool. I always try to include Pilates and stability exercises throughout my day as well.

What are the best aspects of being a professional dancer?
It truly is a gift to be able to get to do what you love every day. Beyond that, it’s an art form, one with so much incredible history that I can share with the rest of the world. [ABT dancer] Julie Kent once spoke to my class about the importance of beauty in humanity, how it is truly a responsibility and how beauty can save the world. That is a thought that gives me purpose and passion.

Remy Young
Age: 20
Belmont, North Carolina

What were the challenges of being a professional dancer?
Being a driven and never-satisfied person makes me restless. I want to keep pushing myself. Sometimes I have to remind myself that patience is an asset as I wait for the opportunity to do a part with growth.

What is something people would be surprised to know about ballet dancers?
We are not always silent on the stage. While the orchestra is playing we may be greeting each other, laughing at ourselves or saying something crazy that helps us create our on stage mood or character.

What is it like dancing on your toes? Does it hurt?
We work very hard for years to strengthen the whole foot before we start dancing en pointe. With proper training we learn to carry our weight, not just through the toes, but through the support of our pointe shoes as well. I do get sore after a long day of work, but it is minimized by properly preparing my feet with tape and padding before putting on my shoes. An ice bath or warm Epsom salt soak are great before bedtime to get the feet ready for the next day.

What else should people know about being a professional ballet dancer?
As a young child I felt awkward, out of place and without a voice unless I was dancing. It seems that all dancers have had similar feelings. In a way being a dancer is like being a member of a village of people from all over the world who speak one language...dance.

Erica Lall
Age: 19
Cypress, Texas

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MICHIGAN OPERA THEATRE ORCHESTRA – ROMEO AND JULIET

VIOLIN I
Eliot Heaton
Concertmaster+
Laura Roelofs
Assistant
Concertmaster+
Emily Barkakati+
Molly Hughes+
Bryan Johnston+
Velda Kelly+
Beth Kirton+
Andrew Wu+
Ran Cheng
Jenny Wan

VIOLIN II
Victoria Haltom
Principal+
Anna Bittar-Weller+
Henrik Karapetyan+
Daniel Stachyra+
Jacqueline Nutting
David Ormai
Yuri Popowycz
Melody Wootton

VIOLA
John Madison
Principal+
Scott Stefanko+
Barbara Zmich-
McClellan+
James Greer
Catherine Franklin
Julianne Zinn

CELLO
Nadine Deleury
Principal+
Daniel Thomas+
Andrea Yun+
Katri Ervamaa
Stefan Koch
Irina Tikhonova

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

MANDOLIN
Al Ayoub
Bret Hoag

HARP
Kerstin Allvin
Acting Principal

FLUTE
Laura Larson
Acting Principal+
Dennis Carter
Helen Near

OBOE
Nermis Mieses
Principal+
Sally Heffelfinger-Pitch+
Geoffrey Johnson

CLARINET
Brian Bowman
Principal+
J. William King+
Lisa Raschiatore

TENOR SAXOPHONE
Joseph Lulloff

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

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

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David Ammer
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Gordon Simmons+
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David Jackson
Acting Principal+
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Matthew Lyon

TIMPANI
Alison Chang
Principal+

PERCUSSION
John Dorsey
Principal+
Dan Maslanka
David Taylor

PIANO/CELESTE
Xavier Suarez+
Michigan Opera Theatre
Core Orchestra

Detroit Federation of
Musicians Local #5
American Federation of
Musicians

NEDERLANDS DANS THEATER

Paul Lightfoot, artistic director
Friday-Saturday, March 23-24 / 8 pm
Power Center

PROGRAM
Lightfoot/León
Pite
Lightfoot/León
Shoot the Moon
The Statement
Singulière Odysée

Nederlands Dans Theater has forged a path between classical ballet and American modern dance, creating a modern ballet style that is widely admired across the world. “Think ballet line and virtuosity fused with modern dance weight and power. Think a commitment to the deepest European art-making traditions with no pandering to pop culture. Above all, think a super-ensemble: dancers who can form a superb corps one moment and perform just as superbly as principals the next.” (Los Angeles Times)

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MOT Chairman Honored With Opera America’s 2018 National Opera Trustee Recognition Award

Michigan Opera Theatre’s venerable Chairman R. Jamison “Rick” Williams is the recent recipient of a 2018 National Opera Trustee Recognition Award from Opera America. The prestigious award honors outstanding trustees of North American opera companies for exemplary leadership, generosity, and audience-building efforts on behalf of their respective organizations. Opera America selected Rick in recognition of his tireless advocacy and problem-solving prowess, citing his 15 years as Chairman of the Board and a legacy highlighted by his heroic navigation through the 2008 recession, which resulted in the vibrant, thriving organization we enjoy today.

On behalf of the entire Michigan Opera Theatre family, we congratulate Rick on his well-deserved honor and thank him for his dedicated leadership and generosity!

THE NATIONAL OPERA CENTER

The Summer King
By Daniel Sonenberg

7:30 p.m. • Saturday, May 12
7:30 p.m. • Wednesday, May 16
7:30 p.m. • Saturday, May 19
2:30 p.m. • Sunday, May 20
At the Detroit Opera House

MichiganOpera.org
or 313.237.7464

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